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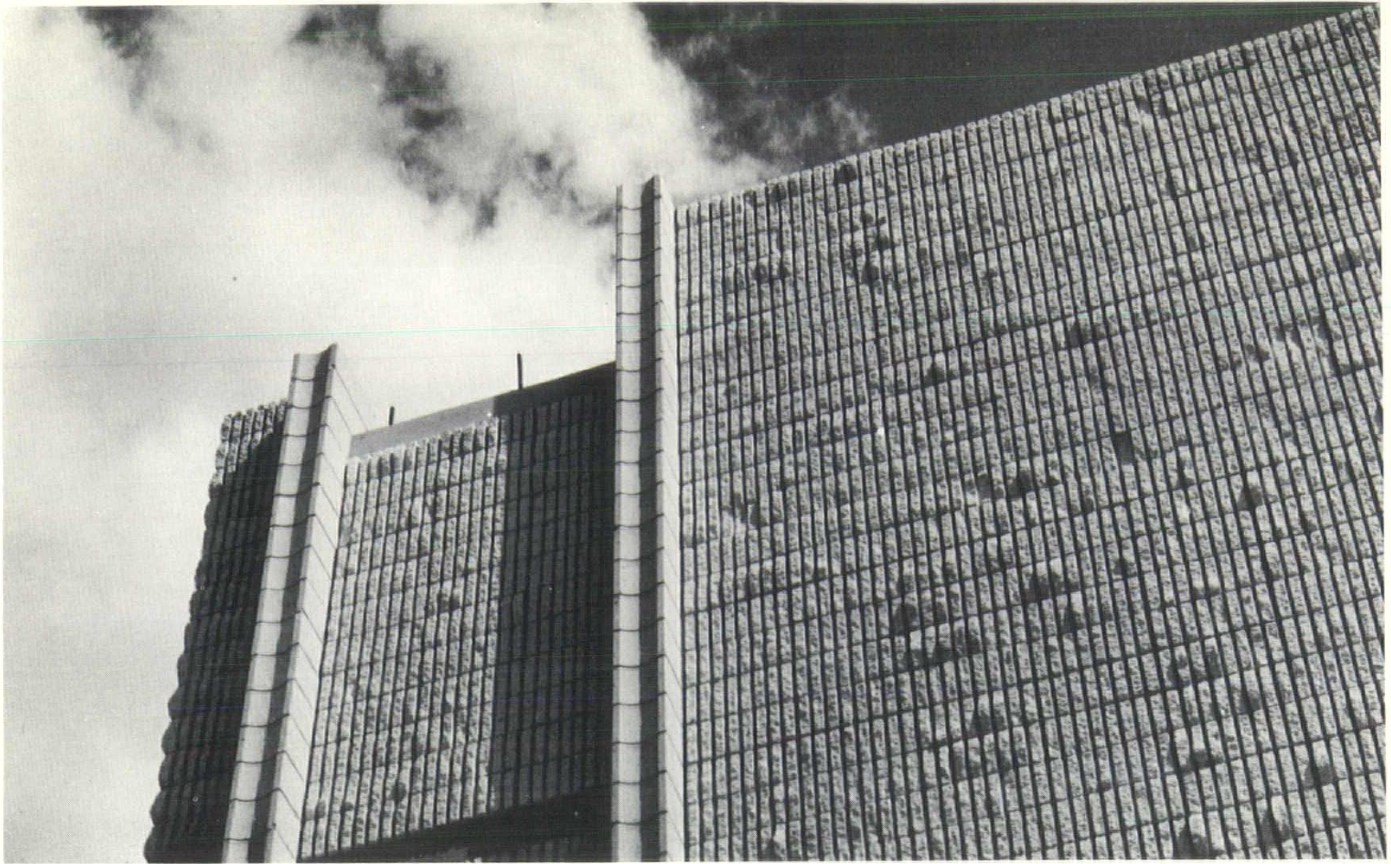
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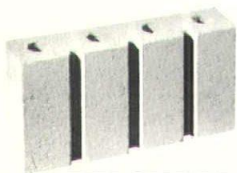
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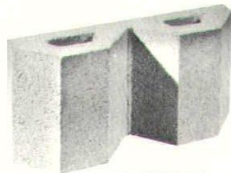
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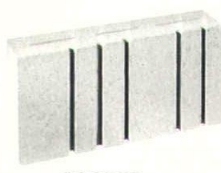
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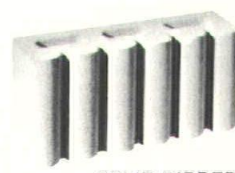
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CONNECTICUT ARCHITECT



# CONNECTICUT ARCHITECT

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VOLUME 5, NUMBER 5

SEPTEMBER-OCTOBER 1969

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



FRONT COVER: The residence of Mr. and Mrs. Spencer M. Berger in Guilford overlooks Long Island Sound from its vantage point atop a granite cliff.

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

Controlled circulation postage paid at Hartford, Connecticut.

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PHOTO CREDITS: Front cover and pages 16-19, John T. Hill; pages 6-7, Ezra Stoller; pages 10-12, Charles R. Schultze; pages 13-15, Richard O. Abbott.

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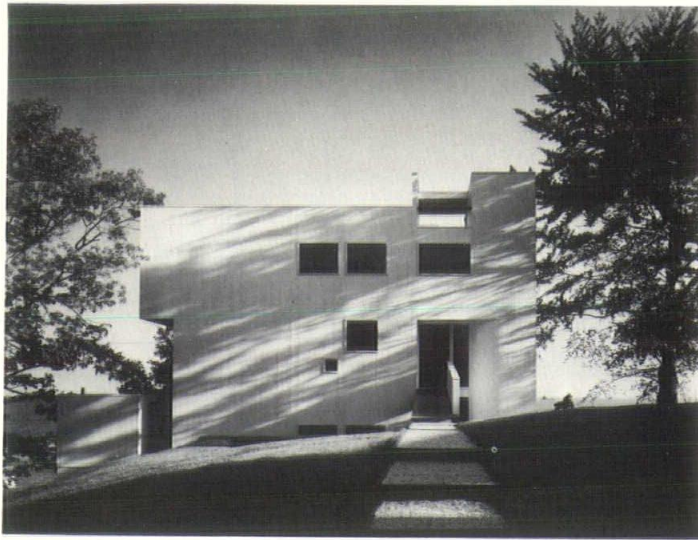
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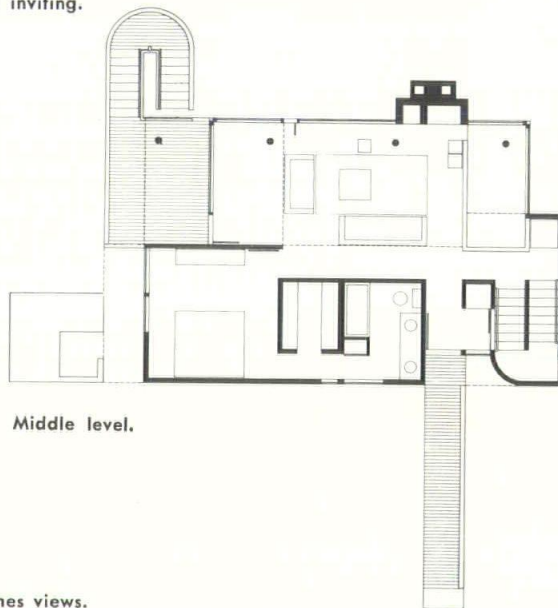
# DOMESTIC GEOMETRY

**Fred Smith Residence  
Darien, Connecticut**

**RICHARD MEIER, Architect**



Entrance is crisp and inviting.



Middle level.

Uncurtained glass frames views.



**Ernest Rau, General Contractor**

The Fred Smith home for a family of four is on a wooded site on the shore of Long Island Sound, near Darien. The rocky, wooded terrain includes a grove of pine trees and a rock-enclosed sandy beach.

For this site and family, architect Richard Meier designed a residence which earned a 1969 Honor Award for architectural excellence at the AIA national convention this year. The jury's comment on its selection included the statement:

"This apparently simple piece of domestic geometry subtly plays off the rocks and uses its naturalistic setting as a foil for hard, unwavering line. The house itself is varied within an overall, unifying pattern. Its clean consistency extends from outside to inside, and the uncurtained glass frames views from within and without."

The house has three floors, with entry at the middle level from the

land side. With a view of the Sound waters from three sides, extensive use of glass walls, porches, and decks yields maximum benefit from the site.

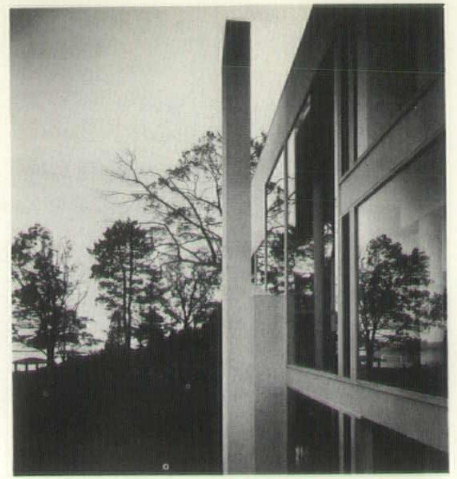
The lower level features a glass-walled dining room with adjacent kitchen, as well as quarters for domestic help and the service facilities. The second or middle level is about equally divided between the main living area and the master bedroom suite. Adjacent to the entry is the main stairway which connects the three interior levels with the outdoor roof terrace. The upper floor contains the children's bedrooms, a guest room, and the library-children's play area which is part of the family living area.

The family living spaces are spatially interconnected vertically, with the middle level opening up

to the library and down to the dining room. They constitute the open aspect of the building's organization and focus upon the water view. The bedrooms and service areas are organized in sections to contain and also to focus the expansion of the living spaces.

The slope of the land made possible a differentiation between entry from the land side and entry from the seaside. Both the dining space on the lower level and the living area of the middle level open directly to outdoor terraces which are related to the view and the beach below.

Private areas of the house are accented and protected by the vertical wood siding of the wood bearing wall and framing system for the enclosed half of the building. This straightforward use of

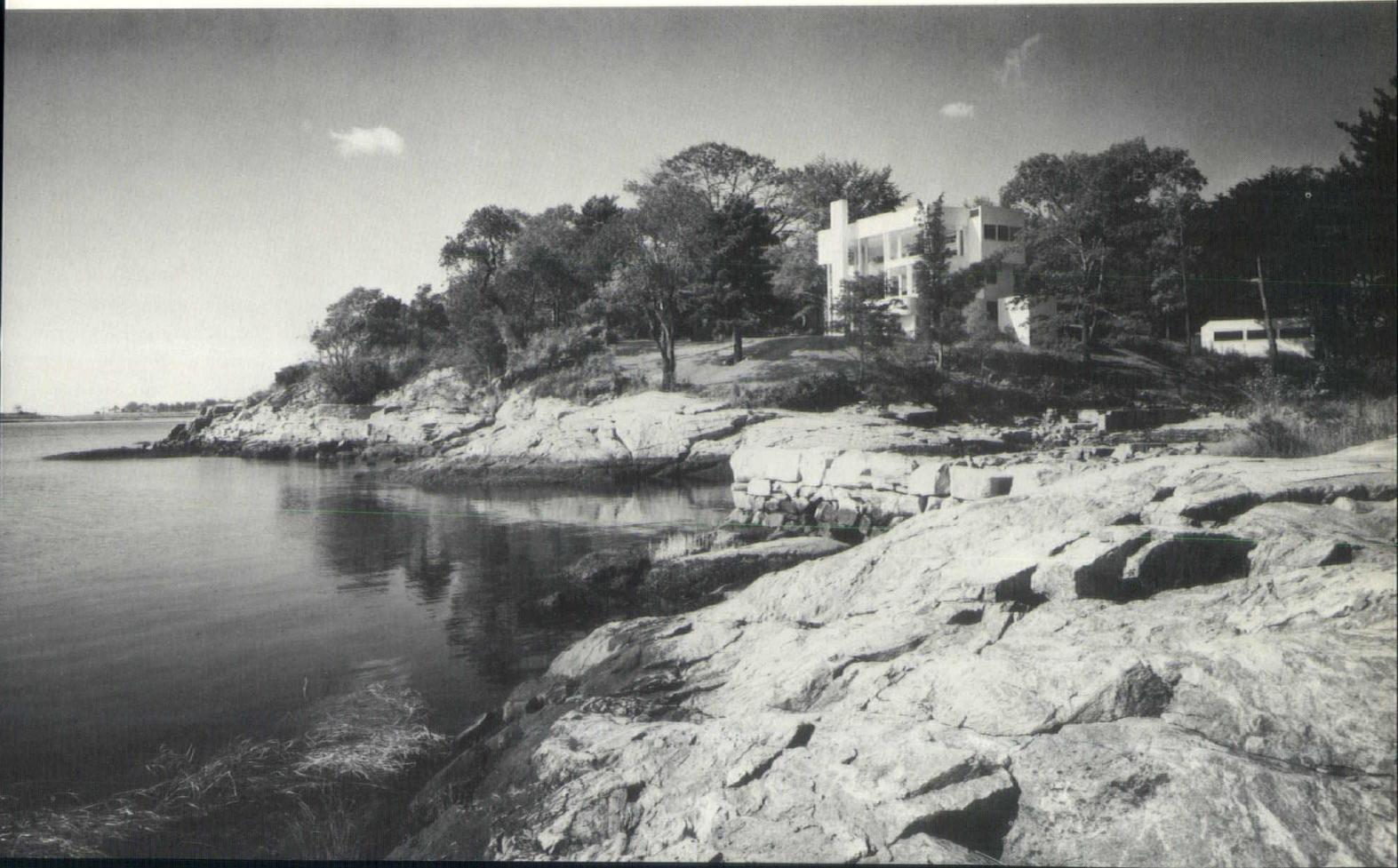


Dramatic exterior detail.

wood is coordinated with a steel columnar structure for the open living spaces. □

RICHARD MEIER, AIA, New York City, is a Cornell University architecture graduate. His work has earned national AIA awards in 1965, 1968 and 1969, and received recognition several times from *Architectural Record*. He has served as a visiting critic at Princeton, Syracuse, Yale and Pratt Institute, and is on the architecture faculty at The Cooper Union. He is a member of the Architectural League of New York and the Conference of Architects for Study of Environment.

Commanding view of and from the house.

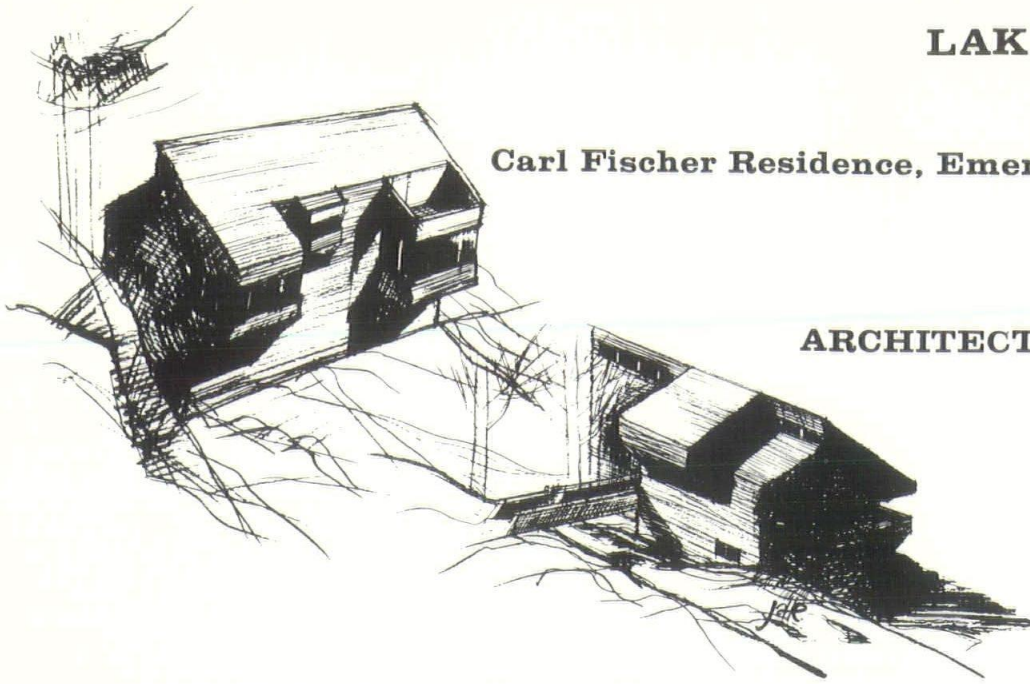


# LAKESIDE RETREAT

Carl Fischer Residence, Emerald Lake, Connecticut

**NORMAN JAFFE  
ARCHITECTS / SITE PLANNERS**

**Hirsch Brothers, Inc.,  
General Contractor**



Barbara Plumb, writing in a recent issue of *The New York Times Magazine*, said: "This cedar-shingled house high above a Connecticut lake is a retreat from the workaday world in more senses than one. Carl Fischer, a photographer who is surrounded by bright lights and sizzling colors during the week, told architect Norman Jaffe and designer Nicos Zographos that he not only wanted a carefree weekend house but also one with natural light, natural textures, and

a sense of treetop living. In other words, a house that would be a real retreat from his Monday-through-Friday life."

The architect points out that the characteristics of the site and the early domestic architecture of the region were also primary considerations. The site slopes steeply with numerous rock outcroppings and loose boulders. It has a strong downward thrust toward Emerald Lake at its base.

"We found a flat narrow shelf

at a high elevation, well surrounded by tall trees. This established the narrow fifteen-foot-wide base. From the base, the balance of the structure is cantilevered out. We looked to the bay window form of an early West Hartford house for the expression of the cantilever. The soffits were sloped upwards, returning vertically only five feet six inches before meeting the low eave. The steep plane of the roof echoes the general slope of the site," Mr. Jaffe said.

There are three major openings. The windows of the living room, dining room, and master bedroom are bays which contain mitered glass corners. Smaller openings are placed under the bays. The clipped eave is a typical detail found in East Haven houses.

The exterior is finished in redwood cedar shingles with redwood trim and redwood doors. The entry is achieved by a shingled bridge spanning the slope. The building's roof slope brings the finished height to a deliberate low headroom over the dining room table which is centered by a bay of mitered fixed glass.

Cars are parked at the road elevation approximately thirty feet above the main floor elevations. A gravel path weaves through rocks and trees to a plateau at the access to the bridge.

A room for relaxing.



After entering the house, the entry bridge is extended over the living room to a small deck above the living room bay. The entry level contains the family dining and kitchen functions. The kitchen area is articulated from the family room by a five-foot-square work or bar island, topped in slate.

The living room is a combination of high silo-like spaces, sweeping

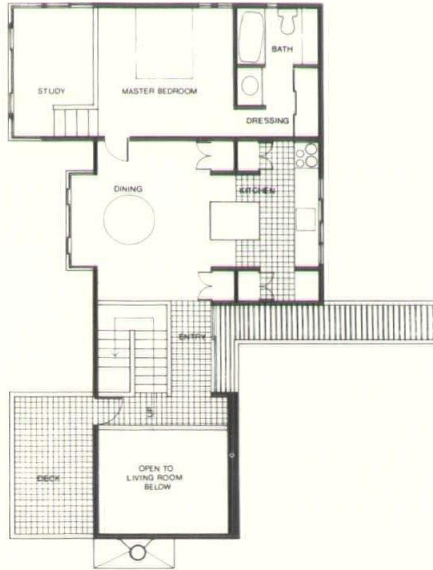
upward thirty feet, and is washed in light by high clerestory windows and a snug low ceiling bay with built-in seating. Rough-sawn cypress walls and ceilings and built-in furniture of unfinished smooth cypress give the desired natural appearance. Monochromatic rugs and fabrics add to the finished effect.

The master bedroom is on two levels. There is a sleeping, bath, and dressing room level with a study level three feet below. The change in level protects the sleeping area from the glare of the large bay window of the study level and

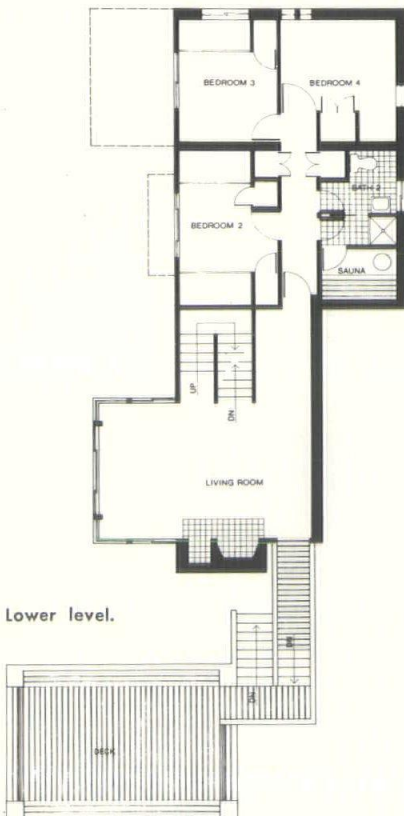
eliminates the need for curtains or drapes.

The children and guest bedrooms comprise the balance of the lower level. A stair continues to the narrow base storage area, hobby shop, and door to grade level.

NORMAN JAFFE, AIA, New York City, is a graduate of the University of California at Berkeley where he studied under William Wilson Wurster. His apprenticeship was in west coast residential offices with emphasis on wood frame construction. He has worked with leading architectural firms and now has his own practice. His work has been published in the *New York Times* and *Progressive Architecture* and he was awarded a Record House by the publishers of *Architectural Record* in 1964.

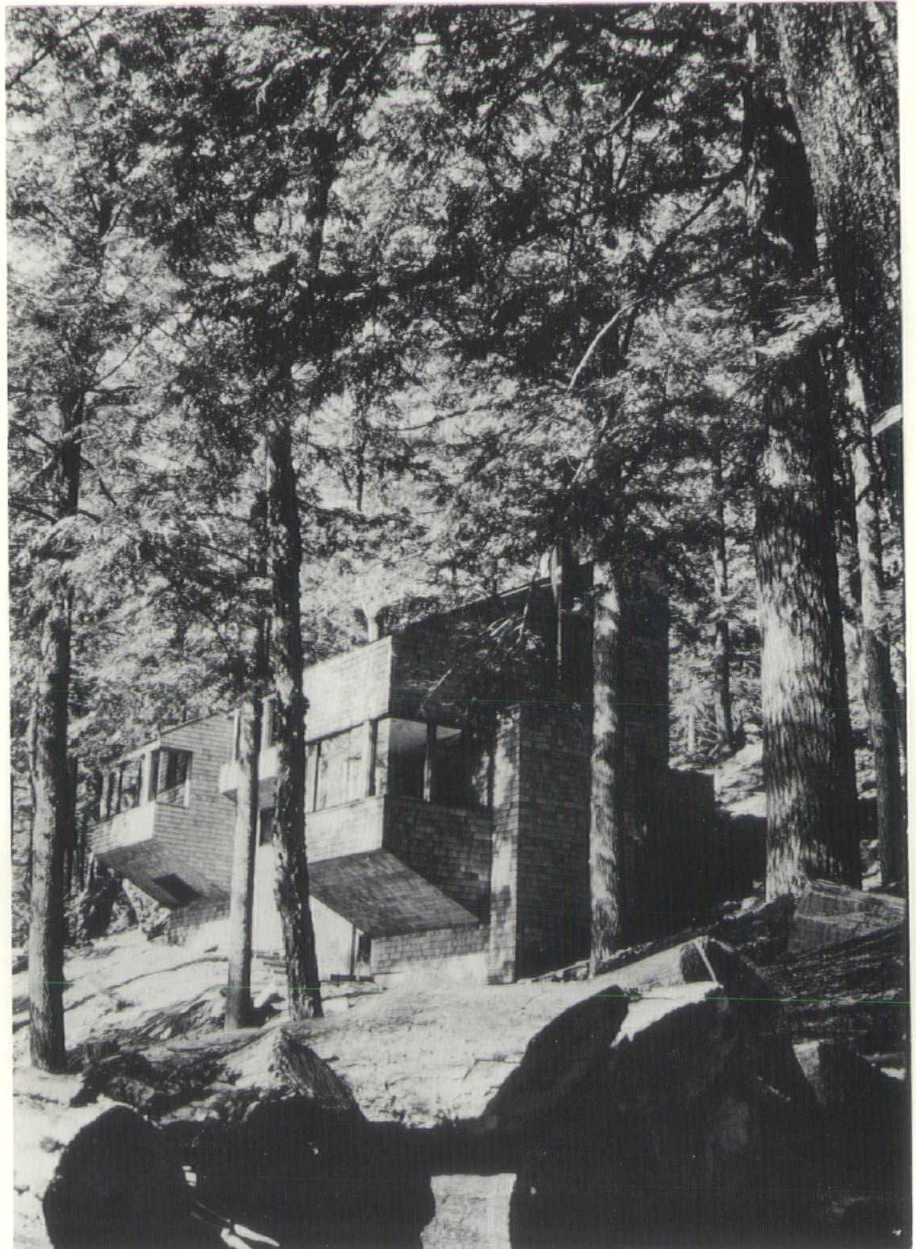


Upper level.



Lower level.

House fits its site.



## WOOSTER SQUARE, New Haven, Connecticut



Living area of Charles Brewer's apartment.

During the past hundred years, there have been two eras of distinguished in-town living in New Haven's Wooster Square. In between was the interruption of years of hardship and decay for structures in the area.

In the nineteenth century, Wooster Square was a favorite northern vacation spot for New Orleans visitors. Then housing was needed for the people who came to work in New Haven's growing industrial

plants, as happened in many cities. The large homes were turned into rooming houses and received little care as their transient owners moved into and, then, out of the area.

Urban renewal in New Haven has assisted in returning many of these historic houses to their former beauty. Construction of a new school, other public facilities, and strategically located new housing encouraged residents of Wooster

Square to rehabilitate their homes. Three of the refurbished buildings are nineteenth century brownstones purchased from the New Haven Redevelopment Agency and completely redesigned by architects for their own use.

The outside façades of the hundred-year-old town houses at 556, 554 and 520 Chapel Street remain unchanged. The insides have been relieved of their rooming-house dividers and low ceilings and



transformed into expansive and attractive living spaces. The three architects are Caswell Cooke, Charles Brewer, and Percy Joseph Gibbs.

Despite the lack of width and depth in the original row-house design, each architect has managed to create a feeling of spaciousness by cutting away parts of floors, varying ceiling levels, and creating a dynamic relationship between large and small spaces.

The row houses were originally constructed according to common interior patterns. Eating and cooking facilities were on the ground floor, living areas on the first floor, and bedrooms on the top two floors. These functions have been reassigned and embellished into highly personal homes conforming to the requirements of each owner.

Caswell Cooke created two new homes. One is a garden apartment which he rents; the second is a home for his family on the top two floors. The original brick has been exposed and painted white in his apartment, and a circular stairway with its mahogany rail has been retained. The living room at the front of the house is the height of the original third and fourth levels combined and can be seen from a balcony at the level of the original fourth floor. This upper space contains dining and kitchen facilities.

The entire rear wall of this level is of glass, and doors lead to an outdoor balcony which offers a view of New Haven Harbor and Long Island Sound. A ladder from the dining area gives access to a large work platform hung above the living room. A skylight provides illumination for the architect's drafting table and other work spaces.

A master bedroom, bath, and nursery are behind the living room. Mr. Cooke has extended the sense of freedom to the nursery which contains a large sleep-play area in which a child can move about at will without adult help.

520 Chapel Street has also been provided with thoroughly original living spaces by its owner-architect, Jody Gibbs. Ladders lead to



ABOVE: The living area of architect Jody Gibbs' apartment. RIGHT: Kitchen and stairway to bedrooms from living area.





ABOVE: Dining area and balcony of Caswell Cooke apartment. BELOW: Kitchen-dining area, with ladder leading to work room.

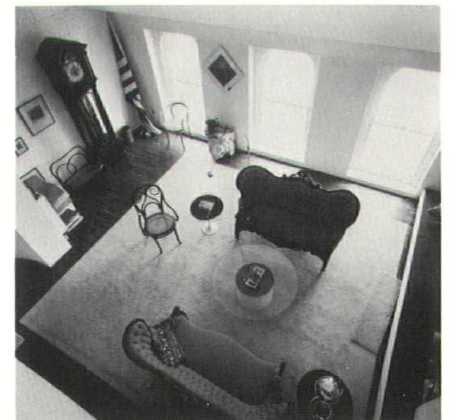


upper floors and sleeping balconies, wall spaces are carefully located to provide light, and a feeling of expansiveness extends even to the smaller rooms. The original brick of the walls has been exposed and left unadorned, while the new inner walls provide color. The high-ceilinged living room features a large fireplace and a glass rear wall which creates a unity between the rooms and the outdoor garden.

In Charles Brewer's house, the walls are either starkly white or panelled in dark wood. Rich red Mexican tile on the floor of the ground level provides a sense of warmth and elegance. This spacious house has a minimum of enclosures. Living and dining areas are undivided and expand throughout the first floor with only a short wall partially shielding the cooking area. Even the stairs are open and unhampered by railings. Here, too, a rear wall of glass connects the interior of the home to a garden at the rear, giving a fresh outlook within the heart of a city.

A common factor approached differently in each of these three homes is a daring but livable design imposed on buildings which were originally constructed to conform to rigid, routine patterns. Each provides freedom of movement within formerly restrictive walls, and each allows immediate access to city streets while maintaining privacy and serenity within an historic nineteenth-century frame. □

Living area





View from street.

## SUMMER HOME

**Jean Traverso Residence, Westbrook, Connecticut**

**RICHARD OWEN ABBOTT, ARCHITECT**

**George C. Field Company, General Contractor**

A strong sense of order and proportion without being dull or formal characterizes the Westbrook summer home designed by Richard O. Abbott for its owner.

"Miss Jean Traverso came to me in the spring of 1966 and said that she wanted a summer house for herself. She had no strong wishes about its form, except that she wanted an exciting concept which

would fit a limited budget," Mr. Abbott said.

The architect had a general idea for a house of this size and budget which he had been considering for some time, and he was able to adapt his idea to the owner's situation.

The site was very limited in size and views. A red brick house to the right and a white house to the

left flanked the property which was only sixty feet wide. A redeeming feature of the site was a large tree at the front corner and solid foliage at the rear.

Mr. Abbott conceived a house that would have enough interior space so the experience of this space would dominate and make up for the lack of site. In other words, it would be a site in itself



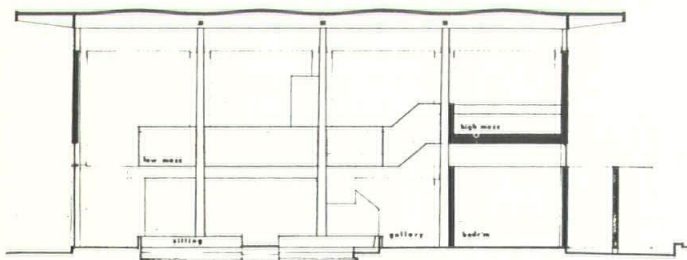
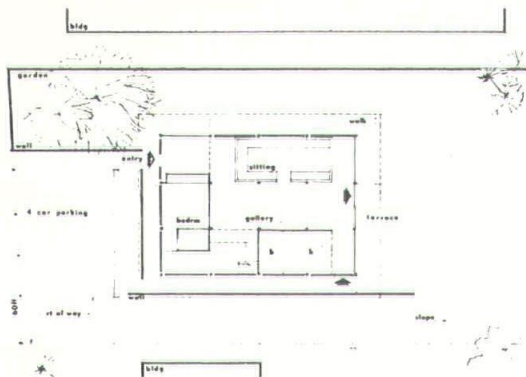
Site plan provides privacy.

with different elevations and with controlled views of sky and foliage upwards and outwards. He put the studio as close to the tree as possible and in the only place where a view of the water was available through the lot across the street. The idea called for a fence on all three sides of the site to allow for small landscaped grounds.

The mezzanines, in keeping with the basic concept, were made to float and to express great horizontal movement and thrust within the formal structure. Suitable reaction to the structure was inspired by a pine grove feeling. The poles make the space seem not quite empty when few people are in the large space, "and they all have personalities, some being straighter than others."

The sunken sitting area was introduced to anchor the space and introduce a slight vertical thrust at that point of balance. Everything was done to introduce a variety of spaces into a small structure. The roof deck undulates up and down two to three feet to create a feeling of lightness. Ten by ten foot bays

Sunken sitting area.



are connected to give an illusion of spaciousness.

Mr. Abbott feels that good low-cost housing allows the family to feel aspirations for itself and its importance whether it is a house or an apartment. "The person's sensitiveness should not be overlooked or else there is no sense at all in the effort," he said.

Control of costs was a dominant factor. The architect eliminated all operable window sash and substituted louvered vents in combination with one sliding door and two swinging doors. A five-foot overhang on all sides causes several things to happen. The flashing of large glass areas becomes less of a problem, roof drainage is accomplished through copper pipes at various points which allow water to fall freely to the ground to be collected in french-type drains, and the roof load is evenly distributed on the footings.

The integrity of the poles was an important issue and well worth the effort. The location of the panels allows for a sense of privacy, but with a feeling of openness. Drapes, where required, needed to be only six feet wide and as high as the header. This was an important cost factor. The concrete slab on grade and the concrete-filled post holes also helped to reduce costs. No foundation walls, as such, were required, nor was bracing above needed because every pole is a cantilevered column.

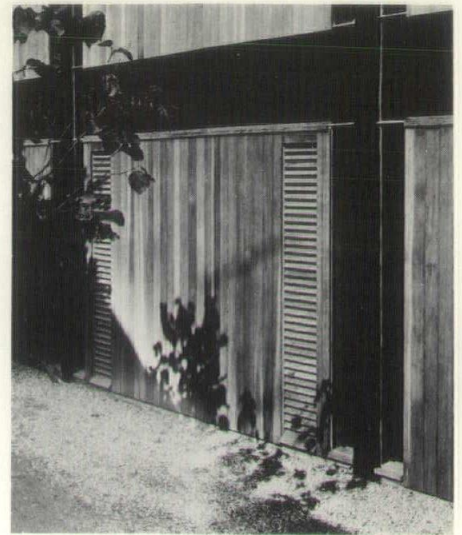
Southern yellow pine poles, selected for appearance, were given an equal-pressure treatment which was odorless and clear in finish. The poles were set in holes on top of the eight-inch concrete pad and then plumbed and leveled with temporary bracing. When the roof beams were bolted in the proper place and height, the pole tops were cut off.

Since all roof framing would be open to view, special care was taken in nailing and keeping the wood clean.

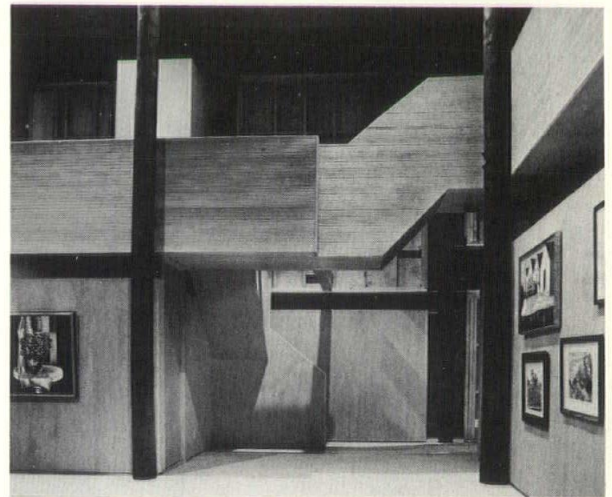
The house contains 1650 square feet of space with 700 square feet of overhang. The cost, excluding

overhang but including exterior fence and fireplace heating system, since it is a summer house, is calculated at \$10 a square foot. □

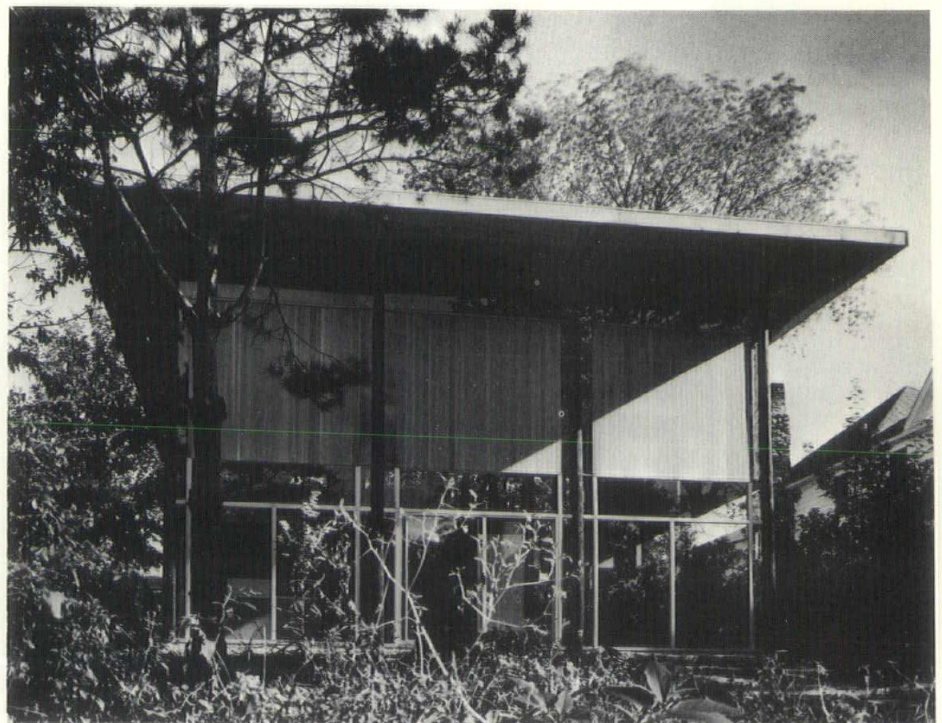
RICHARD OWEN ABBOTT, AIA, Boston, Massachusetts, is an architecture graduate of Cornell University and studied fine arts at University of Buffalo and Albright Art School. He did graduate study in architecture at Dusseldorf Art Academy. Among his awards are Traveling Fellowship, New York City Chapter, AIA; Fulbright Grant to Europe; Sands Memorial Award, Cornell; Church Competition for Hanover; National Homes Competition; International Office Building and Cultural Center Competition, South America; and Arts Center, Symbolic Structure, and Fountain Competitions. His works have been published in leading journals, and he has taught at Cooper Union School of Art and Architecture, Northeastern University, Boston Museum of Fine Arts School, and Cambridge Center for Adult Education.



Finish and design provide interest.



RIGHT: Mezzanines express horizontal movement. BELOW: Optimum use was made of site.



Spencer Berger Reside

DAVIS COCHRAN MILLER

George C. Field Co



Inviting entrance is tastefully landscaped.

A distinct change of environment from urban to rural living presents the opportunity for creative planning in the owners' definition of a desired home building program. Mr. and Mrs. Spencer M. Berger knew precisely what they wished to accomplish when they decided to relocate from a city residence to a scenic country site on a lofty cliff of granite overlooking the Thimble Islands and Long Island Sound.

In presenting their home concept to Henry F. Miller, partner-in-charge, and Herbert M. Noyes, Jr., project architect, the owners wanted original and versatile planning to suit their particular needs. Primarily the house would be used by two people, but it would necessarily need the flexibility to accommodate house guests, including two grown sons.

Other considerations were space and facilities for casual entertaining, indoor-outdoor compatibility with ease of access back and forth, and lots of general and specific storage space designed for function and convenience. Provision was to be made for special interests such as motion picture projection, music, and both indoor and outdoor gar-

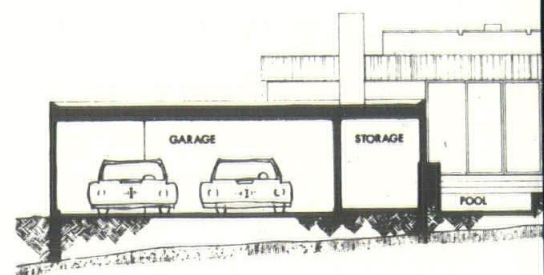
dening. High on the priority list was simplified, easy maintenance.

As the ideas took shape, the house was to be built around a courtyard, not necessarily enclosed on all sides by the house, but with a fence or wall to complete the enclosure. Several factors were involved. Since the site was precipitous, protection was needed for small children who might otherwise stray to the cliff's edge. The courtyard would provide protection from the wind, and the intimate feeling of a walled garden was considered to be most desirable. Then, various terraces on cliff levels with steps leading down would relate the aerie to its base.

Another important consideration was that the family likes to cook outdoors in good weather.

The general feeling, as expressed by the owners, was to be one of serene, uncluttered comfort with the simple elegance which emanates from fine materials handled with dignity and imagination. Lots of light and clear bright colors were essential to the total plan.

"Make the rooms as good sized as possible, and high ceilings, please," were among the specific instructions.



Following the initial studies it was decided that one of the bedrooms originally considered would be replaced by a combination office, study, and hobby room which could be used to provide guest accommodations for four people when desired. A gallery room was introduced into the plan giving access to roofed terraces and providing space for small dining tables

Terrace is an extension of indoor living.

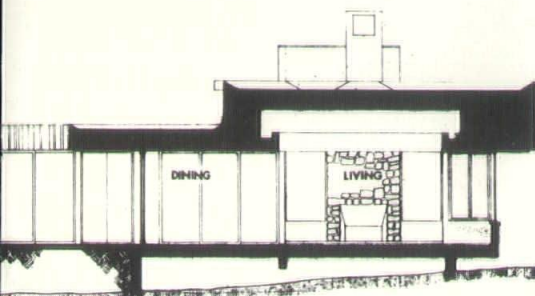


# HOME

Guilford, Connecticut

MAN NOYES, ARCHITECTS

General Contractor



Vigor expressed in compatible form.

designed for buffet entertaining. Provision was also made for two bulk-storage rooms, since attic and ceiling space did not evolve naturally from the site or from the other program objectives. Finally, an enclosed service yard was added with the extra function of its usefulness as a dog run.

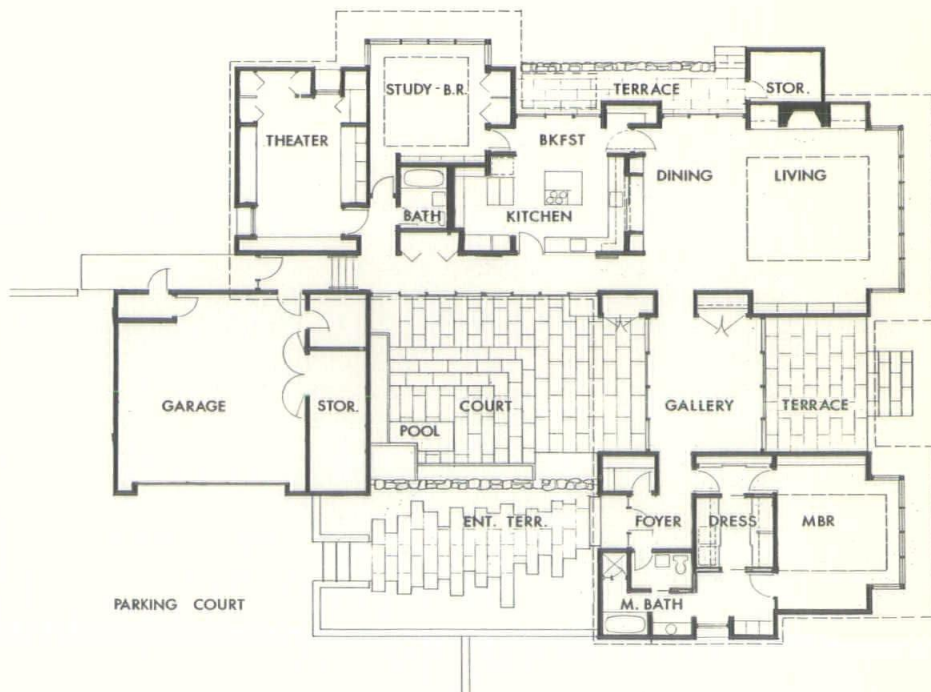
The architecture was developed in a very direct way as an expres-

sion of clearly stated objectives. For example, raised ceilings (“... and high ceilings, please.”) were introduced in all principal rooms. This resulted in external expression as raised roof masses extending above a unifying basic ceiling plane applied over all unemphasized spaces.

Large binaural speakers (“... music, stereo, hi-fi . . .”) in the

living room are recessed behind white fabric panels flanking the fireplace. A proscenium was formed (“movie projection . . .”) at one end of the hobby room to frame a motorized theatre curtain of fire-engine-red felt.

The garden court (“... always liked the intimate feeling of a walled garden . . . and a pool and small fountain . . .”) has a stepped,





Books, paintings, and furniture give color accents.

sunken well and surrounding planting beds that are easy to tend from the level of the lower terrace and pool (“... and easy outdoor gardening.”).

Other details include a long counter recess on the north wall of the dining area. This connects to the kitchen by means of sliding doors. It is surfaced with small black ceramic tiles to support such delicacies as hot buffet casseroles (“... for casual entertaining...”). The kitchen of the house (“I like to cook...”) becomes a focal point and opens on three sides to view Long Island Sound, the garden court, and the inside and outside dining areas. Its location also relates to the cliffside stairway by way of the easterly bluestoned terrace for convenient access to the lower picnic terraces which are formed by the natural configuration of the granite escarpment.

The living room, court, and master bedroom have similar access by way of the gallery and the south roofed terrace to a spacious

Spaciousness with the quality of warmth.





outdoor terrace. This is monolithically surfaced in natural granite which forms the entire soilless plateau to which the house is anchored (“... ease of access from the house to outdoors . . .”).

Exterior materials are white stucco, grey glass (“... lots of light . . .”), and natural cedar, with foundations of brush-hammered concrete. Inside, the walls and ceilings are white, and floors, doors, and trim are dark-toned, satin-finished oak (“... serene, uncluttered . . .”). The garden wall and living room fireplace are made of selected granite block culled from an abandoned quarry pit at the foot of the east cliff. The external terraces are surfaced with eighteen-inch-wide, random length, two-inch bluestone set in sand (“... beautiful materials . . .”).

The site and views from the site are frequently sun-washed and always colorful. Color accents are to be found in the informal furnishings, flower gardens, and the casual appurtenances of everyday living such as books, paintings, and drapes.

In this location, even the simplest of houses would assume some spectacular aspects. The unique quality of this residence is that it is a direct outgrowth of articulate and meaningful communication by the owner, combined with the designers' genuine desire to give sensitive, unified and significant form to well-stated objectives.

Working with the architects were Hubbard, Lawless & Osborne, consulting engineers; Dorothy Morris, landscape architect; and Judy Savage, interiors. □

DAVIS COCHRAN MILLER BAERMAN NOYES, ARCHITECTS, New Haven, has as its principals Harold H. Davis, FAIA, graduate of Syracuse University and past president of Connecticut Architectural Examining Board and of Connecticut Chapter, AIA; Walter H. Cochran, AIA, graduate of Yale and past president of Connecticut Society of Architects; Henry F. Miller, AIA, graduate of Yale and past president of Connecticut Building Congress; Herbert M. Noyes, Jr., AIA, graduate of Yale; and Donald J. Baerman, AIA, graduate of Yale and a director of Construction Specifications Institute. The firm has a distinguished record of building projects in Connecticut.



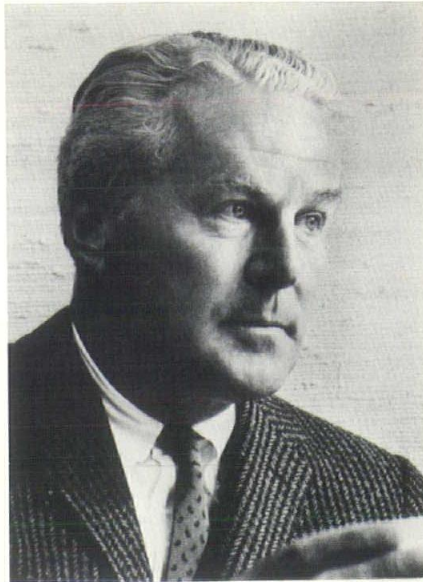
ABOVE: Hobby room doubles as office and guest room. RIGHT: Master bedroom commands impressive view. BELOW: The form of the house matches its rugged base.



## Sherwood Retires

The SMS Partnership/Architects, Stamford, has announced the retirement to private practice of Thorne Sherwood, FAIA. He was a founding partner with Willis N. Mills and Lester W. Smith in 1946 of the architectural firm of Sherwood, Mills and Smith, predecessor of the present SMS group for which he has become a consultant.

Mr. Sherwood has had a long and active interest in site development and the incorporation of related arts into architecture, using the works of such noted sculptors as John Matt, Constantino Nivola, and Robert Cronbach. He was responsible for Newfield School, the Rehabilitation Center of Southern Fairfield County, the Dorr-Oliver corporate headquarters, and many residences in the Stamford area. He was partner-in-charge for the award-winning Mutual Insurance Company building (now the Covenant Group) in Hartford, the Institute of Crippled and Disabled in



Thorne Sherwood

New York City, science buildings at Brown University and, more recently, design of a biological science building for Vassar College. He also supervised SMS's architectural coordination of the extensive Stamford urban renewal project.

A fellow of the American Institute of Architects, Mr. Sherwood has served as trustee of the National Institute of Architectural Education and participated in local and national AIA committee work. His memberships include the Connecticut Society of Architects, New York State Society of Architects, New York Chapter AIA, and Architectural League of New York, and associate membership in the National Academy of Design and the Century Association of New York City. He has been active in Columbia School of Architecture affairs,

and served as president of its alumni association and as a director of the Columbia Federation of Alumni. He has also served the United States government through a recent appointment by the General Services Administration to a regional advisory panel on architectural services.

Mr. Sherwood is an active participant in Stamford community affairs where he has been a member of its park commission and the planning board and served as chairman of the Stamford joint committee on parks and recreational facilities. Since 1961, he has been a director of the Stamford Museum and Nature Center.

The SMS Partnership/Architects, with offices in Stamford and New York City, now includes as principals Carrell S. McNulty, Jr., AIA; Willis N. Mills, FAIA; Willis N. Mills, Jr., AIA; Lester W. Smith, FAIA; Gray Taylor, AIA; and A. Raymond von Brock, AIA. Associates are Robert T. Packard, AIA; Howard A. Patterson, Jr., AIA; Lee A. Duran, RA; Theodore E. Felker, RA; and Robert C. Steinmetz, RA. □

## Competition Publication

"Birmingham-Jefferson Civic Center National Architectural Competition," a comprehensive reference document on design of performing arts, convention, and mass-entertainment centers has been published by Oxmoor Press.

It is a complete report of the largest class "a" design competition held under the rules of the American Institute of Architects. Included are plans, elevations, and perspectives submitted by 278 architects and large-scale photographs of the eight finalists' models.

The full report of the jury is included as well as the competition program which established design requirements for the four-city-block center. Copies are available from Birmingham-Jefferson Civic Center Authority, 1930 Eighth Avenue North, Birmingham, Alabama 35203 (\$25 each). □

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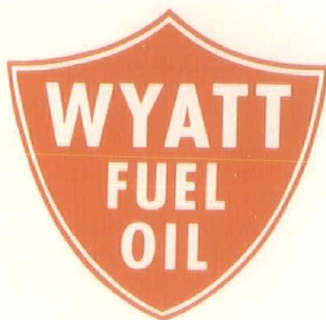
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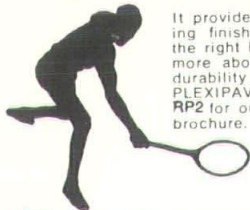
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**Workshop Program**

The American Institute of Architects has doubled its advanced education workshops for architects and others in the construction industry. Urban design, professional liability and arbitration, economics of construction, and construction management are the new courses offered. Sessions on financing of building projects, law suits and legal entanglements, specifications, and programming of buildings will be repeated.

Additional workshops, some on new subjects, will be set in 1970, according to Martin Gehner, AIA, of Storrs, chairman of AIA's continuing education committee. The purpose of the sessions is to upgrade architectural practice to meet the building boom now running around \$90 billion a year in the United States.

Details of the seminar may be obtained from Gordon Phillips, Director of Educational Programs, AIA, 1735 New York Avenue, N.W., Washington, D.C. 20006. □

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**Highway Design**

The nation's architects are moving to influence America's new federal highway system. The urban design committee of the American Institute of Architects has embarked on a study and action program to help guide the post-interstate roads.

The \$62 billion interstate highway network authorized by Congress in 1956 had hardly any contribution from architects, according to the AIA. Critics claim these freeways sometimes damaged cities by splitting them and wasting land. A new road web which would cost another \$50 billion from 1975 to 1985 is now under consideration.

The Stern Family Fund, a New York City-based foundation, has granted \$10,000 so the committee of architects can study the best highway design. AIA funds will be used to advise Congress, government agencies, and the public.

The new traffic carriers will have a strategic impact on older cities plus their effect on the rings of urban growth sprouting around cities, according to Jaquelin T. Robertson, AIA, the committee's transportation chairman.

The AIA, representing 23,300 licensed architects, wants Congress to enact highway legislation that will allow design by teams of architects, engineers, planners, and social scientists. It also wants to encourage joint use of the highways with other construction, such as schools, industry, stores, and housing, to conserve land and tax resources for American cities.

Architects are convinced, the AIA states, that highways can blend better with the look and scale of cities, thus "avoiding Chinese wall effects." □

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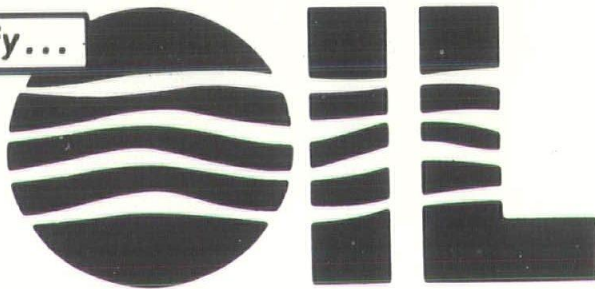
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### Industry Foundation

The Construction Industry Foundation, the first organization to represent all segments of the overall construction industry, was formed in Washington this spring under the sponsorship of the American Institute of Architects.

Representatives of fourteen established associations participated in the organizational meeting at AIA headquarters. The group includes architects, engineers, building product manufacturers, contractors, subcontractors, home builders, bank loan officers, building owners and managers, insurance companies, and credit managers.

The foundation will be operated as a non-profit, educational organization to deal with business-management, financial, and legal problems and abuses that damage the industry, reduce quality of construction, and increase building costs.

Robert G. Cerny, FAIA, Minneapolis architect, was elected president of the foundation. Temporary headquarters of CIF are at the offices of Cushman & Obert, 2426 Fidelity Building, 123 South Broad Street, Philadelphia 19109. Robert F. Cushman is interim executive director.

The annual operating budget is expected to be \$500,000. Membership dues are \$1000 a year. "Any individual, partnership, association, or corporation engaged in business, financial or professional activities and interested in the welfare of the construction industry" is eligible to join.

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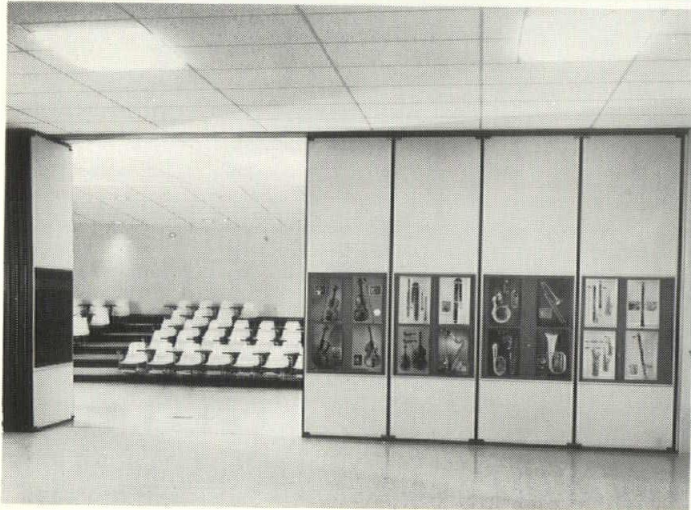
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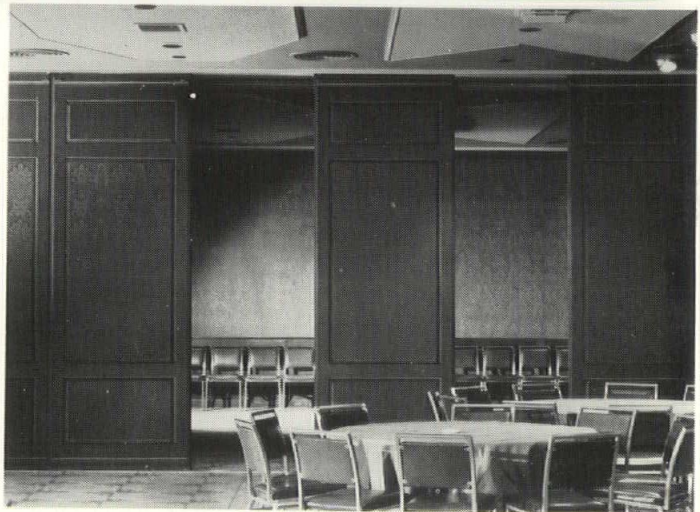
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## Expo 70

Professionals in the construction industry have an opportunity to get an advance look at Expo 70, the Japan World Exposition being built at Osaka and scheduled to open to the public next March.

A series of ten-day study trips in February will include three days at the Expo site, plus visits to Tokyo and Hiroshima. The first group will leave New York on February 4 at a per-person cost of \$980, plus a special rate of \$799 for wives. Full details are available from Learning & Information Division, Cahners Publishing Company, 205 East 42nd Street, New York 10017. □

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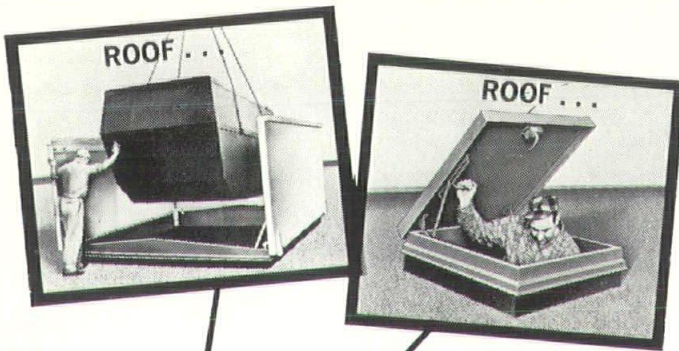
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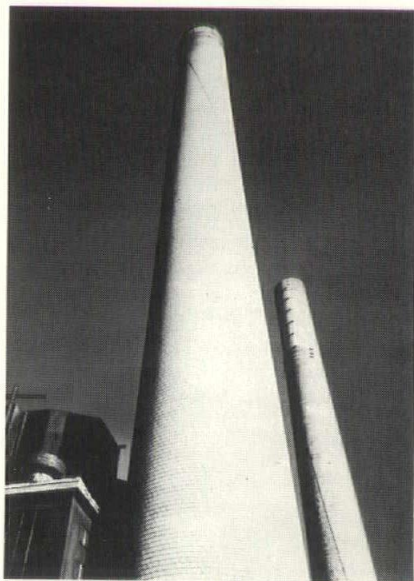
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## Technical Training

A nationwide program to increase the number of qualified technical people available to solve architectural, urban, and environmental problems has been started by the American Institute of Architects and the National Urban League.

The joint program, formulated to aid disadvantaged young people, is aimed to provide a forty-four-week technicians' on-the-job training program in architectural offices. Fifty training places in ten or more cities will be located by the Urban Design and Development Corporation, a non-profit company established by AIA in February 1969 and working in conjunction with the Urban League.

Designated architectural offices will select and hire the trainees. They will work with the trainees, according to a prearranged schedule, and evaluate progress to determine individual participation in the program. If a trainee is successful, he will have a salary increase after twenty-two weeks and assurance of a full-time job upon completion of the program.

The National Urban League will recruit and screen prospective trainees. It will also assist in preparation of training schedules, aid in trainee counseling, place the trainee in another job program if he is unsuccessful in the first one, pay part of the costs of supervisory training for forty-four weeks, and provide all of the administrative support and training guidance needed by the trainee.

The Urban Design and Development Corporation will also assist in the preparation of training guidelines and obtain the endorsement and support of the architectural profession to expand the program. According to UDDC President Ralph G. Schwarz, architectural firms are urged to notify the corporation of their interest in working with trainees. He said that, although the immediate goal is fifty locations, it is hoped that the program can be expanded. □

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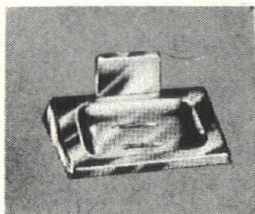
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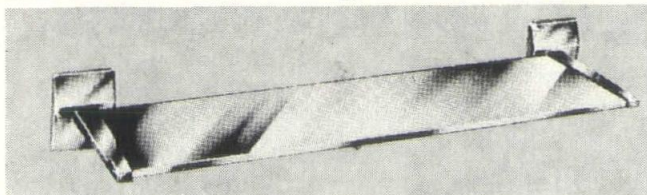
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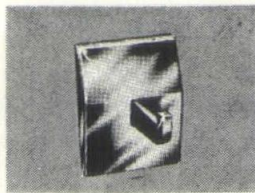
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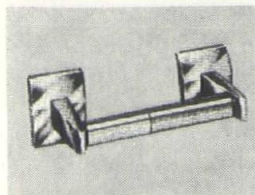
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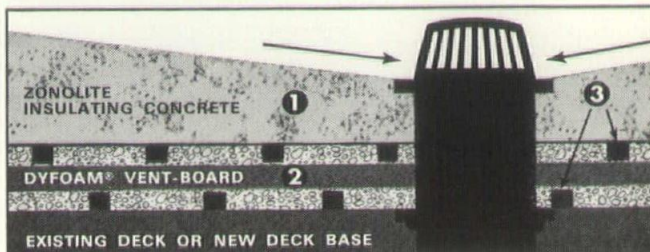


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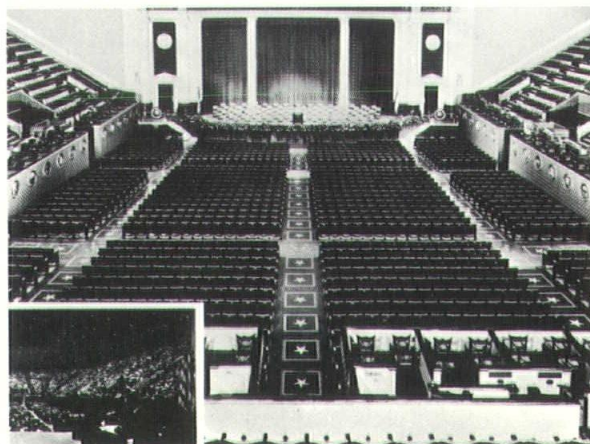
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## A BEAUTIFUL PLACE FOR AN "IFRS" POOL



Woodbridge Country Club, Woodfield Road, Woodbridge

Herbert S. Newman, Architect

The racing area of the IFRS pool at the Woodbridge Country Club was photographed looking toward the shallow end. On the left, the "gutter" system shows clearly. Out of the photo, to the right, is a deep diving area with two diving boards, completing the L-shaped pool. Adjacent to the main pool is a wading pool with low landscaping to safely separate the two.

### And here are nine reasons for the choice:

1. All buried perimeter pool piping is completely eliminated. No pipe access tunnels required.
2. Controlled pressure directional jet inlets every 3 feet around the pool provide superior filtered water distribution and deep water bottom supply.
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5. Jet cleaned constant flow gutter.
6. Stainless steel construction provides ultimate in long-run economy.
7. Oversized combination roll-out recessed type gutter. The advantages of both designs; the drawbacks of neither.
8. Wave-break gutter design.
9. Deck level accessibility for all connections.

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New office building of The Connecticut Light & Power Company, Meriden

Architect: S. Stanton Webster

CL&P's new Meriden office building was designed to utilize the "heat-of-light" concept, in which interior heat gains from high level lighting provide part of the building's heating requirements.

Using the heat-of-light concept in CL&P's building allowed the architect to "freeze" his design at an early stage. There was no need to plan for chimneys, boiler rooms, or fuel storage areas. And, with heating units, returns and ductwork all contained in a ceiling of lift-out panels, it was possible to have a clean, uncluttered ceiling line without limiting the accessibility of the system.

Operating economies were considered, too. This type of system circulates heat gains from lighting equipment and personnel during winter months, reducing heat required from the supplemental baseboard system. In the summer, these heat gains are exhausted outside or mixed with incoming fresh air for use in cooling. Because the system does not have to compensate for heat gains, air conditioning costs are reduced.

This lighting-controlled heating system is ideally suited for industrial offices, clean rooms, precision assembly and inspection areas, or wherever air conditioning and high levels of lighting are required.

**Heat-of-light concept offers architects and owners design freedom and operating economies. Ask us for details.**

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