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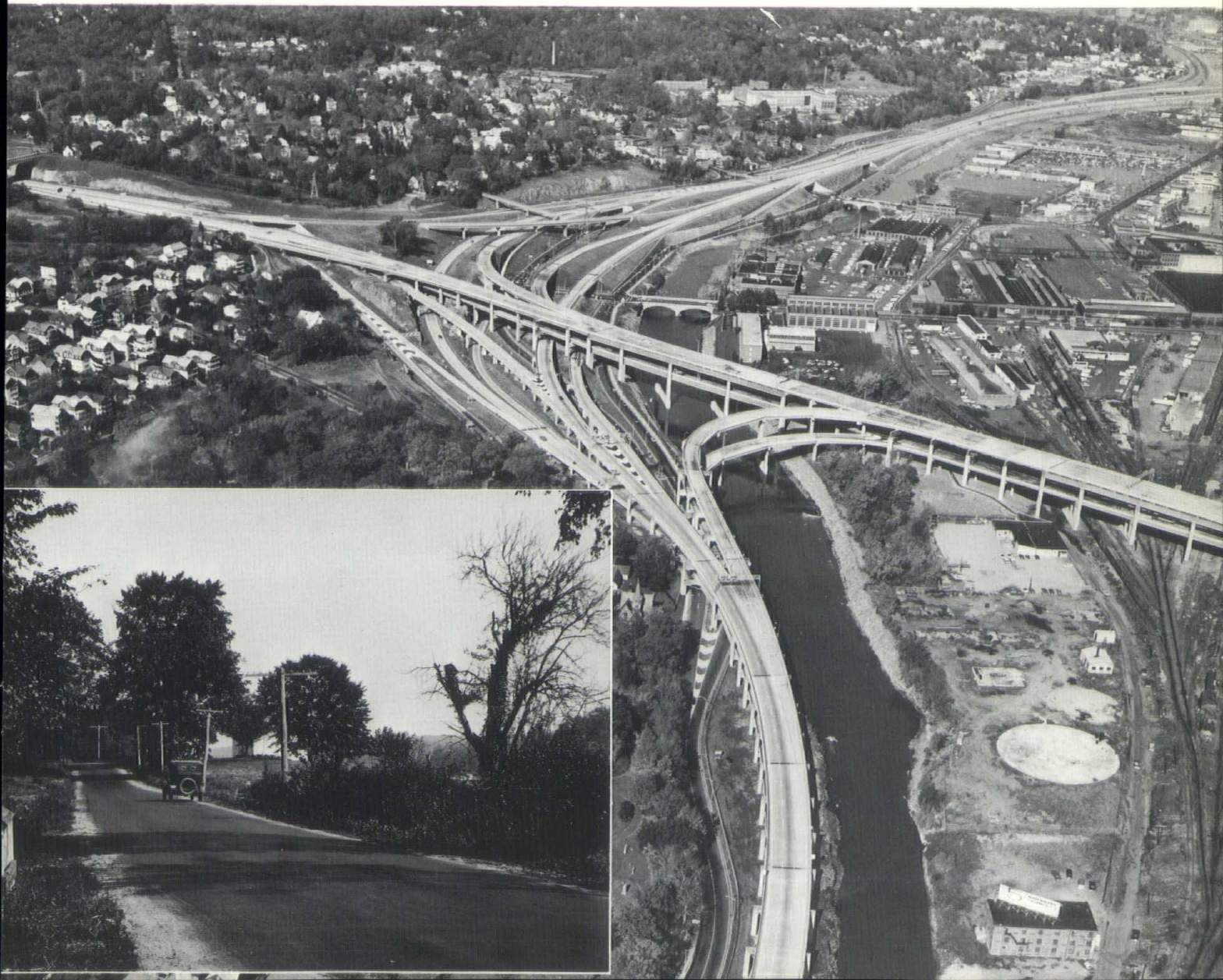
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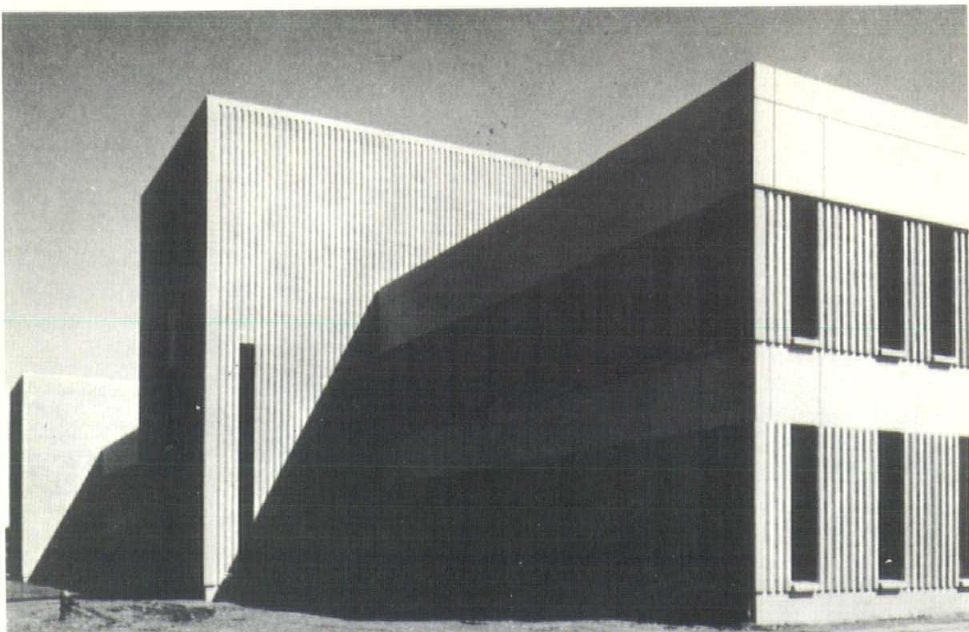
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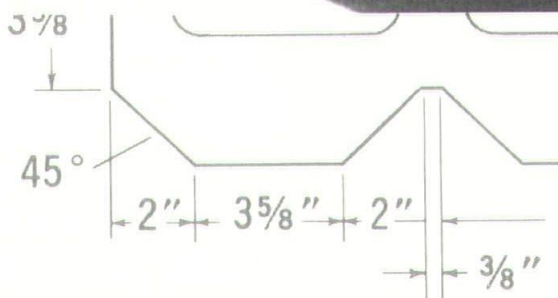
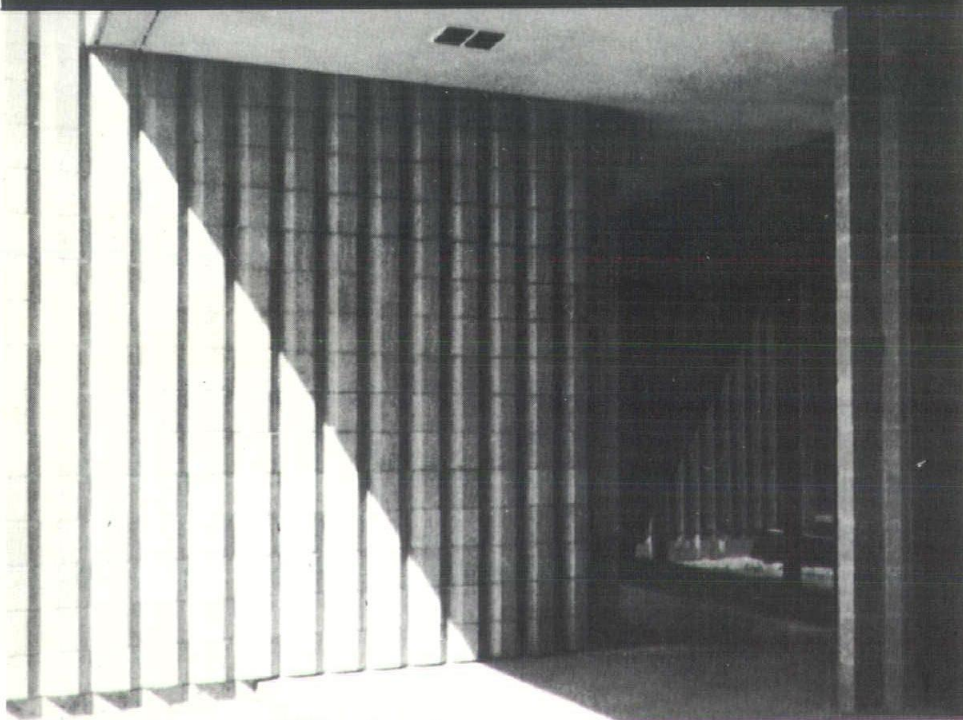


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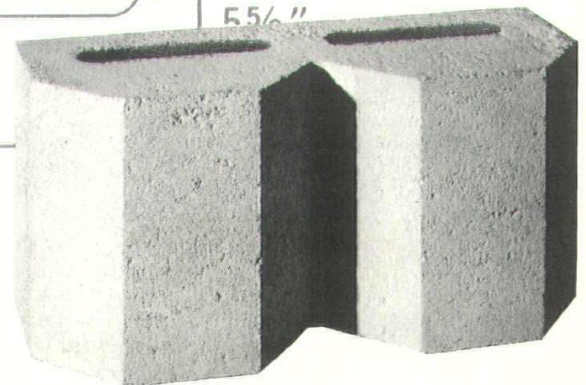
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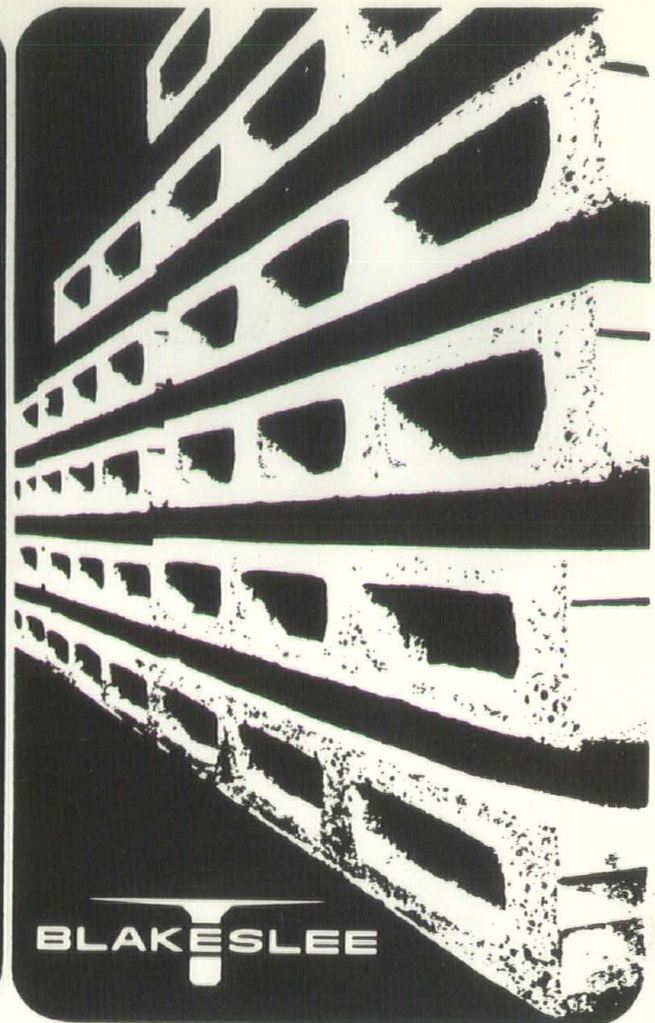


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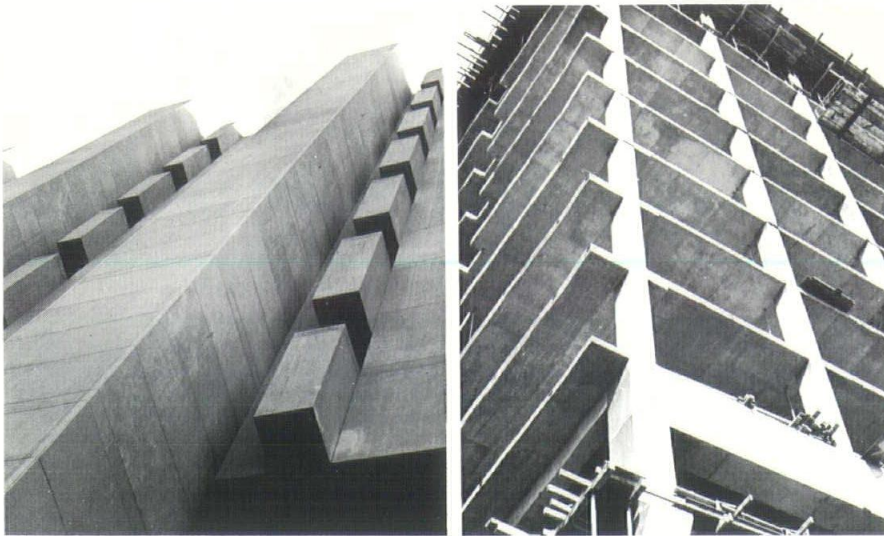
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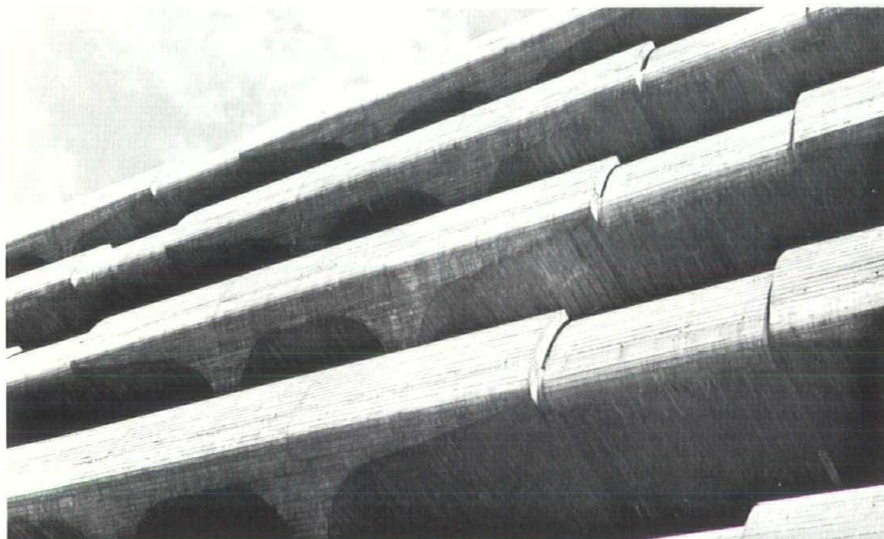
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June 7 - 8
Museum of American Art, New
Britain: Sidewalk Art Exhibition.

June 7 - 22
Museum of American Art, New
Britain: Friends Exhibition.

June 7 - 28
Washington Art Association, Wash-
ington Depot: Watercolor and
Graphics Show.

June 13 - July 13
Silvermine Guild, New Canaan:
New England Exhibition of Paint-
ing and Sculpture.

To June 14
Designers Guild, New Haven: Fur-
niture by Artists.

June 21 - 22
Jessup Green, Westport: Westport
Handcrafts Fair.

June 22 - 26
Palmer House, Chicago: Joint AIA-
RAIC International Convention.

June 25 - July 7
Bridgeport: Barnum Festival.

June 27 - July 11
Creative Arts Gallery, Sharon:
Art Exhibit (Juried Show).

June 28 - July 6
Norwich: Rose-Arts Festival.

July, August and September
Museum of American Art, New
Britain: The American Scene, from
the permanent collection.

July 3 - 6
Litchfield: 250th Anniversary Cel-
ebration.

July 4 - 5
St. John's Church, Niantic: Out-
door Art Show.

July 17 - 19
Green, Guilford: Handcrafts Expo-
sition.

July 26
Keeping Society, Guilford: An-
tiques Festival.

August 9 - 10
Mystic: Outdoor Art Festival.

August 23 - September 13
Washington Art Association, Wash-
ington Depot: Art Exhibit and
Craft Show.

September 7 - 10
Arena, New Haven: Fall Antiques
Show.



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MAY-JUNE 1969

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FRONT COVER: A Connecticut roadside scene between Bridgeport and Danbury, circa 1925, is contrasted with today's dominant highway structure looking north on Route 8 at its interchange with I-84 in Waterbury.

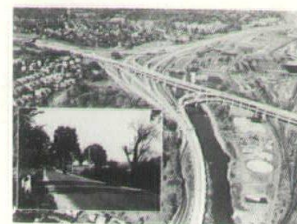


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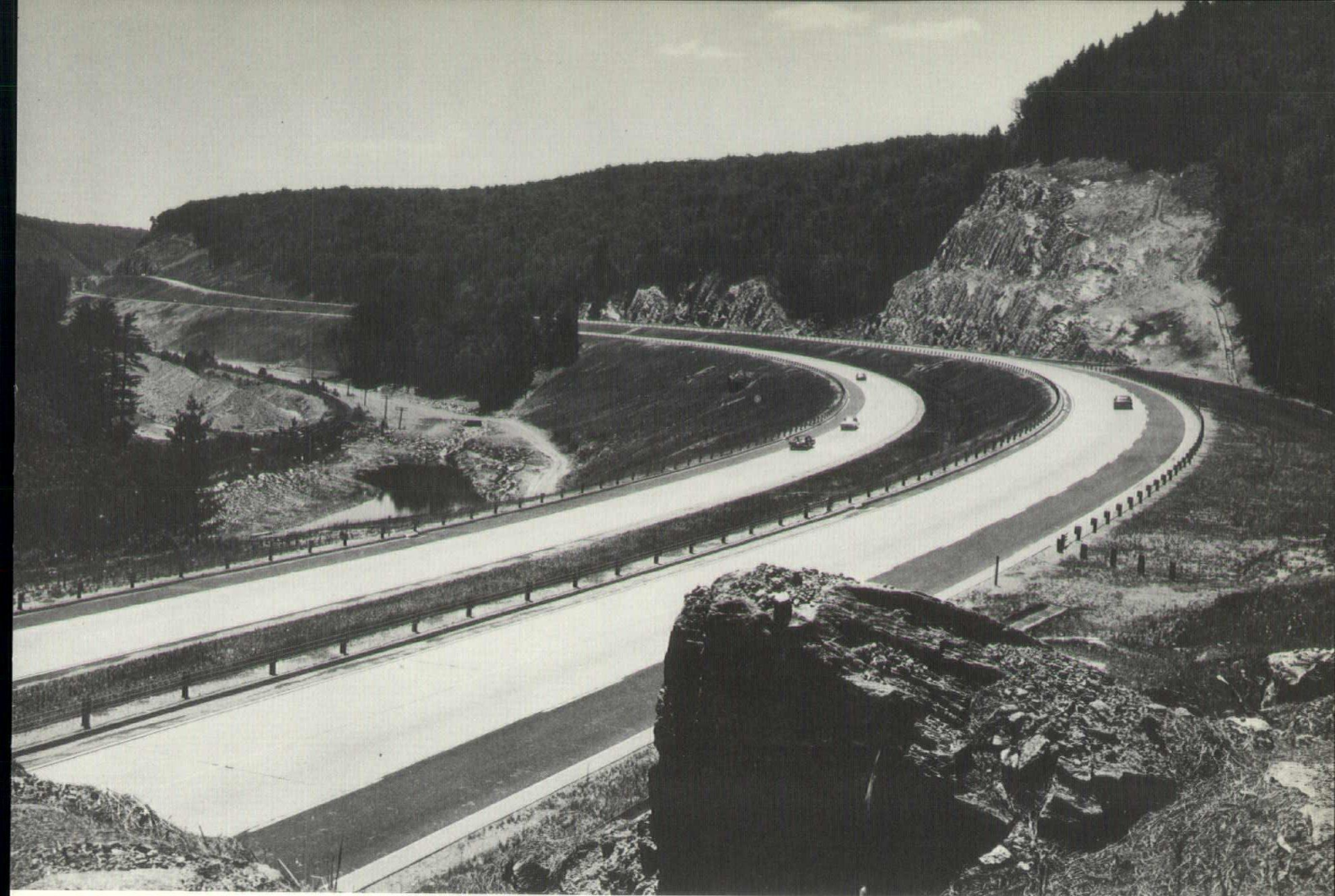
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THE ROADSIDE SCENE

Ralph T. Rowland, AIA





Thirty years makes a difference, but respect for the roadside scene is evident in both highways. LEFT: Looking west on Merritt Parkway near High Ridge Road, Stamford, circa 1939. ABOVE: Connecticut's new Route 8 between Watertown and Waterbury has contemporary wider right-of-way.

Concerned as we must be over the great dilemmas of our time — the quests for equal justice, decent housing, maximum employment, interracial respect, superior education, public safety, economic stability, national security, equitable taxation, pollution abatement, worldwide peace, and victory over hunger and poverty, as we look toward a more meaningful life for all our fellow men — it may seem at first that the problems of what we call “the roadside scene” are relatively unimportant. At its very best, the esthetic quality of the Connecticut roadside is certainly no substitute for the necessities of life. Even at its worst, its ugliness lacks the presistent spirit-eroding effect of an inner-city ghetto tenement.

But is this subject really much removed from all the others? Is desecration of the Connecticut landscape not akin to the pollution of our waters and our atmosphere? Is not the outdoor environment but an extension of our indoor surroundings? Is there no relationship between the economic poverty which exhausts the body and the esthetic poverty which exhausts the spirit? Is it not even possible that man's unsatisfied hunger for beauty may contribute to his anxieties and magnify his other troubles?

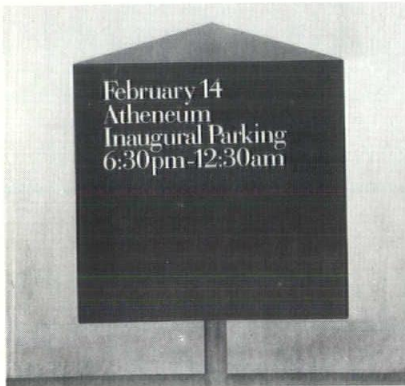
Architects, of course, have always held that commodious and agreeable surroundings foster the well-being of the occupants. While sociologists frequently cite unpleasant physical environment as a factor in the development of anti-

social tendencies, few are the artists or poets who have not shown appreciation of natural or man-made environmental beauty in their works, and few are the planning professionals who have failed to urge roadside beautification and conservation.

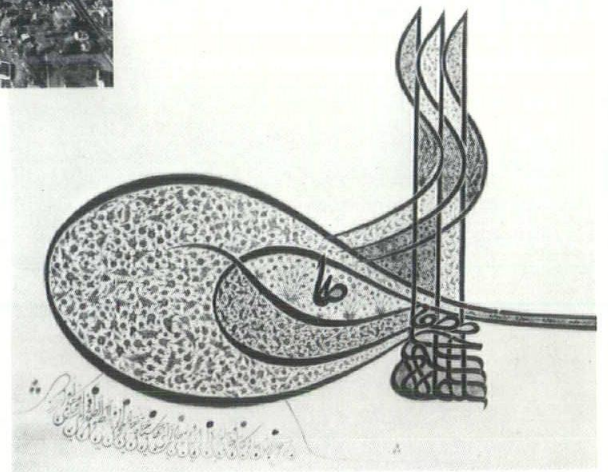
Putting the subject in reasonable perspective, the quality of environment experienced along the Connecticut roadside is a matter certainly worthy of the concern of all citizens of this state, and particularly of those who design or implement changes in that environment. The priority of this concern may not be so great as the winning of world peace and domestic tranquility but is deserving of our constant and continuing attention, if only for its potential contribution



The "mixmaster" in East Hartford has a striking resemblance to the tughra (official signature) of Sulayman the Magnificent (1520-1566). The signature of today's Sultan—the motoring American public—appears wherever express highways meet.



Parking area graphics. Signpost at the Wadsworth Atheneum, Hartford, by Lawrence Channing.



toward the solution of greater social ills.

In a state so urbanized as ours, the term roadside scene must include the aspect of heavily populated as well as rural areas. In this issue of *Connecticut Architect*, we consider the environmental quality of various types of highways. Our purpose, essentially, is to draw attention to the faults of much of the building or "improvements" along the Connecticut roadside, and to discuss some of the means for correcting such faults.

Most of the difficulties appear to have their origin in two twentieth century phenomena — the proliferation of motor vehicles and the greatly expanded use of public utilities. Motor vehicles can be credited with (or blamed for) the profusion of gasoline stations, parking lots, shopping centers,

motels, drive-in facilities of all kinds, new and used car sales lots, billboards, auto junkyards, truck terminals, and many other features, to say nothing of the highways themselves and the bridges and interchanges which serve them.

Extension and expansion of public utilities has brought us thousands of miles of pole lines, aerial wires and cables, high voltage transmission lines, pipeline stations and vents, power stations and substations, pole-mounted transformers and telephone relay stations.

When we examine photographs of roadside scenes of sixty or seventy years ago, we are impressed by the naturalness of the view. Signs, if any, were small and unobtrusive. Trees retained their natural shape and often shaded the road itself. The roadside was clean and uncluttered. Occasionally, even

today a stretch of country road can be found to match the old photographs, but along most Connecticut highways the picture is vastly different.

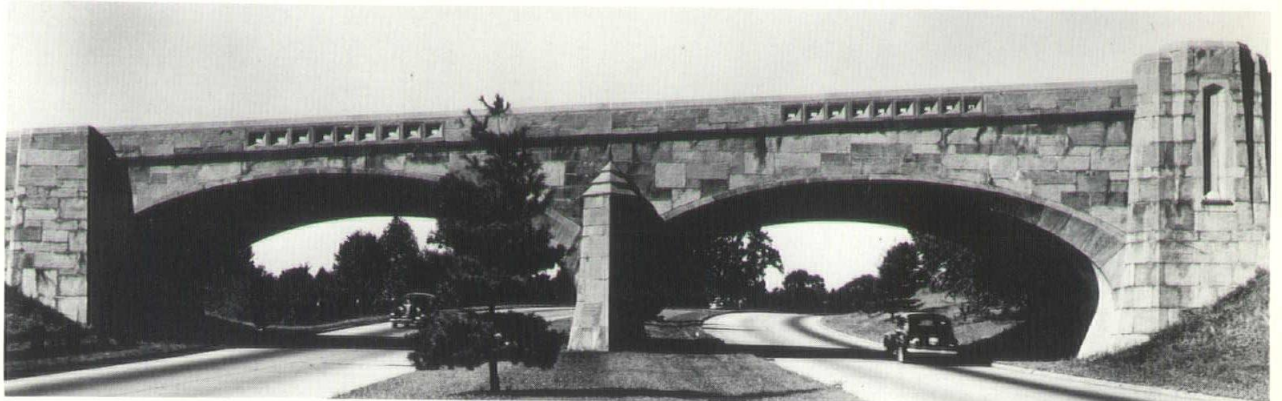
As the speed of automobiles increased, roads were paved, widened and straightened. Many of the old shade trees were sacrificed in the process, and others were trimmed to fantastic shapes to protect the utility wires that followed the roads to new customers. The plain little signs of an earlier day could not catch the attention of the driver speeding by, so they were replaced with larger and larger, and brighter and brighter, and more and more signs, emblems, billboards, pennants, and lights of every imaginable shape, color and movement. Then, to make it as convenient as possible for the motorist to leave the highway and

park his vehicle, commercial enterprises paved their front yards from curb to building and from side line to side line.

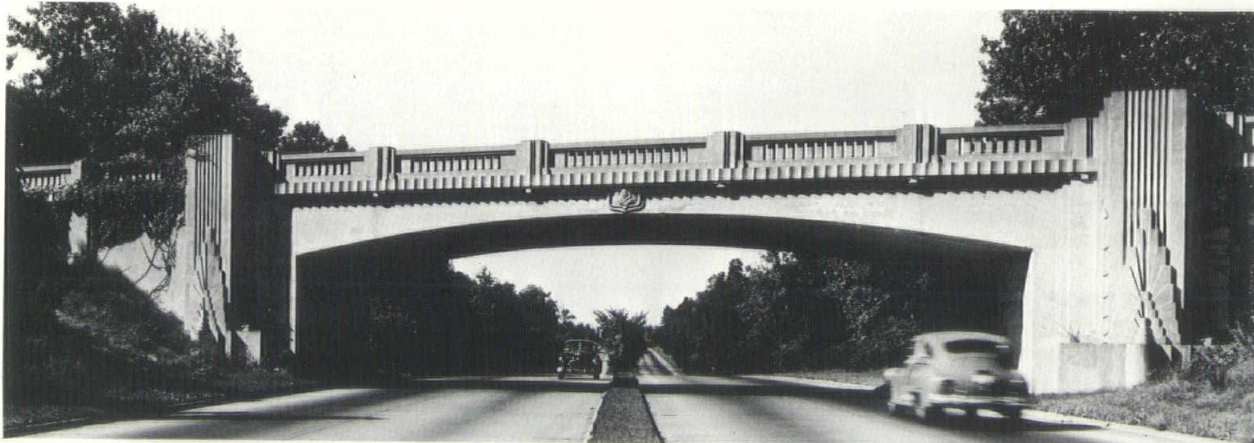
The results, of course, are all too plainly evident. By 1950, the conglomeration of signs, wires, entrances, exits and traffic signals had made many highways dangerous as well as inefficient, so it became necessary to plan and build an entirely new highway system throughout the nation, with major

segments in Connecticut. With Interstate Routes 95 and 91 completed in our state, and Interstate Route 84 nearing completion, the roadside scene is changing again.

An interesting example of the change is the Berlin Turnpike, particularly its southern section. Now by-passed by I-91, it has taken on a much quieter appearance. A number of its roadside restaurants and gas stations are closed, their signs removed and their parking



Merritt Parkway bridges, designed and constructed during the 1930 depression years at relatively low cost, contribute to the roadside scene. TOP RIGHT: Pier detail, Comstock Hill Road Bridge, Norwalk. ABOVE: Frenchtown Road Bridge, Trumbull. BELOW: East Rocks Road Bridge, Norwalk. BOTTOM: Newtown Avenue Bridge, Westport.



areas overgrown with weeds. Businesses which have survived the traffic diversion somehow seem more visible than when their neighbors were competing strongly for attention. The total esthetic effect is far from pleasing, but it does suggest that the Connecticut roadside environment could be appreciably improved simply by the removal of distracting elements such as excessively large, bright or numerous signs.

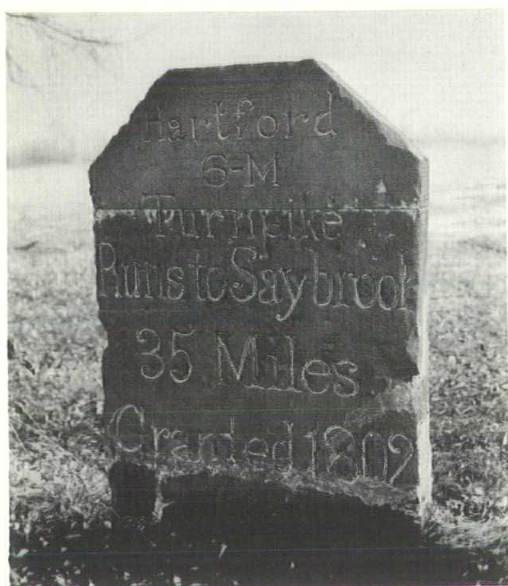
The architectural quality of most roadside business buildings is poor. While gas stations are among the worst offenders, they are closely

followed by many of the diners, hamburger stands, and strip-type shopping centers. It is encouraging to note that several of the major oil companies have lately made an effort to improve the esthetic qualities of their service stations. Few, unfortunately, have yet demonstrated an understanding that good design, in the last third of the twentieth century, is much more than the superficial "Colonializing" of utilitarian structures. One notable exception, at least for the development of prototypes, has been the Mobil Oil Corporation (*Connecticut Architect*, September-

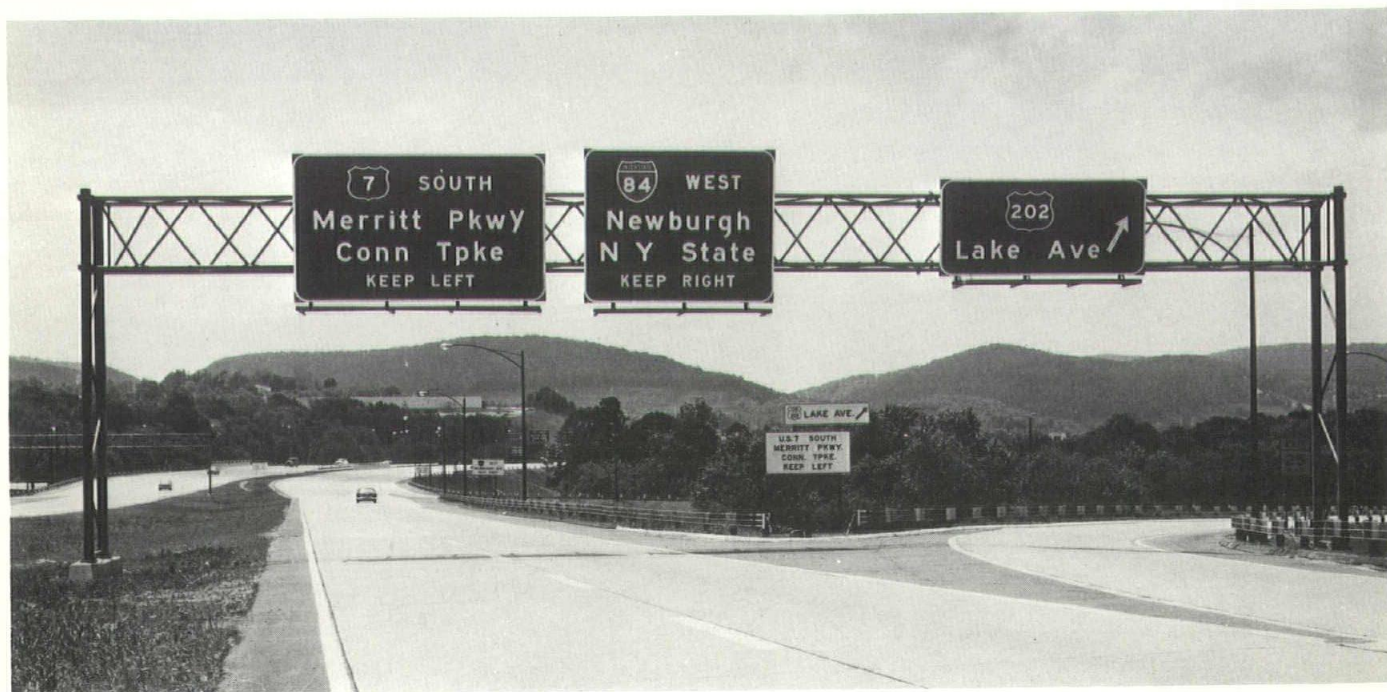
October, 1966, page 15).

The message of design quality has yet to reach the purveyors of that great American favorite, the hamburger. The variety of structures for preparing this choice morsel and the diversity of devices for merchandising it confound the imagination. Wonderful as the food products available at many of these establishments may be (and we concede their excellence) the customer is often torn between gastronomic satisfaction and esthetic deprivation.

More and more, the complexity of interchanges and separation of



Roadside graphics. LEFT: Early sandstone marker in Rocky Hill. RIGHT: Combined directional marker and town signpost in Harwinton provided needed information clearly at 1920 road speeds. BELOW: Typical overhead directional sign complex on Interstate 84 in Danbury is designed for today's highway speeds.





Attractive and purposeful industrial park identification on Route 6, Farmington, was designed by Associated Architects.

highway lanes causes the roads themselves to become part of the roadside scene. Bridges, overpasses, ramps, median barriers and other highway structures form a substantial portion of the roadside environment of the Connecticut motorist in 1969. The design quality of these, as well as the landscape architecture of the embankments, are at least as significant as the roadside buildings. On express highways, where buildings are not directly accessible and advertising signs are kept at a considerable distance, the highway structures represent an even greater portion of the roadside scene.

In the nineteen thirties, Connecticut led the nation with its example of a beautiful highway. The Merritt Parkway, with its carefully landscaped banks, its divided roadway and its bridges individually designed, is even now one of the region's outstanding scenic highways. The pressures and economies of the postwar years have dictated a greater priority for function than for beauty, and the greater land needs of modern highways have made road planners and builders seem to be insensitive to conservation as well as esthetics.

Such an impression is probably inaccurate, however. The disputes over proposed use of parklands and wetlands for new roads command the headlines, but many of Connecticut's new highways and highway structures show considerable

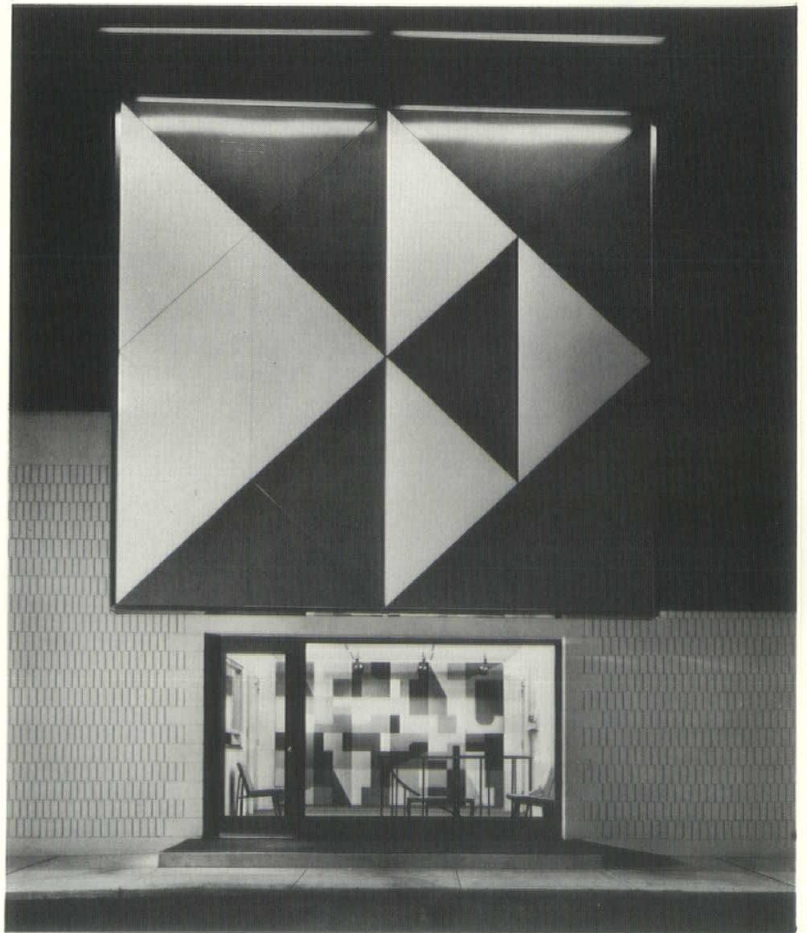
sensitivity for esthetic quality. A steel arch bridge over Interstate 84 in Middewbury has won national recognition and a design award from the American Institute of Steel Construction. Relocated Route 8, north of Waterbury, has excellent scenic qualities to complement its contemporary standards of safety. And, in several new

projects, improved esthetic design of concrete bridges is a definite program objective.

A better roadside environment is essential for Connecticut's future. What we have now is not all bad, by any means, and much has been done well in the past. There are many miles of Connecticut road-

Please turn to page 34

Streetside graphics. Eastern Press, Inc., New Haven, has graphic concept identity which carries from the street to the interior. Carlin, Pozzi & Associates, Architects.



Connecticut Cares About Its Roadside Scene



The Wilbur Cross Parkway at the left in Meriden merges with Interstate 91 at the edge of the urban area.

The Connecticut State Highway Department took a forward step about a year ago when it announced the appointment of Mrs. Lucille M. Fox as the department's



Mrs. Lucille M. Fox

liaison officer for conservation and preservation. In a press handout, Highway Commissioner Howard S. Ives said on May 17, 1968: "In the department's continuing effort to protect historical sites, Mrs. Fox will investigate and coordinate activities of historical societies, preservation groups, and other interested organizations with planned new highways of the future."

Commissioner Ives and his predecessors have not always been heroes to conservation groups. The highway department's commendable intentions about future highways still must be proved in the court of practical application and experience to see what falls to the bulldozer in the years to come. However, where the common man interested only in a good environment could once have only despair about the inevitability of "city hall" tactics, now he has hope.

Mrs. Fox has approached her assignment with professional skill. First she defined her problem, gave it dimensions, and proceeded to work at her tremendous chore which involves major philosophical changes in the attitudes of Connecticut's road builders.

"A need for a network of modern up-to-date highways to transport people and commodities into, out of, and around the state requires their construction, relocation or modification through residential or commercial urban and rural areas, and may disturb scenic values, social values, historical values or natural resources. The compatibility and protection of environmental values with highway construction must be given every consideration, and destruction or dis-

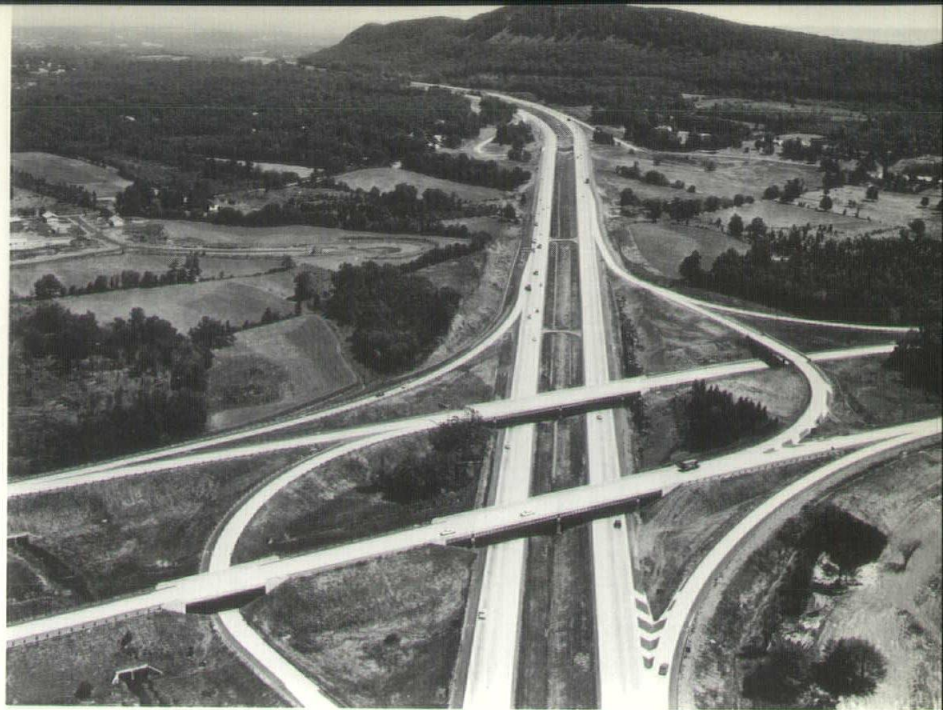
turbance circumvented whenever possible," she said at the outset.

Then Mrs. Fox set forth the objectives of a program. "To preserve, conserve and protect the natural environment and historic sites, monuments and buildings in our state by all feasible measures while executing legislative directives," she said.

Her program is defined as a "new concept of coordinating highway construction with recognition for the full significance of its effect on the historic, recreational, agricultural, wildlife, water and commercial values of our state which is being realized through meetings with civic, cultural, historic, recreational and similar groups." She feels that the solution to problems of location, disposition of existing structures, or changing of the original "line" is resolved best in the early planning stages. "Enhancement of cultural heritage and esthetics (are to be) preserved at any cost," she said.

In programming the construction of new highways in Connecticut there are eight major steps. First, traffic surveys are made and these include basic research and road needs, origin and destination studies, and other traffic habit studies. The next step is to determine the

The editors of Connecticut Architect appreciate the courtesy and assistance received from staff members of the Connecticut State Highway Department who were very helpful in providing information and photographs for use in this issue. The Highway Department has a vital role in Connecticut's roadside scene, a responsibility which the Commissioner and his staff handle diligently.



Interstate 91 north of Meriden, showing interchange with Route 66 in a rural area.

cost of improvements, budgeting funds and scheduling construction. Then the steps involved in location planning are taken, and this includes coordination with communities, land use and planning studies, photogrammetry, alternate route studies, route recommendations and historic and resources preservation coordination.

Following this, public hearings are scheduled after advance meetings with officials and groups directly concerned. At this point adjustments of layout are made and the final "line" announced by the highway commissioner. Then preliminary engineering and design is undertaken with ground surveys, soils and foundation studies, highway and bridge design, and preparation of right of way maps, construction plans, specifications and cost estimates.

Right of way activities follow with title searches, appraisals, negotiations with owners, purchases or condemnations, clearance and demolitions of obstacles. Contracts are handled at this point through advertising of bids, their opening, and finally contract awards. And the final step is the actual construction.

Except on limited access highways, once a road is opened to

traffic there is little control which can be exercised by highway officials to maintain an attractive roadside scene. This becomes a matter for communities and individuals.

The fact that the importance of the roadside scene has been recognized by Connecticut's highway officials is significant. Neither following the old cow paths and logging trails, nor following the proverbial straight line between two points, is best in laying out highway routes. A sophisticated approach which considers esthetic as well as practical factors is most

desirable — because, in addition to getting from one place to another, motorists will benefit from exposure to an improved roadside scene.

Mrs. Fox, whose job it is to maintain a portion of this desirable balance, has been with the Connecticut State Highway Department for twenty years. She is a member of the Rocky Hill Recreation Commission and a past chairman of the Park Commission in her community. She is a past president of the Cosmopolitan Club of Hart-

Please turn to page 30

Connecticut State Highway Department designed this roadside rest area. The first of thirteen, it will be on a limited access highway near Danbury. Fenton G. Keyes Associates, Providence, Rhode Island, consulting engineers.





Building before renovation, ordinary and uninviting.

Route 1 in Darien is little different than it is in hundreds of other communities along its scarred mileage from Key West, Florida, to Presque Isle, Maine. Attractive it is not. Why, then, would a quality steak house owner want to undertake an extensive renovation of an existing typical uninviting "eating place" building on this highway?

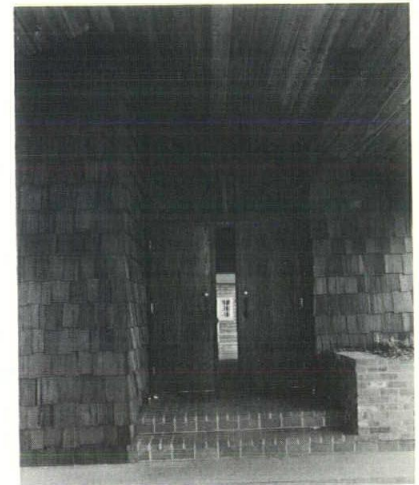
Proximity to a better highway, the Connecticut Turnpike, and compliance with local zoning ordinances were two motivating factors once the decision was made to locate a Chuck's Steak House in Darien. So despite the fact that Route 1 is a continuous strip of ugly, unlandscaped, neon-pocked architectural pandemonium, the concept was to create a simple building and environment consistent with an image of a good steak house — a magnetic oasis in a desert of disorder.

Architect Bruce P. Arneill and his project team of George H. Dex-

ter and Howard F. Phillips agreed that although the existing building was in terrible condition, the location on the Boston Post Road, approximately five hundred feet from Exit 11 of the Connecticut Turnpike overshadowed the problems presented by the site — and that it could be converted into the type of dining place desired by the owner.

Renovation rather than demolition of the existing structure was decided upon because any new construction would have to be set back farther from the highway and necessitate front of the building parking instead of the landscaped area which would be much more attractive. The general concept was simplicity in the building, punctuated with a modest sign, and hidden parking in the rear. The contrast is a welcome visual relief and invitation to good dining.

The basic form of the existing building was dressed in cedar

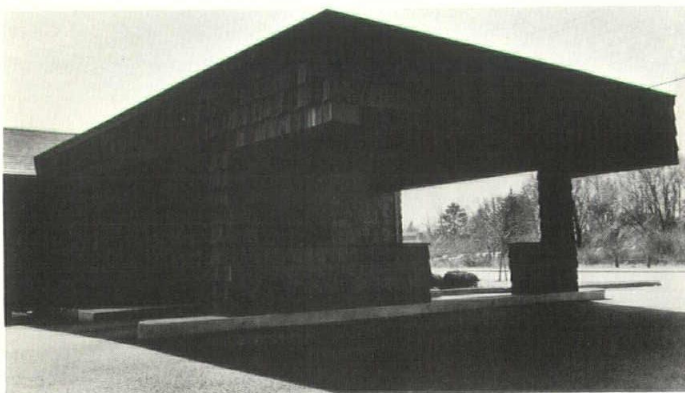


Doorway detail of renovated building.

shakes to make a warm and pleasant contrast to the surrounding areas. The problem was how to define clearly an entrance which would indicate plenty of parking space behind the building, and to give the building proportions more advantageously scaled to the speed of passing traffic. This was done by adding a porte cochere which elongated the building and provided space for a vestibule and for diners to leave their coats and hats.

The architects decided that the basic existing building plan could be modified slightly and do a better job of serving Chuck's functional requirements. The details of renovation of the structure required extensive work. Portions of the foundations had to be repaired. The roof structure had to be reinforced and sagging roofs straight-

Auto entrance canopy with peripheral can downlights.



Chuck's Steak House, Darien, Connecticut

OFFICE OF BRUCE PORTER ARNEILL, ARCHITECT

Panza Construction Company, General Contractor



The new Chuck's Steak House. Wood parapets conceal copper gutters; cantilevered overhang of auto canopy permits two cars to unload in foul weather.

ened. The building was squared off in the rear to provide the required dining area, and a basement for storage and mechanical units was added beneath this new construction.

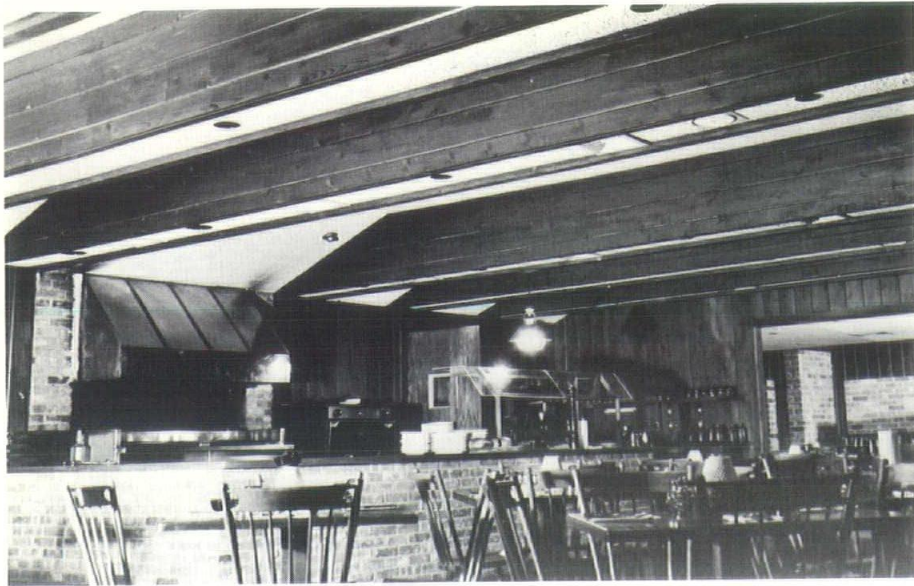
The new entry wing with its covered auto entrance and coat room facilities was added on one side by extending the main roofline to the northeast. New construction to the rear connected existing roof forms to simplify the mass of the building. To comple-

ment the hand split cedar shakes, wooden gutters were built with either concealed or exposed rain leaders to control roof drainage.

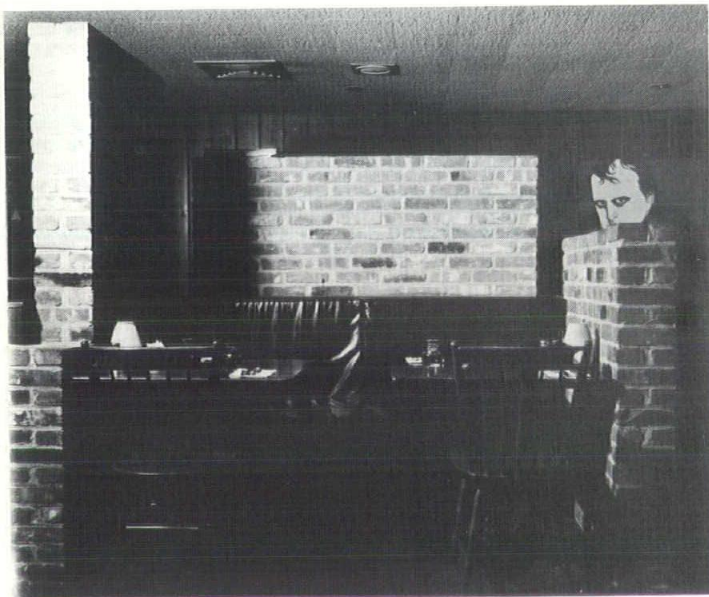
The plan of the building is given dimension and proportion by having the dining area form a "U" around a small kitchen core and the open grille and salad bar. The dining area is divided basically into three rooms suggested by the configuration of the original building. The main dining room contains the grille and is the focal point of the

restaurant with all other spaces opening from it. A small bar and cocktail lounge were placed in an existing low-roofed shed opposite the grille and divided from the main dining room by an open brick wall. Kitchen facilities are minimal and are used principally for meat and salad preparation and for dishwashing. Miscellaneous serving is done from service bars in the dining room.

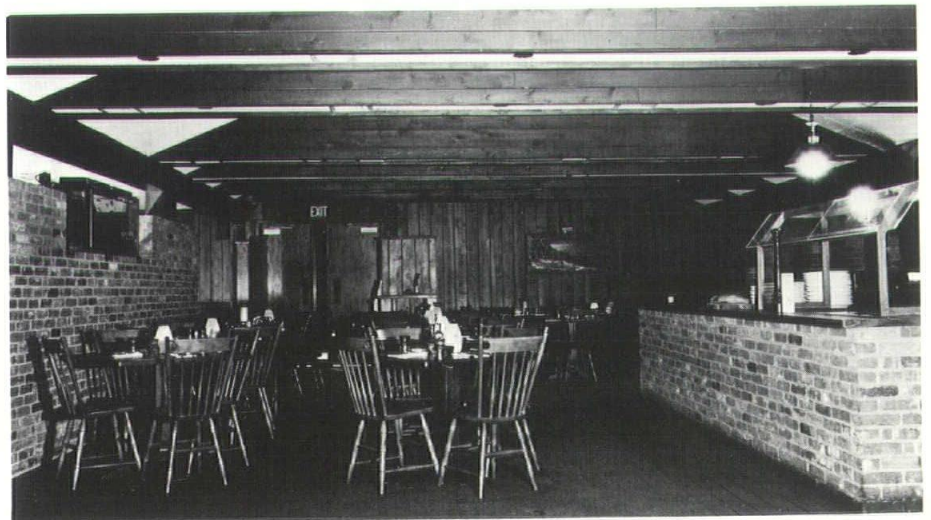
It is a policy of the restaurant to avoid voluminous spaces and to



Section of main dining room looking toward grille. Wood light troffers in ceiling house lighting and air supply diffusers.



ABOVE: Detail of brick seating screen in side dining room. Varied heights of brick provide interest and niches for knick-knacks. BELOW: Section of main dining room looking toward salad bar.



give diners lower, more intimate dining areas which tend to invite fuller enjoyment of well-prepared steaks. Low acoustical tile ceilings are hung with concealed can downlights having black reflectors to highlight only the dining tables.

Air conditioning supply ducts are housed above the ceiling, and the ceiling above the main dining room is manipulated with wooden troffers housing lighting and air supply diffusers alternating with acoustical tile for variety and distinction in this space.

A brick screen with built-in benches breaks up the large side of the dining room into smaller more interesting spaces. A small brick screen, housing a serving bar, divides the small side of the dining room from the main dining room. The entrance doors break into the main dining room with wood screens defining a vestibule for waiting, a hostess station and a screen for the cigarette machine.

In keeping with Chuck's philosophy, used-brick dividers and built-in benches are used wherever practicable. Many small detail niches are designed into the dining areas as paraphernalia corners. All interior walls are faced with dark stained cedar panelling for warmth and as the antithesis of brilliantly lighted hurry-up type of restaurants. There are no windows in the restaurant, except for three small slit windows in the coat room so



Cocktail lounge looking toward bar. Built-in benches on right house air return slots.

Small side dining room with brick divider screens waiters' service station.

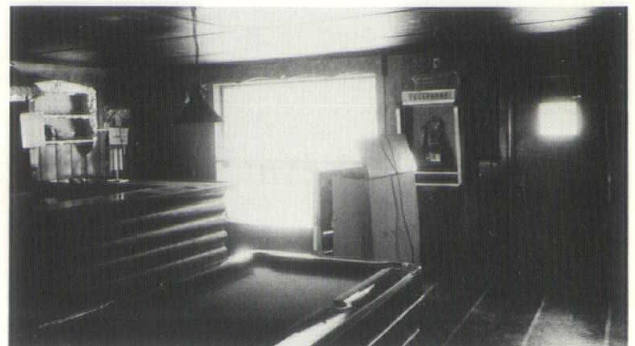


persons may evaluate the outdoor weather before leaving, and so the windows will glow at night to emphasize the entrance.

The overall result is one of completely controlled environment with a series of dimly lit intimate dining spaces offering a simple variety of spatial proportion and very rich color.

The exterior presents a low, dark building close to the highway with its roof extending comfortably to shelter diners arriving by car. The entrance, too, is lighted dimly by downlights concealed in the periphery of the canopy structure. The

Before . . .



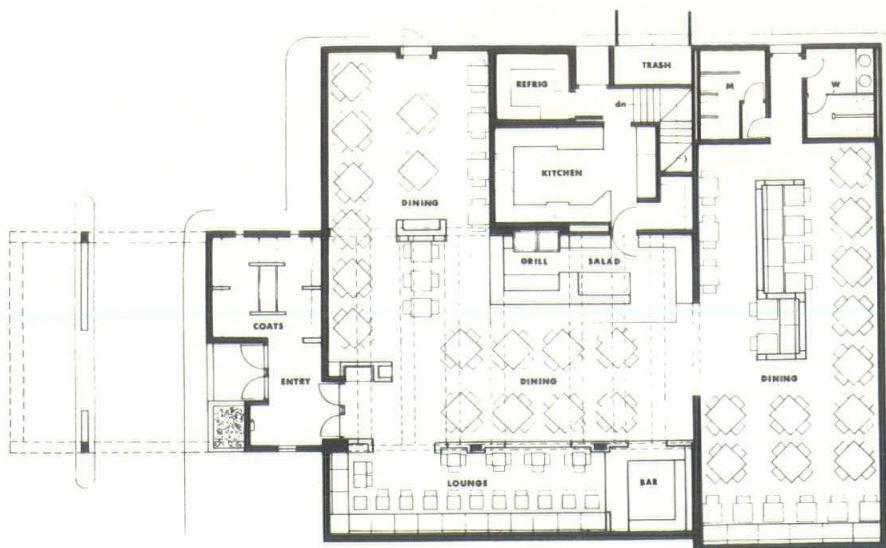
exterior face of the building is illuminated by ground lights concealed in the shrubbery to produce a pattern of light and dark on the cedar shakes and to illuminate the sign of raised letters on the front wall of the building.

The project has created a welcome addition to a messy commercial area of Darien and hopefully will encourage others to upgrade and clean up their roadside properties. It has proved to be a successful restaurant for its owners who operate steak houses in West Haven and New London, and in California and Hawaii. Where high quality food complements high quality architecture, or vice versa, they do well together.

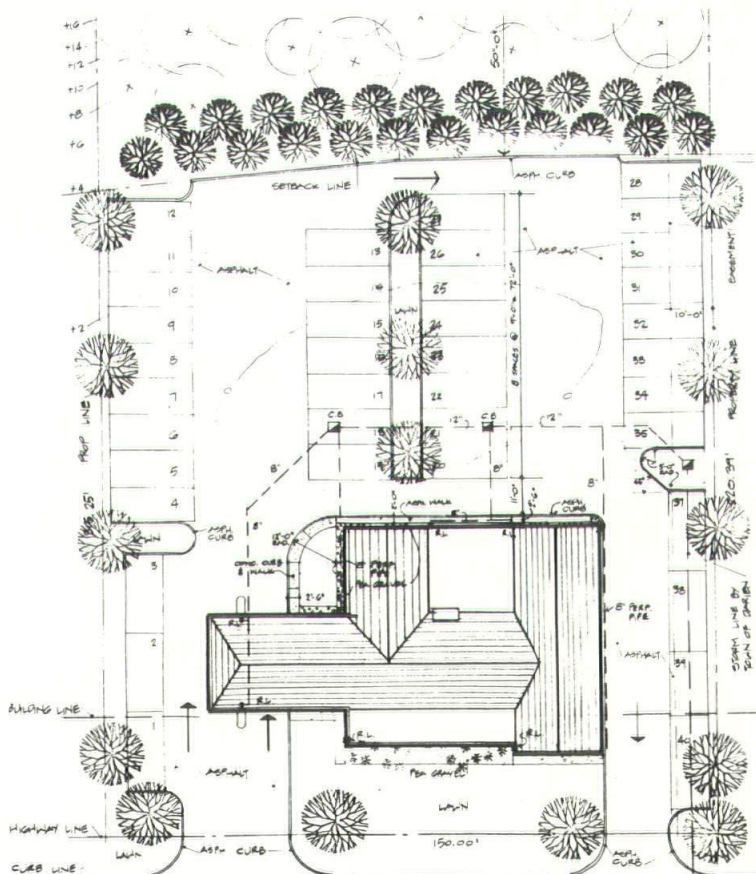
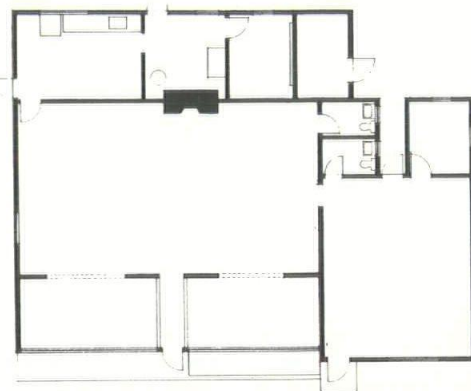
Simplicity and modesty along the highway roadside are more striking — and better advertising — than the endless and senseless round of more and larger neon-lighted metallic conglomerates of facades covering old buildings. The public appreciates an effort to improve the roadside scene and rewards the owner with increased patronage, if the quality inside is as good as it is outside.

The architects approached this renovation with the same vigor and enthusiasm, and perhaps more challenge than in a from-the-ground-up project. Whatever contributes constructively to improvement of the roadside scene is a benefit to man's sensitivity. This scene has been almost destroyed by man, but what has been done can be undone little by little in a gradual return to restraint instead of license, whispering instead of shouting, and gaining attention because attention is deserved and not merely yelled for. □

BRUCE PORTER ARNEILL holds Bachelor of Arts, Bachelor of Architecture and Master of Architecture degrees from Yale and has completed additional study at Mexico City College and L'Ecole des Beaux Arts in Paris. George H. Dexter studied at Princeton where he earned his Bachelor of Arts and Master of Fine Arts degrees. Howard F. Phillips attended Yale where he earned Bachelor and Master degrees in Architecture and is currently chairman of architectural exhibits for the New Haven Festival of Arts.



ABOVE: New plan shows the ingenious use of space for function, flow and dining comfort. RIGHT: Plan of building before renovation. BELOW: Site plan provides generous parking area.



This allegory on Connecticut's roadside scene was conceived and written by Robert H. Mutrux, AIA, an architectural associate of Fletcher-Thompson Inc., Bridgeport, and a member of Connecticut Architect's editorial board.

Robert H. Mutrux, AIA

The world of human communications is made up of three major elements: the tactile, the audible, and the visual. And the greatest of these is visual.

It is true that a kiss, a punch on the nose, or an aerial bombardment are ways of emphasizing individual points of view. The spoken word, the police siren, the symphony, too, are accredited means of conveying a message.

But since the day that Cro-magnon man first put pigment to cave wall, the visual symbol has been the best way of ensuring the impact of an opinion, an admonition — or the impression of financial dependability.

In Genesis, God said: "Don't eat of that tree." Fifteen verses later Adam and Eve ate thereof. If the order had been in writing, the entire course of creation might have been changed. In any case God profited by the experience (even if man did not). Moses brought the Ten Commandments down from Mount Sinai, not by word of mouth, but "written by the finger of God."

No one paid attention to John the Baptist's voice "crying in the wilderness," but everyone was deeply moved, and still is, by the handwriting on Belshazar's wall (history's first animated sign).

Communication by means of symbols has been with us since the beginning of time.

And yet to date this highly creative field lacks the dignity of its own designation. It is only recently that "Graphics" (one of those adjectives-turned-noun like "statics" and "athletics" and "econom-

ics") has been generally understood and accepted as an area of artistic development in its own right. But Webster, Oxford, and Random House, which list "voyeur" and "psychedelic" and "cosmonaut" do not yet acknowledge the term.

Our contemporary artists have gone to great lengths to reawaken in us the esthetic possibilities of this aspect of our environment. The psychological importance of signs and symbols apart from their corresponding context is a built-in springboard on which their work is based. The sign of the Cross, though it has been brushed aside at various times by the swastika, the hammer-and-sickle, and the "Peace" symbol of the hippies, is

still as eloquent as two thousand years of accompanying text and commentary. The acronyms of the big corporations are merely an echo of the "SPQR" of history's greatest corporation, the Roman empire. And the modern trademark is obviously a contemporary form of the coat-of-arms of the age of chivalry.

The establishment and maintenance of standards of excellence in this ancient art, however, has been an uphill job.

Most people unconsciously enjoy the esthetic satisfaction of such designs as the baroque seal of General Electric, the suggestion of molecular structure affected by Westinghouse, and the Cadillac

This Connecticut highway bridge spanning Interstate 84 in Middlebury won an American Institute of Steel Construction Design Award.



and the Mercedes emblems. But we have not yet developed a sense of discrimination which will force us to weed out those which are not worthy of our age.

The Connecticut Turnpike is punctuated with signs in a variety of shapes and no less than five colors. This in itself is not intrinsically disturbing, but it indicates a lack of esthetic organization and discipline. The symbol of the Turnpike is a glaring example of

an environmental element in which design is totally absent.

The quarrel with graphics as part of our environment is not primarily one of quantity. Safety signs and geographical information, presuming that they generate order rather than confusion, are a necessary part of the dynamic contemporary scene.

Beyond this justifiable area is that vast everyman's land which is being cruelly victimized by that

product peculiar to our age — the billboard.

We accept this phenomenon unconsciously, because an economy based on laissez-faire implies a high degree of mutual tolerance, artistic or otherwise. We may even own stock in the very company which so blatantly hawks its wares to the defenseless passerby.

But there is a greater stock, one owned by everyone and guaranteed by the constitution. It is the right to rebel. And it is time we rebelled against the quality of this field of human expression which is as insulting as it is depressing.

Among the worst offenders are our banks. There seems to exist some obscure measure of status reflected presumably in the size of their signboards; this hypothetical level is in no case matched by the intellectual, artistic, or humorous quality of their content.

One is reminded of the Medici, who were able to combine a profitable money-lending business with a highly developed sense of appreciation and encouragement of the arts. The family device has degenerated to the pendant spheres over the entrance to the pawnbroker's, but the family name itself will forever represent an ideal union between money and taste.

Would the Rothschilds — with the family name and the hereditary symbol all in one — resort to the appeal of a raw steel skeleton and fluorescent tubing to invite the passerby to do business?

Please turn to page 22

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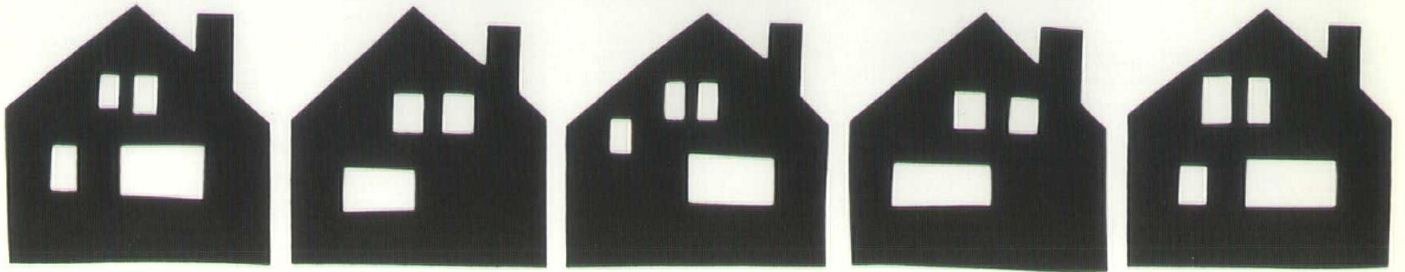


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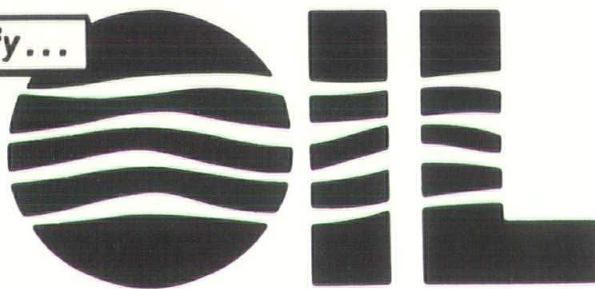
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Silent Dialogue

Continued from page 20

The latter day Morgans, Vanderbilts, and Guggenheims among others, contributed heavily to the arts without desecrating the landscape, and under their enlightened sponsorship all three have prospered.

The Koppers Company, the Weyerhaeuser Company, and the Container Corporation have distinguished themselves by utilizing the efforts of promising young artists in their publicity, relying on the appeal of art itself with no relation to their respective products.

So far this highly laudable approach has been limited to the pages of magazines. It would do credit to our manufacturers and to the public they serve if the same high-level approach were applied nationally to outdoor advertising.

We are sufficiently acquainted with various beverages not to require the insulting obviousness of the six-foot bottle and the toothsome, lightly clad model relishing its contents.

The tomato can, under the gilded touch of Andrew Warhol has graduated to the world of Modern Art; the world outside, though the agencies appear to ignore it, is sophisticated enough to respond in reverse. In other words, what more dignified burial for the billboard — which has by now served its purpose — than the vaults of our museums? We can then bring the world of modern art to the highways and byways — and no one the loser. What gifted artist would resist the opportunity to show his work daily to millions, free of charge, even if the name of a manufacturer of a spaghetti sauce or a razor blade were its tasteful accompaniment?

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We marvelled at the number of persons of all ages who went to see Rembrandt's "Aristotle contemplating the Bust of Homer" and Monet's "Terrasse Saint-Adresse". It remains to be seen whether Ingres' "Odalisque", for example, or Monet's "Olympia" can actually sell Coca Cola. But the experiment would be eminently refreshing.

It is not a matter of abolishing the sign or the signboard. Elimination of the source of irritation altogether would do great harm to the field of graphics as a necessary factor in human relations. Individual boycott of the product should be sufficient to satisfy the individual critic.

But artistic expression must not develop at the expense of the beauty of our countryside. Some form of regulation must be established.

There are two possibilities worth considering. One is to create a Bureau of Fine Arts; "Arbiter Elegantiarum" I believe, is the classic

nomenclature. The esthetics of our environment would be in the hands of a jury of artists, who are selected by a jury of artists, who are selected by — well, there *are* complications.

The second suggestion, more in line with contemporary governmental procedure, is the subsidy-in-reverse.

We (not the government, not the mint, but you and I) are paying our farmers this very day *not* to plant potatoes.

Could we appoint a congressional committee to study the possibility of paying the manufacturers and the sign companies too, *not to produce those atrocities that block our view and desecrate the entire country-side?* After all, it is *our* money that pays for those signs. Perhaps we could buy back those "amber waves of grain, those purple mountain majesties, those fruited plains" — with that same money if we asked politely?

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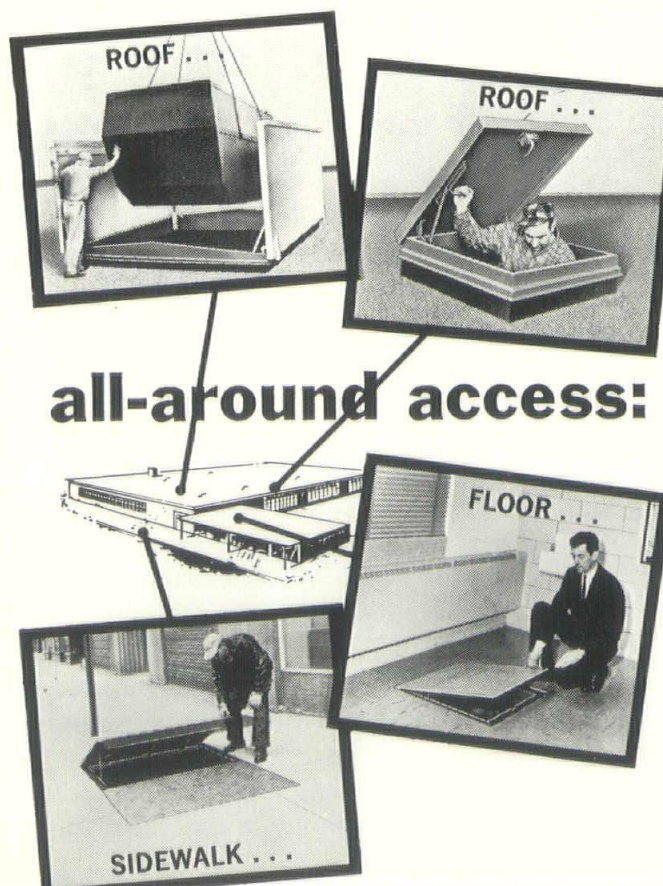
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AIA-Reynolds Awards

America's future architects want to put their talents to work on modern environmental and social problems, a national program conducted by The American Institute of Architects indicates.

The three top winners in an AIA student design program entered solutions to these types of problems in today's society, as did another entry also cited for excellence. Altogether, the entries from six of the 21 participating colleges of architecture dealt with environmental or social problems, while another eight schools' entries involved community facilities or some type of recreational need.

This sense of social involvement by students was shown in the announcement by the AIA of the winners of the ninth annual Reynolds Aluminum Prize for Architectural Students. The jury also praised the initiative of the student designers in utilizing modern industrial technology in their plans.

The top prize of \$5,000 — divided equally between student and school — went to Gerald D. Runkle, 22-year-old senior at Ohio State University, for his design of a "soundfountain," a free-form arrangement of water pipes, aluminum paddlewheels, and musically-tuned vibrator arms. Its purpose is to provide a pleasant sound of splashing water and musical chimes to mask out undesirable noises which plague many city locations. With its free form it also has a sculptural effect, becoming "a total sight and sound experience."

The design provides for water to flow through the hub of each wheel, out holes in the hub, causing the wheel to rotate slowly. As the wheel turns, each fin plucks a metal vibrator. The vibrators produce random note patterns, or the water pressure in each wheel cluster can be regulated so the "soundfountain" would play melodies in a limited note range.

Two Honorable Mention prizes of \$1,000 each, also divided equally

between student and school, were awarded for design of environmental facilities for low income people.

Hal M. Moseley, Jr., of the Cranbrook Academy of Art, Bloomfield Hills, Michigan, was honored for his design of a "Living Unit for One," a simple and basic one-room shelter for vagrants or migrants, formed of large aluminum extrusions. Clusters of this mobile low-cost facility could be installed as needed, then quickly shifted to other locations. It is installed simply by trucking to a location and plugging into electrical, water, and sewer connections.

Mark W. Vande of the Massachusetts Institute of Technology, Cambridge, Massachusetts, was cited for his design of a "Mobile Migrant School," a facility that expands accordion-like from both sides of a trailer. It is intended as a mobile self-contained space for use primarily as a school, but also suitable as a health clinic, day care center for children, entertainment unit, or religious center. Its speci-

fications provide light weight and simplicity of operation and it could be set up by two women. The basic element of the mobile school is an aluminum skin with a low density core, giving maximum strength and rigidity with a minimum weight.

The jury awarded Honorable Mentions without cash awards to two other students:

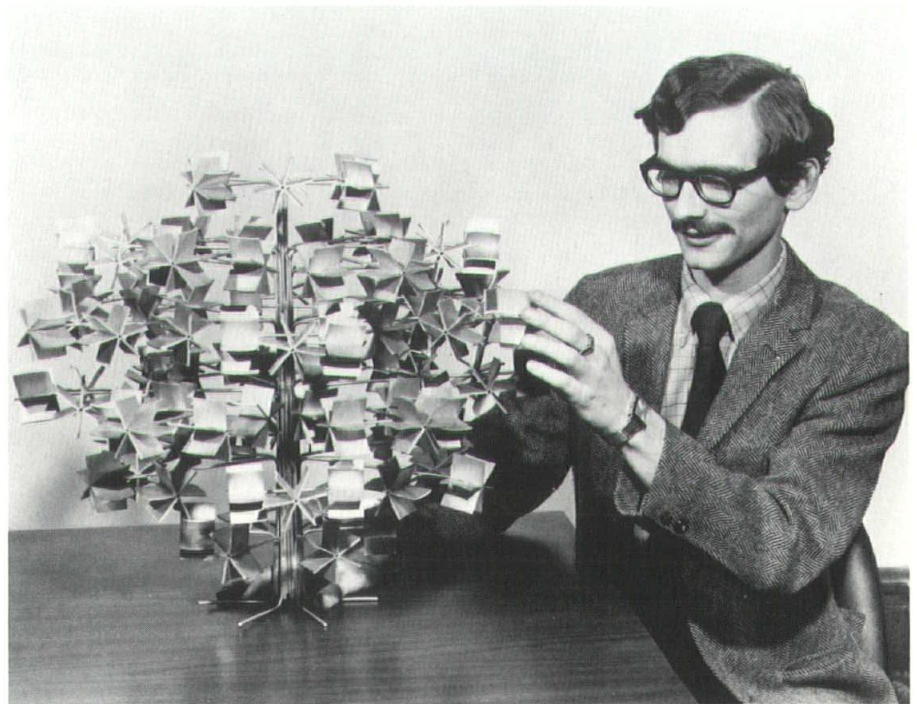
Roger B. Macon, Kent State University, for his design of a "Low Income Housing and Community Developmental System."

Jon C. Crowds, University of Arizona, for design of a "Zip! A Shelter," an easily erected and moved shelter featuring a zippered structural technique.

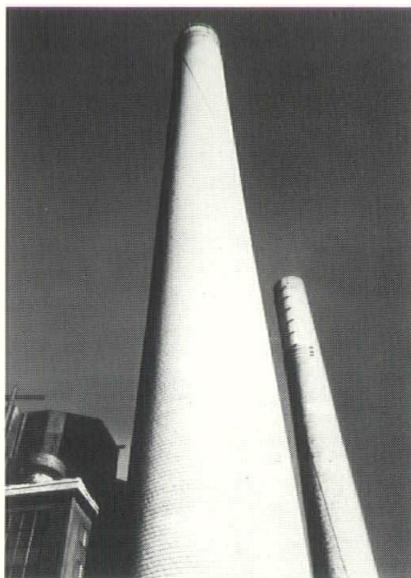
The cash prizes will be presented at the convention of The American Institute of Architects in Chicago June 22-26 by the program sponsor, Reynolds Metals Company. The prizes are offered annually for "the best original architectural design in which creative use of aluminum is an important contributing factor."

The Student Prize jury consisted of chairman Preston M. Bolton, FAIA, of Houston, Texas; Sidney L. Katz, FAIA, of New York; and William H. Scheick, FAIA, executive director of the AIA. □

Gerald D. Runkle of Ohio State University shows a model of his "soundfountain" which won the \$5000 national award in the 1969 Reynolds Aluminum Prize for Architectural Students. He says the design can be made to any size and form but believes it would be specially suitable for small urban parks.



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AIA/RAIC Convention Speakers

Daniel Patrick Moynihan, Assistant to the President for Urban Affairs, will be the keynote speaker at the first joint convention of The American Institute of Architects and The Royal Architectural Institute of Canada, June 22-26, in Chicago.

The 1969 Purves Memorial Lecture will be delivered by Dr. Hans Selye, professor and director of the Institute of Medicine and Experimental Surgery at the University of Montreal. Marver H. Bernstein, first Dean of the Woodrow Wilson School of Public and International Affairs of Princeton, will speak at a session on Professionalism, and Albert G. H. Dietz, professor of Building Engineering at Massachusetts Institute of Technology's school of Architecture and Planning, will speak at a session on Technology.

All of the meetings will be held at Chicago's Palmer House for an anticipated audience of some 6,000 U.S. and Canadian architects, their families, students, and guests. Under the theme FOCUS NOW, the program will deal with professionalism, design, and technology, relating them to the positive action required immediately of the architect in the urban crisis.

Program plans also include several workshops, a special session with student officers and AIA officers, the 19th Building Products Exhibit, special tours and exhibitions, awards' ceremonies, and other professional and social activities. □

Industrial Site Tour

Industrial sites in 24 Connecticut communities will be inspected by some of the nation's leading corporate real estate managers, industrial brokers, developers, architects, engineers, management consultants, and financiers during a two-day tour by land and sea on June 17 and 18, 1969.

Sponsored by the Connecticut Industrial Development Council, the tour will cover sites in Fairfield, Stratford, Milford, Orange, West Haven, Guilford, Westbrook, Groton, New London, Waterford, Stonington, Preston, Norwich, Montville, East Lyme, Old Lyme, Old Saybrook, Clinton, Branford, New Haven, North Haven, Wallingford, and Meriden.

The CIDC is active in promoting the industrial development and economic growth of the state. This year's tour, utilizing rail, bus, and boat transportation, will include visits to the Submarine Base at New London and Mystic Seaport, in addition to the inspection of industrial locations. Charles E. Hills, assistant managing director of the Connecticut Development Commission, pointed out that, while previous tours have utilized bus and rail transportation, this will be the first time a boat has been used to carry tour participants along the Connecticut shoreline.

Members of the CIDC are: The Connecticut Light and Power Company; The Hartford Electric Light Company; Southern New England Telephone Company; United Illuminating; The First New Haven National Bank; Hartford National Bank and Trust Company; The Colonial Bank and Trust Company; The Union and New Haven Trust Company; The Waterbury National Bank; Connecticut Bank and Trust Company; The Fairfield County Trust Company; Central Vermont Railway, Inc.; Penn Central Company; Connecticut Natural Gas Corporation; Connecticut Development Credit Corporation; and The Connecticut Development Commission. □

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AIA Tours

Special group flights have been arranged by the AIA through the United States Travel Agency, beginning in June and leaving from Boston or Washington. For information, write to Gilbert Paul, U.S. Travel Agency, 807 15th Street, N.W., Washington, D.C. 20005. □

Scully Master Of Morse College, Yale

Vincent J. Scully, Jr., has been named Master of Morse College, one of Yale University's undergraduate residential colleges. Scully, a leading architectural author and critic, is Colonel John Trumbull Professor of History of Art at Yale.

Morse College is one of the two newest residential colleges at Yale. Eero Saarinen designed Morse and its counterpart, Ezra Stiles College. With Yale's co-educational policy next fall, about 27 of the 257 undergraduates living in Morse will be women.

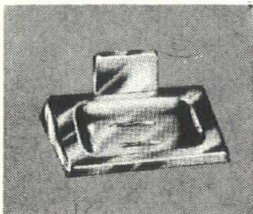
Professor Scully is a native of New Haven, and his father was for many years President of New Haven's Board of Aldermen. □

Stoutenberg Joins H.K.B.

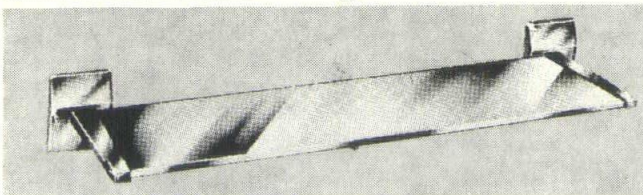
T. J. Stoutenberg has been named an Associate in the office of Hirsch . Kaestle . Boos, Architects. The firm is located in New Britain. □

Spring Appointed Dean

Bernard P. Spring has been appointed Dean of the School of Architecture, City College, New York City. He takes office July 1. □



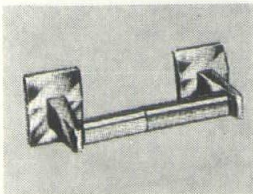
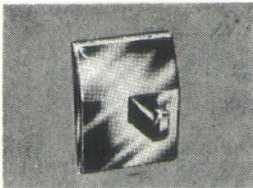
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Conference Report

The proceedings of the conference on "Alternatives to Unionization," held in St. Louis last December, is available to architects, engineers, surveyors and others. The 81-page proceedings contains the full text of papers and discussion on such topics as the union approach to organization of professional and technical employees, alternatives through a professional atmosphere, the "sounding board" approach to management-employee relations, establishment of a positive environment, selection and indoctrination of employees, views of the National Labor Relations Board on issues involving professional and technical employees, methods of dealing with employee problems, use of personnel consultants, the importance of pension plans, relationships between the design professions and contractors, and how to communicate information on the unionization problem.

The conference was sponsored by the Joint Committee on Employment Practice, composed of representatives of the American Congress on Surveying and Mapping, American Institute of Architects, American Society of Civil Engineers, Consulting Engineers Council/ USA, Council for Photogrammetry and the Professional Engineers in Private Practice - NSPE.

Copies of the proceedings are available at five dollars each from the Joint Committee on Employment Practice, 2029 K Street, N.W., Washington, D.C. 20006. □

UConn Hospital To Have Automated Handling System

The University of Connecticut Hospital in Farmington will spend close to \$2 million for a new automated materials handling system.

The Cyberail MR system will be provided by Castle Automated Systems, a division of Sybron Corporation, to speed supplies throughout the \$30 million, ten-story hospital unit and out-patient buildings.

The hospital will be part of the UConn Health Center that will include a medical school, a school of dental medicine, research quarters, and in-patient and out-patient facilities. Architect for the program is Vincent G. Kling and Associates.

Commenting on the decision to use automated materials handling in the new facility, John Ives, administrator at the University of Connecticut Hospital, said: "Greater demands for improved patient care as well as rising labor costs and difficulty in hiring and retaining manpower have spurred the search for and application of modern automated systems in hospitals. We have looked for a system that demonstrates operating advantages and the potential for paying for itself through savings in labor, inventories, and reduced need to purchase an assortment of materials handling equipment."

The Cyberail network will replace the traditional hand carts, chutes, dumbwaiters, and conveyor belts of conventional hospitals and will substitute for more than 20 employees usually needed. □

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Therefore we were rather disappointed at not seeing our name mentioned in your story about the K of C building, for the structural engineering of which we were also responsible.

Abba A. Tor, P.E.
PFISTERER, TOR & ASSOCIATES

I firmly believe that any material issued by a design orientated organization such as the CSA-AIA must reflect a certain standard of excellence and should be as forward looking as the principles we preach and would like our clients to accept. We all know how difficult it is to educate people in the area of good design. Your magazine has come a long way in helping us to get this point across and I know you will continue to enrich its contents.

My reason for writing you is to express my dismay over the format of the cover. The lettering and layout of the magazine name is "old hat" and

Please turn to page 30

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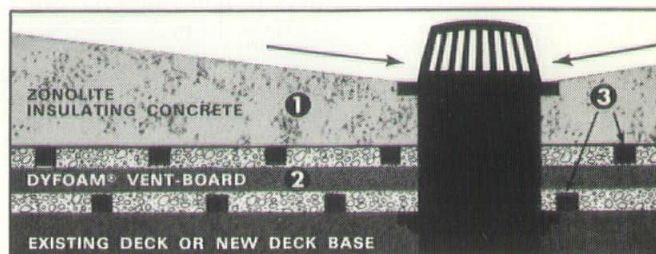


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Connecticut Cares

Continued from page 13

ford, state chairman of public relations for the Connecticut Federation of Business and Professional Women's Clubs, vice president of the Pyquaug Business and Professional Women's Club of Wethersfield, a member of the Business and Professional Women's Club of Greater Hartford, member of the Public Personnel Association of Greater Hartford, national member of the Metropolitan Opera Guild, and past vice president of Chapter 22 of the Connecticut State Employees Association. □

Letters

Continued from page 29

graphically about as bad as it could be. To me the statement you make on the cover is just as important as the contents and should reflect what is going on in the graphic world which is very closely related to architecture these days. I would like to suggest that you hire a top graphic designer to study this problem. You might find that the Graphics Department at Yale would be interested in helping.

A. De Salvo, Jr., AIA
ELIOT NOYES &
ASSOCIATES

Government Contracting

What architects and engineers need to know about contracting with the Federal Government is covered from A to Z in a new, 190-page book, "Contracting with the Federal Government—A Primer for Architects and Engineers."

The only publication of its kind which gives the rules, regulations, and problems involved in this work, the "Primer" was produced under the auspices of the Committee on Federal Procurement of Architect-Engineer Services. The committee is composed of representatives of The American Institute of Architects, American Institute of Consulting Engineers, American Road Builders Association, American Society of Civil Engineers, Consulting Engineers Council, and National Society of Professional Engineers.

Written to take the mystery out of government contracting, the book explains how architects and engineers are selected, how the fee is set, what the standard contract clauses are and what they mean, and how to obtain contract price adjustment. Readers will learn how to find out about available projects, how to negotiate contracts, what to know when performing the work, and what to do if problems are encountered.

Authored by three of the nation's outstanding contract attorneys, Gilbert A. Cuneo, Harold F. Blasky, and Eldon H. Crowell, with the assistance of Philip A. Hutchinson, Jr., director of governmental affairs for the AIA, the "Primer" places the private practitioner on an equal footing with his counterpart in the Government. The appendix lists all Federal construction agencies responsible for A/E contracts, with the names and addresses of the offices to contact.

Copies of the book are available for \$6 prepaid, from: "Primer," Room 713, 1155 15th Street, N.W., Washington, D.C. 20005. □

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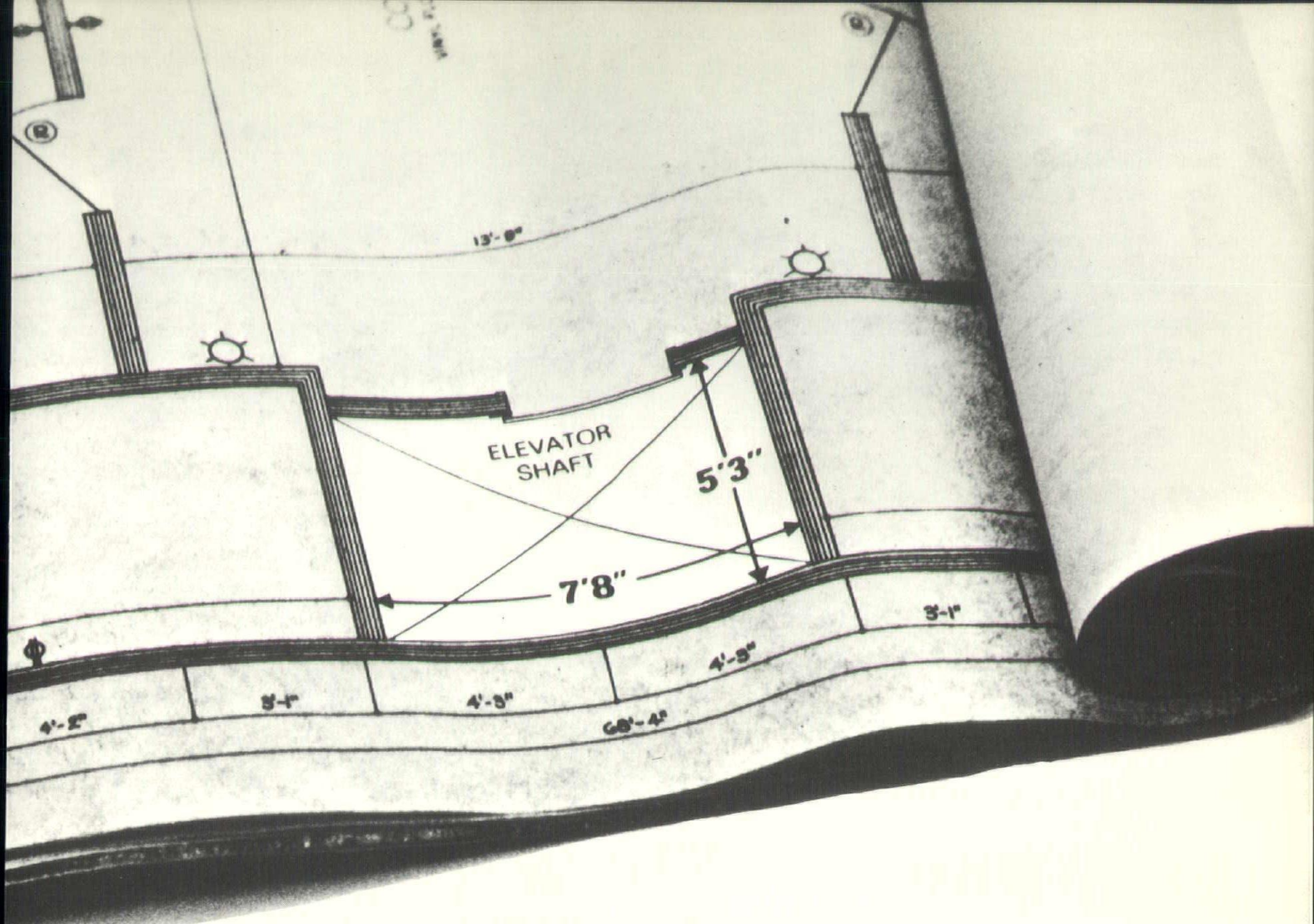


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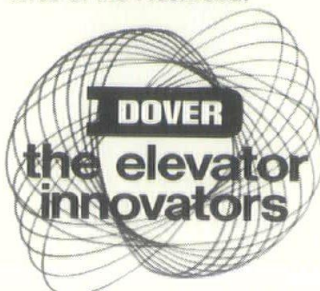
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Cohen Appointed

Andrew S. Cohen, of Cohen and D'Oliveira, Architects, Waterbury, has been appointed a director of the National Council of Architectural Registration Boards to replace the late William V. Linde of Burlington, Vermont. The announcement was made by Howard J. Blanchard of Garden City, Kansas, board president.

NCARB represents the architectural registration boards of all states and territories of the United States and is concerned with matters pertaining to architectural education, registration and practice.

Mr. Cohen is a past president of the Connecticut Society of Architects and was the first editorial board chairman of *Connecticut Architect*. He is a member of the Connecticut Architectural Registration Board to which he was appointed in 1965 by Governor John Dempsey. He is serving his third term as secretary and chief administrative officer of the state board. □

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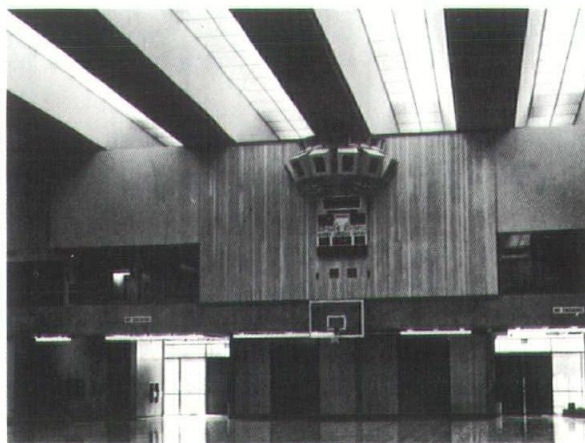
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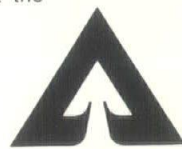
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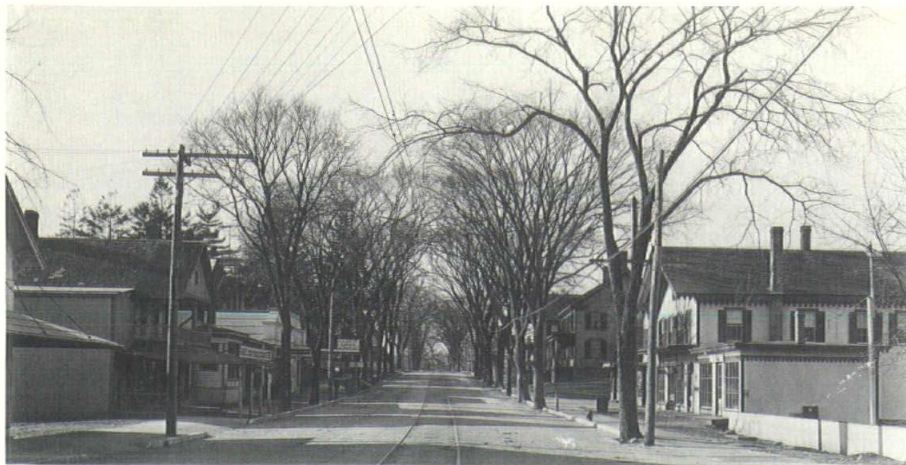
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Although utility wires appear, trees still dominate Clinton's Main Street in 1915. Business signs are relatively unobtrusive, even the auto service station's sign at middle left.

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Roadside Scene

Continued from page 11

side, however, where the natural beauty has been spoiled by poorly designed buildings, excessive pavements, tasteless signs, a forest of utility lines, and the removal of shade trees. These faults will not be corrected easily, but the first step is to identify the problem and demonstrate by example the means of correction.

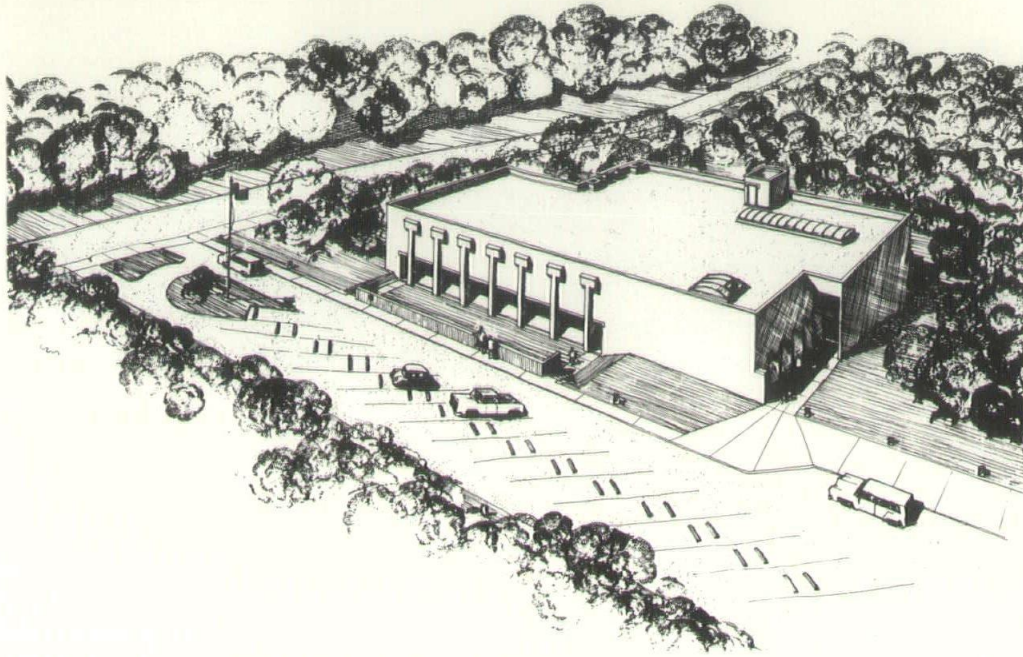
Several recommendations become obvious. Overhead utility wires should be placed underground, not only in new development but wherever their concentration makes them an eyesore. Signs and billboards should be strictly controlled for size, brightness and quantity. Business should be encouraged to consider the potential of good building design in marketing and building community goodwill. Sound trees should not be removed without real justification, and new trees should be planted to enhance all roadside development.

The objectives must be to preserve that which is good, whether natural or man-made, and to foster quality in all that we add to the roadside scene.

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Architect: Fletcher Thompson, Bridgeport
Consulting Architect: Lathrop Douglass, New York City

Bridgeport's new all-electric Lafayette Shopping Plaza offers a new concept in downtown shopping. The mall area — over 500,000 square feet — includes integral parking, a Sears Roebuck store, and sixty satellite stores. A Gimbel's store is planned for Fall.

The Plaza required an economical climate control system which would satisfy the building's environmental needs no matter how the space was divided. It was decided that an all-electric design, with individual

thermostatic controls in each store, would be best. An air duct system provides air conditioning in the summer and in-duct resistance heating in the winter. Supplementary baseboard units heat the building's perimeter.

Has the all-electric concept been a success? William K. Coates of the Plaza says, "The all-electric concept has been so successful that a five-story office tower soon to be built over the mall will be all-electric, too."

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