

# CONNECTICUT ARCHITECT

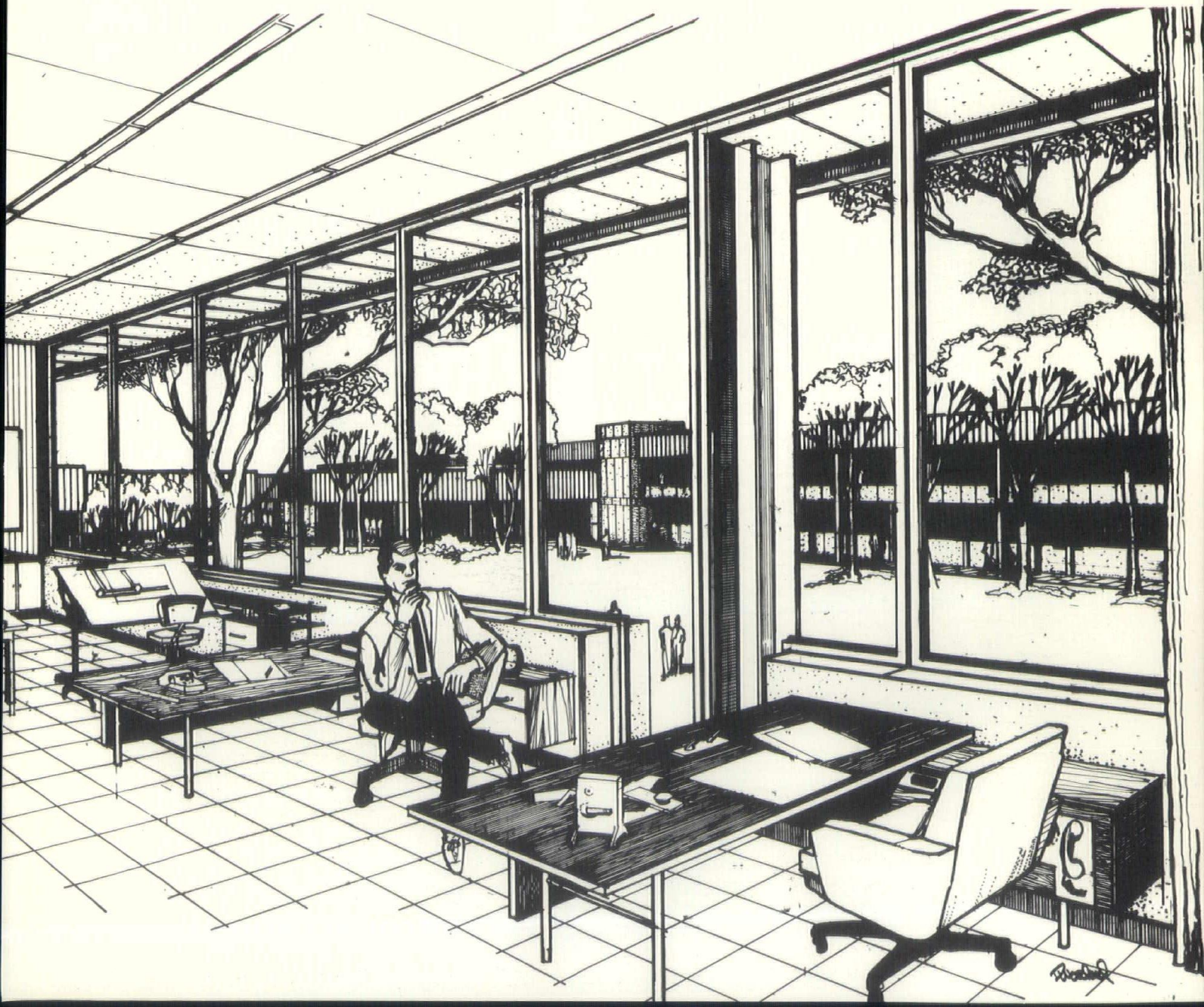
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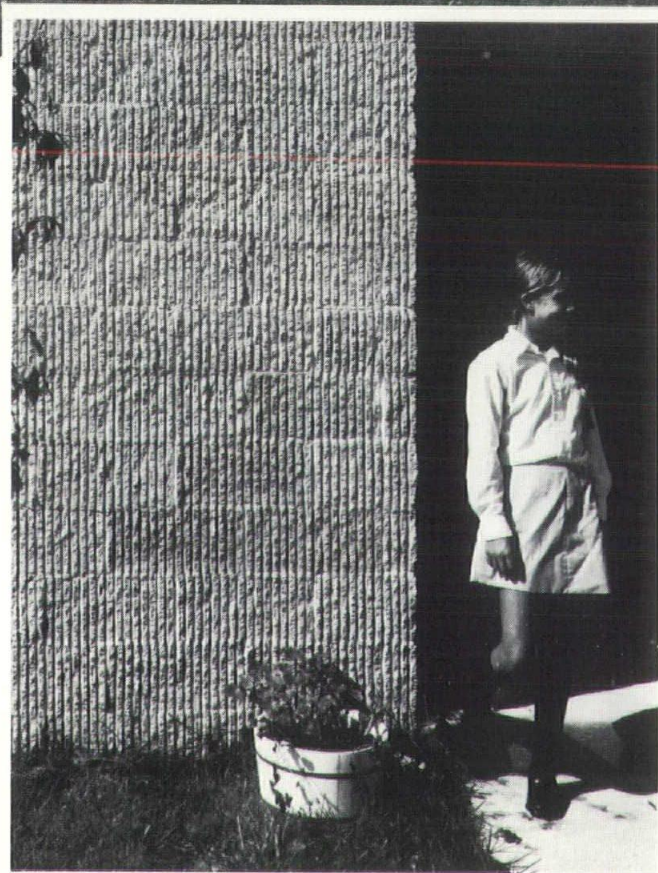
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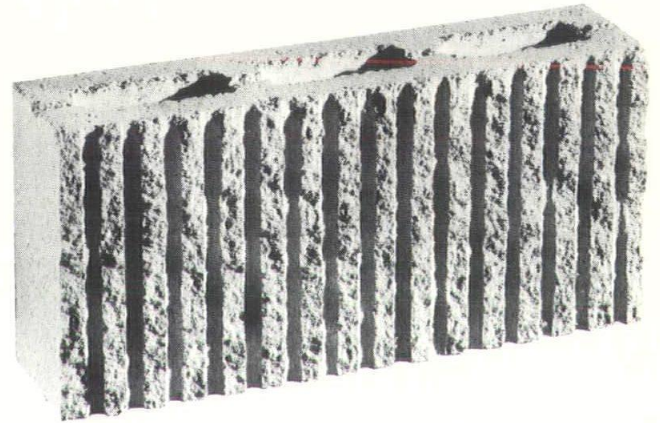
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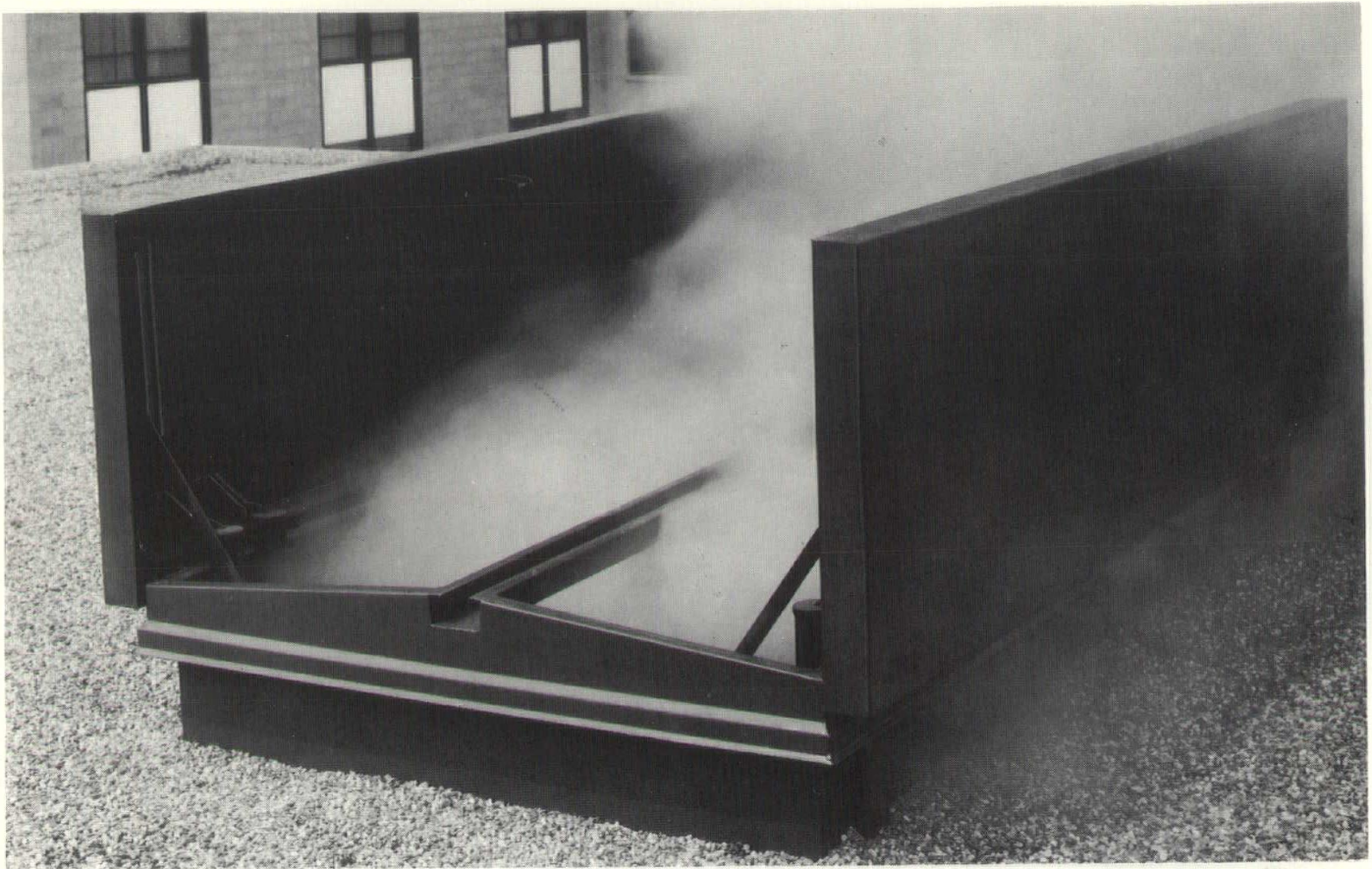
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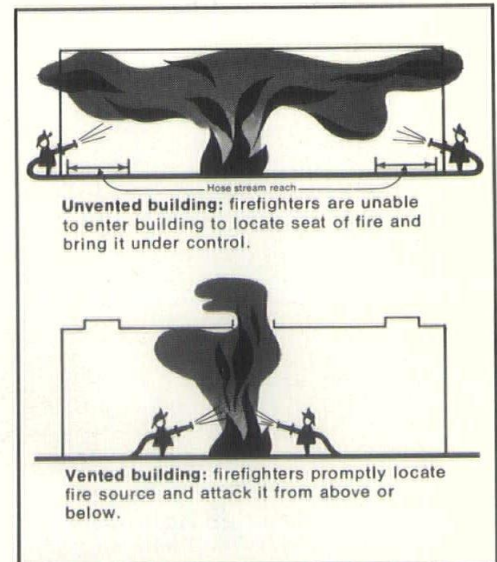
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### **The Publisher’s Uneasy Chair**

We are particularly uneasy this month. The uneasiness stems from a high honor our magazine — and Connecticut architects — received. *Connecticut Architect*, in competition with other chapter-sponsored magazines under the general aegis of The American Institute of Architects, was judged best in the nation. Wow! Think how much harder we will have to strive in the future to live up to this billing!

The story of this honor appears on page seventeen with a reproduction of the honor award certificate which will hang in the CSA office at 152 Temple Street, New Haven.

Also, we have another Bob Mutrux piece which goes right to the heart of building buildings, and a story about two Connecticut architects, Charles W. Moore and John Fowler, who won top honors in the New England Regional Council AIA honor awards program. Two articles discuss the environment and conservation — top subjects on anyone’s reading list — and action list.

A new approach to factory design is discussed at length and emphasizes the constructive rapport between architect and engineer on the one hand, and the client on the other. And the newest member of our editorial board has contributed an interesting viewpoint on Connecticut’s capitol in Hartford.

A recent article in *Saturday Review* commented that Paul Rudolph, erstwhile Connecticut-based architect, has progressed from “his almost quixotic, ponderous sculptures, such as the Yale Art and Architecture Building, (which) were only an exploratory detour in his career.” It goes on to say that his recent buildings “address themselves clearly, yet almost eloquently, to their social purpose.” The article further says that Paul Rudolph, Kevin Roche (another Connecticut architect), and Philip Johnson are the new leaders in architecture who are humanizing the cities. In our opinion, they have a lot of company as architects pitch into the Brobdingnagian task ahead. □



# CONNECTICUT ARCHITECT

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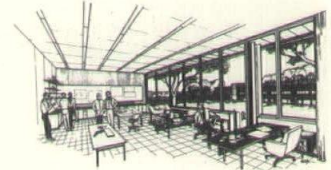
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FRONT COVER: Architect's rendering of portion of office space overlooking courtyard of Emhart Corporation's Hardware Division plant in Berlin. Story starts on page 10.



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## Architecture's Unsung Geniuses

Robert Henri Mutton, AIA

Who built the world's great monuments? Who was responsible for the erection of the Parthenon in Athens, the Colosseum in Rome, the Cathedral at Chartres, the Petit Trianon at Versailles, and the George Washington Bridge in New York? If you can name the man directly responsible for any of these or, for that matter, for any building prior to 1950, you deserve, at the very least, a guest spot on the David Frost show.

I'm not asking for the name of the architect. To my knowledge no architect ever actually built a structure of any consequence since he stopped calling himself a "maitre d'oeuvre" in the thirteenth century, and it is highly debatable whether he was actually in full charge before that date.

Certainly the architect, under various titles, "designed" structures of every imaginable type



since he decided that the cave somehow cramped his style, and he made sure, as often as possible, that his name appeared on the commemorative bronze plaque or at least somewhere in the dedication brochure.

But "designing" and "building" are two vastly different vocations. The flight of architectural fancy that emanates from the designer's creative brow winds up, in varying degrees of development, on a sheet of paper, and the toughest part of his job, carried on, by the way, under optimum lighting and air-conditioning, is completed.

From then on someone else takes over. Another man, who throughout history has been nameless, works his daily way through a sea of mud, a forest of material, and a maze of scaffolding to direct a melee of unrelated personalities until the structure is completed, cleaned, and dedicated . . . with seldom more than token visits from the architect.

I don't mean to denigrate the oldest of the professions. I propose, rather, to bring to light the yawning chasm between the concept, the dream, and the concrete realization. This is particularly important today when more and more structures will attain reality only through the full cooperation of a "team", or to use a more fashion-

able term, a "consortium." Above all, I would like to point out that, since the 'team' has always been present in some form or another, it seems about time for all of its members to receive full rating.

The Grand Vizier Imenhotep was the architect for the famous stepped pyramid at Sakkara and legend has it that he finally became a God. But do you think for one moment that he did it by supervising the delivery, shaping, and final setting of all those blocks of granite? In the blazing Egyptian sun?

Ictinus and Callicrates, according to Pausanius, designed the Parthenon, and most likely it was they who established the upward curve of the stylobate; the spacing, proportion, and the lean of the columns; and even the selection of the marble. But the organization of an army of workmen and several acres of uncut stone, a problem rivaling the logistic imponderables and unpredictables of a military campaign, all with a goal no more clear than a distant gleam in Pericles' eye, was relegated to someone else. Who arranged to quarry the marble, to assemble the carts or the stone-boats, to transport it with what ropes, and what oxen . . . and on what roads?

*Please turn to page 20*



## CONNECTICUT HONOR AWARD WINNERS

Connecticut architects won two awards for their work in the honors program of the New England Regional Council of the American Institute of Architects. Moore, Turnbull of Essex won an honor for the residence of Mr. and Mrs. Paul Klotz in Westerly, Rhode Island, and John Fowler of New Haven was cited for his design of a summer home of Dr. and Mrs. Ernest Klema in Seal Harbor, Maine.

The two architects were among twelve from New England whose works were selected for honor awards from 137 entries.

The year-round house which won an award for Charles Moore, AIA, was designed for a family of six. It is built on a high ridge of land which is bounded on the west by the Pawcatuck River and on the east by the Atlantic Ocean. Views

from the house include the river, Fishers Island, Block Island, Long Island Sound, and Montauk Point.

The house was designed in the tradition of New England summer houses such as those found in nearby Watch Hill. The land around the house is rocky and covered with beach plum, bull briars, and low trees. There is a constant breeze which keeps the house comfortable in the hottest weather. Window arrangements in the house were designed to take advantage of this breeze, warmth from the winter sun which penetrates deeply into the house, and the views which are kept special by avoiding large expanses of glass.

The plan of the house is basically a square which has been modified by the addition of octag-

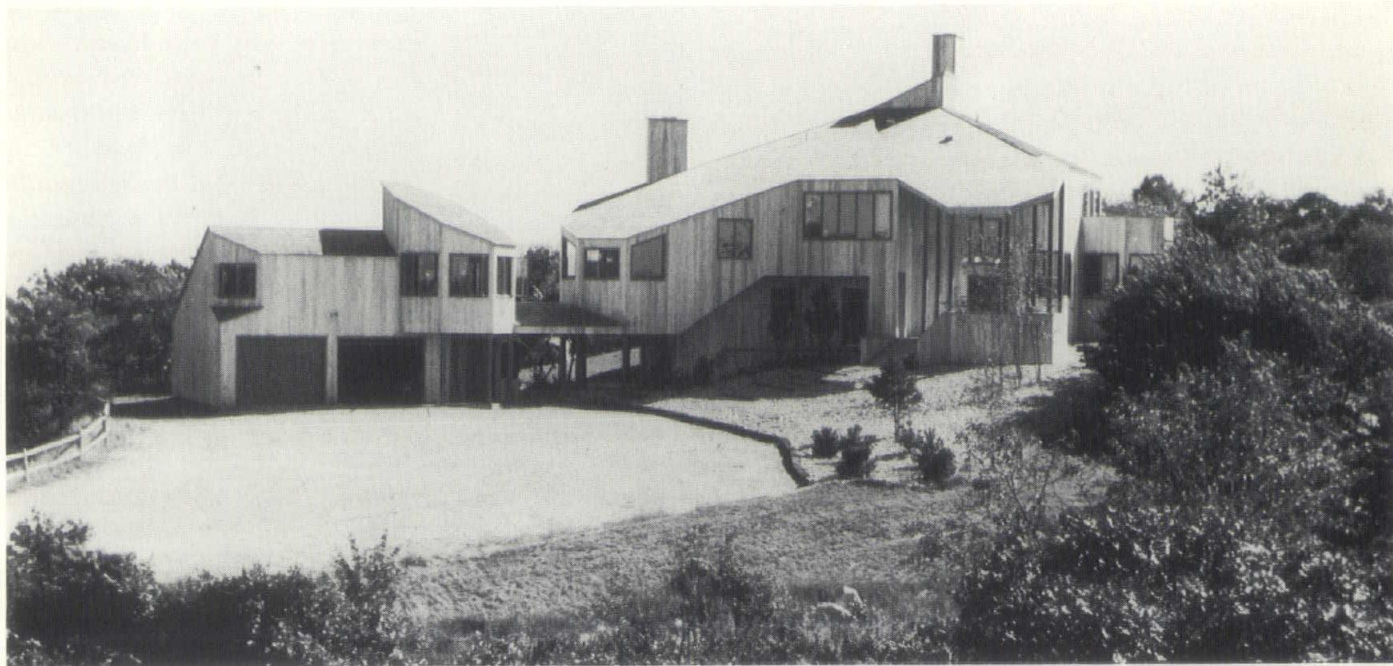
onal bays and extensions. Within the square are two octagonal spaces which extend vertically from the first floor to the roof. These separate the living room and the master bedroom, which are in the southwest corner, from other spaces in the house.

The fireplace was constructed of weathered Westerly granite obtained from scrap yards in the area.

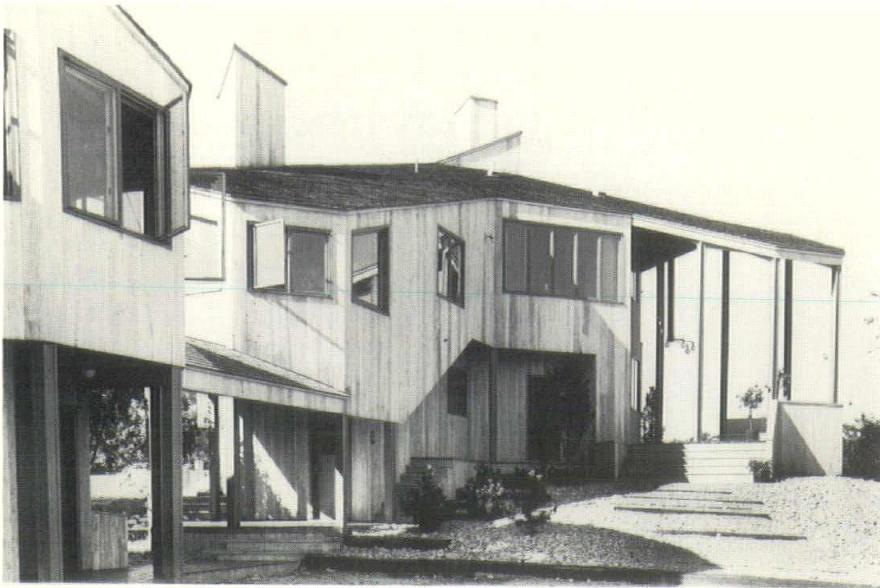
The first floor of the house contains a kitchen-family room, dining room, entry hall, and living room with built-in furniture covered with the same carpeting as the floor.

Exterior siding is rough cut cypress vertical boards. Interior walls are the smooth side of cypress boards. The structure consists of conventional stud walls supporting heavy beams which in turn sup-

Residence of Mr. and Mrs. Paul Klotz, Westerly, Rhode Island; Charles W. Moore, FAIA Architect.







Mr. Moore's design takes maximum advantage of site and view.

port two-inch fir decking for floors and roof. The exterior siding is treated with pigmented bleach which gives it a soft light gray color. The interior cypress is contrasted with bright painted graphics, bright fabrics, and deep blue carpet on the upper levels.

The adjoining garage contains space for two cars, storage, and a small apartment above. There is a full basement under the house which has a total floor area of approximately 5200 square feet.

Architect John Fowler's award winner is situated on a six-acre site which is long and narrow. It consists of heavily wooded land, generally level, but rising to an expansive ledge some forty feet above sea level. It overlooks the Cranberry Islands and the Atlantic Ocean to the southeast. The transition from ledge to sea level is abrupt, and the native granite is split into large cubic forms.

The program called for a home to accommodate the owner and his wife and their two children, a boy and girl aged twelve and ten. The house was to be available year-round, but would be used mainly during the summer.

The living and dining functions were combined into one space with the kitchen as an appendage. The master bedroom was placed on the same level and removed

from the living area, effectively making the house a one level solution for the parents.

A study for the use of the husband and wife would also serve as a guest room, and was to be away from both the living area and the children who were to have their own floor complete with a recreation room. Their suite was to be removed from the living area and to have direct access to the outside, away from the sea.

The house was placed at a right angle to the ledge instead of parallel to it, to achieve greater immediacy with the ocean. The "pier" principle enables the children's suite to be located beneath the main living floor and to be entered from grade. The children also gained sheltered play space under the master bedroom.

Summer home of Dr. and Mrs. Ernest Klema, Seal Harbor, Maine; John Fowler, AIA Architect.





All rooms were oriented to give maximum exposure to the magnificent views on three sides of the site.

The timber framed structure is faced with cedar clapboard both inside and out. The fireplaces are grouped vertically to form a stone buttress to structurally compensate for the large glass surfaces. The solid walls of the house are developed as membranes, and it is supported off the ledge by cedar posts with a minimum amount of cross bracing. Heating is provided by convected warm air to each of the fireplaces.

An entrance gate reflecting the character of the house consists of a laminated reciprocating beam, eighteen inches deep, with the house name carved into the face, in the tradition of a ship's transom piece. All the exposed ends of the members are lacquered in blue, and the ends of the moving beam are lacquered in red.

Other out of state winners of honor awards in the 1970 program of New England Regional Council of The American Institute of Architects were The Architects Collaborative, Inc., Architects, Cambridge, Massachusetts, for The Children's Inn and Children's Hospital Medical Center, Boston; Shepley Bulfinch Richardson & Abbott, Architects, Boston, for the Freeman-Cook-Hamlin Student Societies Buildings at Middlebury College, Middlebury, Vermont; and the same architects for their Brown University Graduate Center in Providence, Rhode Island.

Also Desmond and Lord, Inc. and Paul Rudolph, Architects, for Arts and Humanities Building, Southeastern Massachusetts University, North Dartmouth, Massachusetts; Desmond and Lord, Inc., Architects, Boston, for the Elizabeth Pole Elementary School, Taunton, Massachusetts; and Pierce and Pierce, Architects, Boston, for the Avco Everett Research Laboratory in Everett, Massachusetts.

And Benjamin Thompson & As-



Mr. Fowler's design achieves intimacy with the sea.

sociates, Inc., retail store for Design Research International, Inc., Cambridge, Massachusetts; Perry, Dean & Stewart, Architects, Boston, for locker facility, Holderness School, New Hampshire; Stull Associates, Inc., Architects, Boston, for Boston Infill Housing Program; and Markis, Nocka, Payette & Associates, Inc., Architects, Boston, for Doctors' Office Building, Emerson Hospital, Concord, Massachusetts.

Jury members were Henry N. Cobb, AIA, I. M. Pei and Partners, New York; John M. Johansen, FAIA, New York; David A. Crane, AIA, David A. Crane and Associates, Architects, Philadelphia; and Prof. Felix Drury, Yale University, New Haven.

The program committee consisted of Howard A. Patterson, Jr., chairman, The SMS Partnership/Architects, Stamford; Frederick L. Day, Jr., Carl Koch and Associates, Inc. Architects, Boston; and Gridley Barrows, Alonzo J. Harriman Associates, Inc., Auburn, Maine.

#### *Joint Regional Conference*

Presentation of honor awards was one of the features of the first joint regional conference of archi-

tects in New York and New England States. The theme of the meeting, Architect '70, stressed architects' responsibilities in developing technology within a dramatically changing society — and helping to decrease the rate of environmental deterioration.

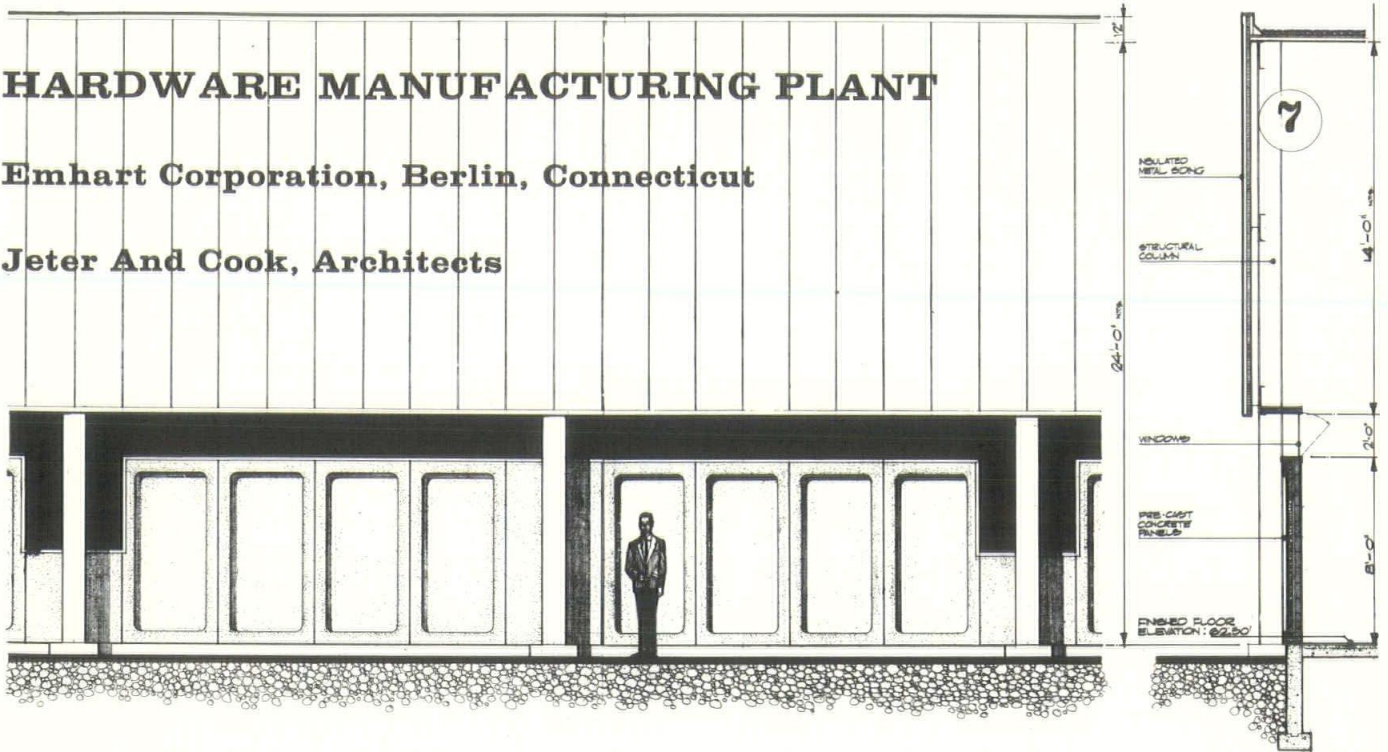
Among those from Connecticut who attended the four-day conference at Monticello, New York, October 19-22, were Hugh McK. Jones, Jr., FAIA, who takes office as NERCAIA director in January; Joseph Stein, FAIA, president of the Connecticut Society of Architects; Harvey M. White, AIA, vice president of the CSA; Robert H. Mutrux, AIA, secretary of CSA and liaison officer for the conference; Carrell S. McNulty, Jr., AIA, director and past president of CSA; Howard Patterson, AIA, chairman of the NERCAIA honors awards program; Carl Blanchard, Jr., FAIA; Walter F. Greene, Jr., AIA, treasurer of CSA; Peter H. Borgemeister, executive director of CSA; and Athailya Peggy Hall, executive secretary of both CSA and NERCAIA. Also present were Mrs. Hugh McK. Jones, Jr., Mrs. Harvey M. White, Mrs. Robert H. Mutrux, and Mrs. Carl Blanchard, Jr. □



# HARDWARE MANUFACTURING PLANT

Emhart Corporation, Berlin, Connecticut

Jeter And Cook, Architects



In recent years industry has attempted often to present new manufacturing plants which look like libraries, schools, country clubs, or almost anything but what they are.

Not so with the new factory and executive offices of the Hardware Division of Emhart Corporation in New Britain. This administration and manufacturing complex

was designed to be pleasing esthetically and complimentary to the environment, and to show that no disguise is necessary to make it acceptable to the community.

The delta-shaped plant results from use of a total interdisciplinary approach by Ford, Bacon & Davis, Inc., New York consulting engineers, and Emhart specialists,

collaborating with Jeter and Cook, Architects, of Hartford.

The new plant replaces operations in the old style, mill building complex in New Britain. The outdated facilities contained 1.5 million square feet of floor space in multi-storied buildings at three separate locations on a combined total of twenty-two acres of land.

Entrance to Emhart's Hardware Division Plant.





The new 880,000 square foot Berlin plant (740,000 square feet of ground floor space and 140,000 square feet of basement, platform, and second floor space) utilizes modern design and current state-of-the-art materials handling equipment and systems to take care of increasing sales and production volumes expected through 1975.

#### *Initial Studies*

The project began with a study by FB&D engineers of existing operations and facilities in New Britain, and an analysis of manufacturing costs. In-depth studies were made to determine if it was more feasible to modernize and expand the existing facilities or build a new plant. The conclusion was that a new plant would provide the Emhart Corporation with a more efficient operation, and it would provide also the flexibility required for future expansion.

Emhart then selected people from its Hardware Division to work full time with the consultants and architects under the direction of Archie Williams, Emhart's corporate vice president of industrial engineering, and E. A. Durand, industrial systems specialist of FB&D.

The buildings were planned by



Light and shadows add to interest.

Ford, Bacon & Davis, and the Hartford architectural firm of Jeter and Cook was retained to ensure that the exteriors of the plants would be esthetically sound and harmonize with the surrounding areas.

The goal was a custom-tailored structure at minimum cost which would provide the enclosure and utilities required to manufacture small units for present and future markets — with enough flexibility of architectural design to provide for any reasonable changes indicated for the manufacturing process.

#### *Basic Layouts*

The layouts and arrangements called for a building containing about 800,000 square feet of space. A basic ground rule called for free and smooth transport of materials throughout the building. It was determined that the executive and administrative offices should be centrally located between the primary and finishing building in order to provide for proper control. Further advantage was seen in having the service area located near the foundry to take advantage of

Employee parking is conveniently located.







Protection from weather is main entrance feature.

the short distances generated utilities would have to travel.

General block layouts were made to arrive at space arrangements and define the basic dimensions of the buildings. This was followed by a study to ascertain how the complex could be best situated on the site. Site contours included a large hill on the east side of the property, and essential to the manufacturing processes was the ground level

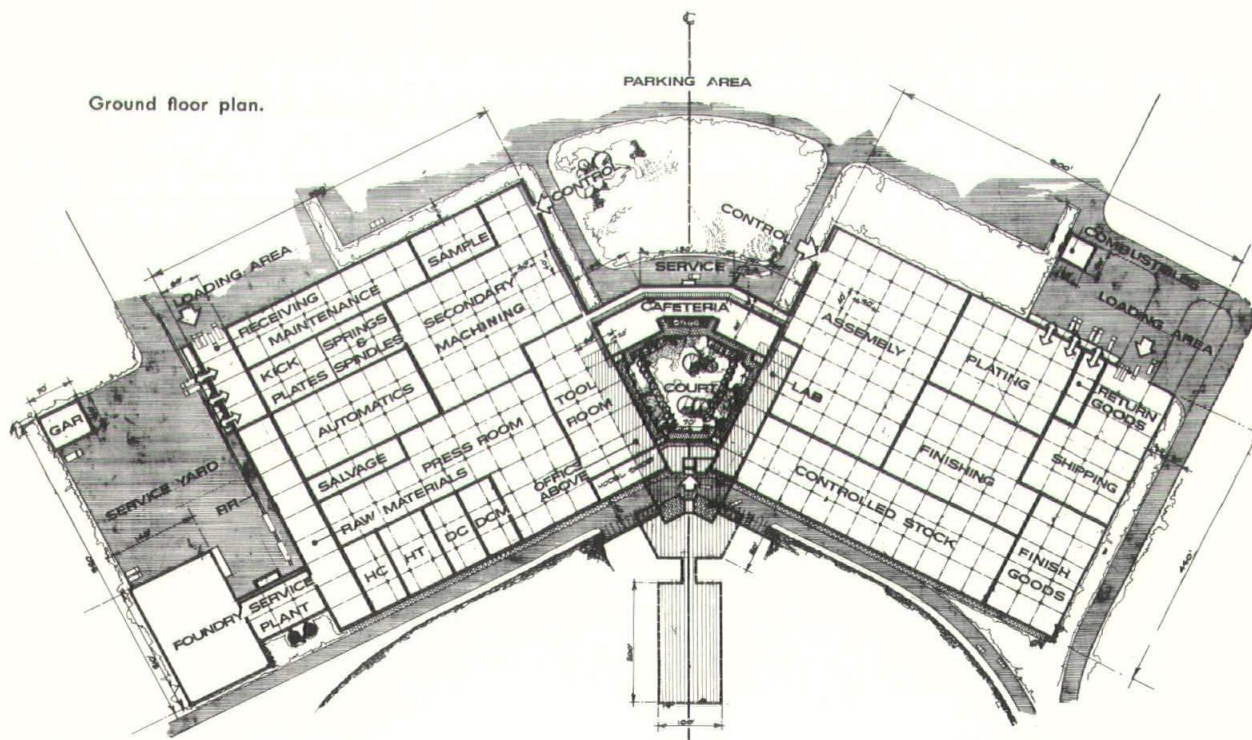
flow of all materials. To overcome the site condition, the complex was "bent" around the hill, using a two-story office structure as the center point of the bend. Had the plant layout been established rigidly with the buildings strung in a straight line and consistent level, the cost of removing this hill would have been excessive.

#### Access and Controls

The delta-shaped building ar-

angement permitted better control of manpower. Office personnel enter the building by way of a second-floor office entrance from parking areas located to the east. Manufacturing personnel enter on the first floor level from parking facilities located to the west. This arrangement permitted the addition of an interior courtyard which is visible from the second floor office and first floor cafeteria. In the court area, six small man-made hills with rambling pathways to the entrance doors were provided. Simple landscaping included grass and tree planting, adding to the pleasant atmosphere of the interior court.

Factory employees entering the plant pass the security control office which was located centrally at the west side of the office structure at the first floor level. From this point, employees fan out southward to the primary and foundry areas and northward to the finishing building. Television monitors in the security office give surveillance of all critical points around the building, with controls for all gate openings in the shipping and receiving areas. Smoke detection, door monitors,





and service equipment alarms are connected to the security office console.

Aided by a computer for quick determination of structural costs, the project team selected forty-by-forty-foot bay spacing. Smaller bay spacings, although slightly more economical, would decrease flexibility for future changes in industrial methods — a prime consideration in the final choice of all materials and utilities.

Reinforced concrete spread footings and groove beams were selected for the foundation system.

For advantages of lower initial costs, ease and speed of erection (even during inclement weather), and adaptability to roof openings, a metal roof deck system was chosen. A one inch thick rigid type insulation board was used to cover the metal deck, and a twenty-year smooth felt roofing was selected as the water barrier.

Material storage loads, equipment loads, and borings of the underlying soil indicated a seven-inch-thick unreinforced concrete floor slab was suitable. For hardness and wearability, trap rock was applied to its upper surface at the rate of one pound per square foot. In areas where the floor slabs required surface protection against acid and chemical spillage, an epoxy coating was applied.

#### *Durability and Esthetics*

In selecting exterior wall materials, masonry was a must for the lower section of the manufacturing areas because of its durability under rough usage. Concrete block construction with painted finish was selected, again for cost and resistance to rough use. For the upper portion of the exterior walls of the manufacturing buildings, a baked enamel insulated aluminum siding provided a maintenance-free cover with insulating qualities that met the needs of the heating and ventilating system.

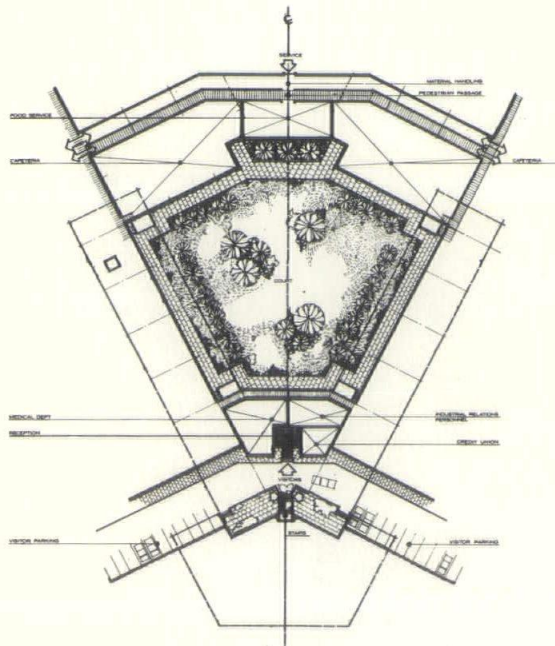
To provide visual interest, the lower section of the exterior building column was exposed. This broke up the elevations into twenty-foot panels and also provided an overhanging shade line at the point where the upper metal siding met the concrete block. For further interest, the concrete blocks were stack bonded and manufactured with reveals that provide a vertical shadow effect. The thin vertical lines of the corrugated metal siding, the exposed columns, the shadow lines of the overhang at the top of the concrete block, and the vertical reveals in the concrete block all blended for a pleasing and interesting exterior.

#### *Lighting, Heating, Air Conditioning*

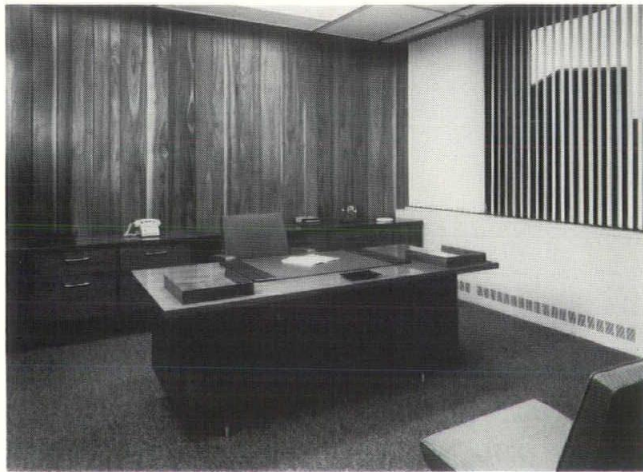
To satisfy the needs of employees, eliminate a possible feeling of isolation, and still cut down on initial and maintenance costs, it was decided to provide fixed sash at forty-foot intervals around the perimeters of the buildings. These were placed in the concrete block, and their heads were protected by the overhanging metal siding.



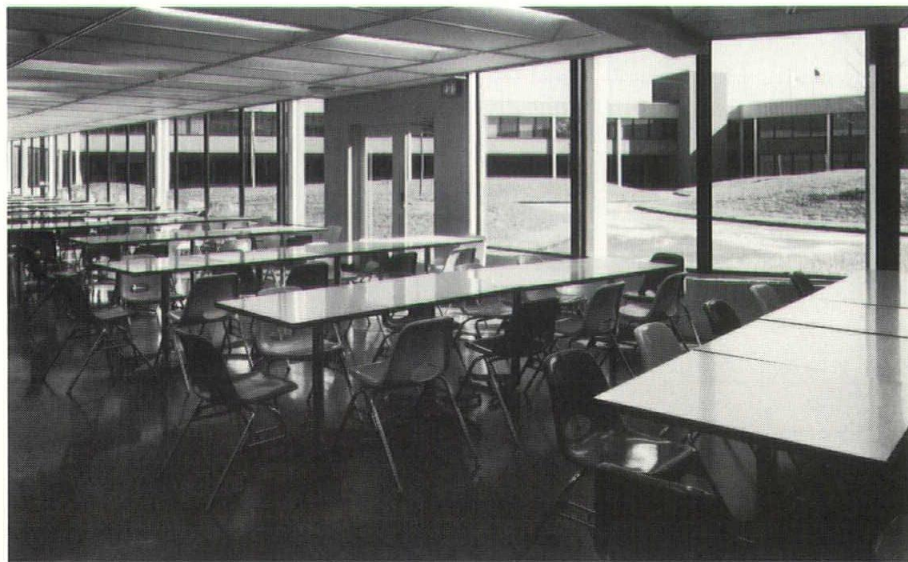
ABOVE: Reception room is comfortably simple. BELOW: Ground floor office plan which appears in smaller scale to the left.







ABOVE: Directors' room is tastefully appointed. LEFT: Typical office carries out warm and simple decor. BELOW: Employees' cafeteria looks out on courtyard.



Power for the electrical and lighting systems was designed to adapt to additions and changes in the manufacturing process that could be anticipated. Bus ducts were sized and located to provide for maximum flexibility. Strip-type fluorescent fixtures were used to light the manufacturing area, and this was enhanced by the light color of the metal decking.

The first floor of the office section includes the cafeteria, guard area, employment offices, access between the factory areas, and meeting and lecture rooms. Both floors are air conditioned.

To complement this two-story structure, an applied matrix over concrete block was used over the exterior walls. Glass in the windows was tinted to cut down on heat gains, and window frames were Ceco-Clad to reduce maintenance costs. The window frames were set as far back from the exterior as possible to provide a pleasing shadow effect.

Flexibility in office arrangements was mandatory, and a five foot square ceiling and floor module met these requirements. Economic studies made by the architects and engineers showed that a V-type ceiling could be used. It met the module conditions and also combined the lighting, heating, and air conditioning systems into one unit.

The space between the ceiling and roof deck was used as a plenum chamber for the air conditioning system, and openings in the ceiling tiles permitted the tempered air to cool the office space. The lighting fixtures were recessed in the V of the ceiling, diffusing the light so that at desk level it is even and void of shadows. Permanently located air diffusers are not required for this system, and rearrangement of the office partitions means a simple adjustment. To provide for additional flexibility in positioning of partitions, a one-foot-square module floor tile was selected, which lines up with the ceiling pattern.

Two fifty-million Btu per hour

*Please turn to page 22*



# The Connecticut State Capitol: A Second Look

David Basch, AIA

Scorned, rejected, and disparaged for almost a century, the Connecticut State Capitol has virtually declared its critics irrelevant.

Though some deem it unworthy, by sheer recognition and warm association it remains the most important and favored historic building in the state. Though today some find it functionally obsolete, it triumphs yet as the proposed centerpiece of a growing state office complex. Though it is ornamented in a despised, reactionary, so-called Gothic style, in its sheer visual brilliance it beggars the modern styles that have sought to bury it. It is a building that defies its critics and cries for a new evaluation. I believe it has much to teach us about lasting architectural values.

## *Years of Disapproval*

Over the ninety-two years since Richard Upjohn created this struc-

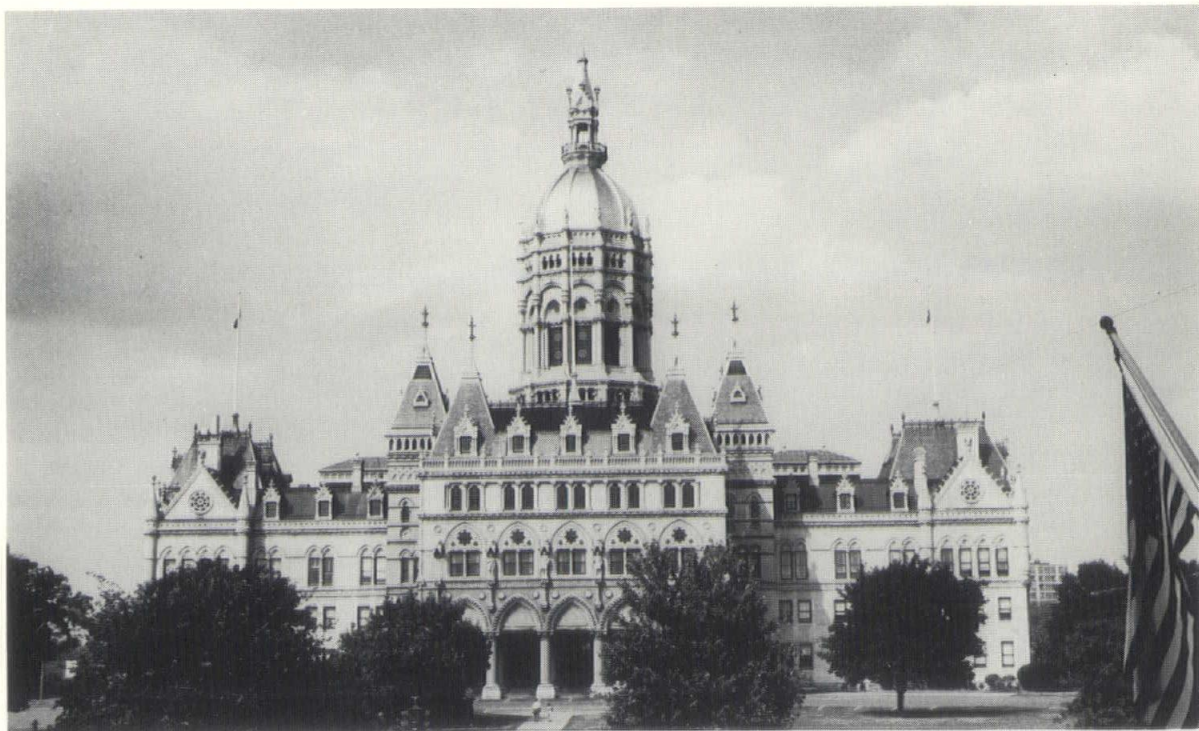
ture, a parade of critics have voiced disapproval according to the changing canons of architectural criticism. When the Gothic was in vogue, the purity of the Capitol's style—a mongrel if ever there was one — was attacked. When in a short time the Gothic style was in retreat against the Renaissance revival in a changing tide of eclectic fashion, the Capitol again suffered along with its purer peers. With the ascendancy of modern architecture, historic revivalism itself was dealt a death blow, and once more the Capital was in disfavor. In our day, these negative judgments yet stand. Burchard and Brown call it "a creation of Upjohn's dotage." And Henry Russel Hitchcock succinctly summarizes the accumulation of past judgments in one sentence: The Capitol is "singularly vulgar and stylistically ambiguous." If that judgment is correct, it must

point to a particularly decadent past era when in 1885 a poll of 75 distinguished architects placed the Capitol number six on a list of the ten best American buildings. The contrast with today's judgment could not be sharper.

But the verdict of history is incomplete as yet. The Capitol, having survived its critics, remains to be reckoned with as a living presence. To those who find in this structure a building of warmth and loveliness, the 1885 poll brings confirmation and must challenge the prevailing view of our own day. The Capitol remains far too rich and exciting an experience to be written off as "vulgar and stylistically ambiguous." This is strong and disparaging language for so joyful a thing. It is a language quite inadequate as a measure of things seen.

## *Style is Description*

Examine, for example, the





phrase "ambiguous style." As a critical remark, it lacks substance. Style itself simply refers to the family resemblances among works of art. Each age produces certain technological breakthroughs, functional needs, and taste preferences that result in works that share common design characteristics which we call style. The concept of style provided for the art historian a useful means of description. He could refer to a building as being typical or atypical of its period. In addition, style served him as a useful tool for the analysis of the forces that shaped design. But since it was merely a description, the concept of style alone could *not* serve as a standard of value.

True, the Capitol is "stylistically ambiguous." It does not conveniently fall into any of the traditional styles. Upjohn's original design, featuring a Gothic clock-tower, could have been identified as a Victorian Gothic structure. However, the tower was disapproved in favor of the present dome because most state capitols as well as the nation's capitol had such a dome. The final design wedded what was essentially a Renaissance dome to a Gothic base. In this sense the style of the building was impure or "ambiguous." But as we have seen, this fact is only a description. It does not settle any question of architectural value. The true question is whether the result had its own praiseworthy characteristics.

Hitchcock's answer to such a question is apparently that the building is "singularly vulgar." Now what specifically could he mean by that? Could he mean that its design was too run of the mill? Had it been cheapened by the substitution of a dome in the final design? Neither of these is true.

The design itself is far from pedestrian. Lovely repeating arches, ornate dormers, and pinnacles are skillfully blended. The ideal of architecture, wherein the art of the

sculptor has been integrated with that of the architect, has been achieved in the bas-relief and statuary that enrich the whole. What is more, the present robust dome when compared to the original puny clocktower, far from ruining the design, gives to the appearance considerable dramatic power as evident today in Hartford's vistas. So well prized was the dome that, by 1890, no less than eight copies were made throughout the country. One copy — the main building at the University of Missouri — still stands today.

Was Hitchcock perhaps disparaging the bright gold of the dome or the colorful interior? I find that the gold has been harmonized within the total design so so that it does not appear as a foreign, intruding element. Perhaps the dark interior coloration can be somewhat questioned but not seriously when one considers its ceremonial functions. And when one adds the building's superb site overlooking Bushnell Park, its exuberance, its ordered and unified composition — the opposite of the chaotic sights common today — you have anything but vulgarity. Fortunately, the capitol remains, and these are facts that can be

judged by direct observation.

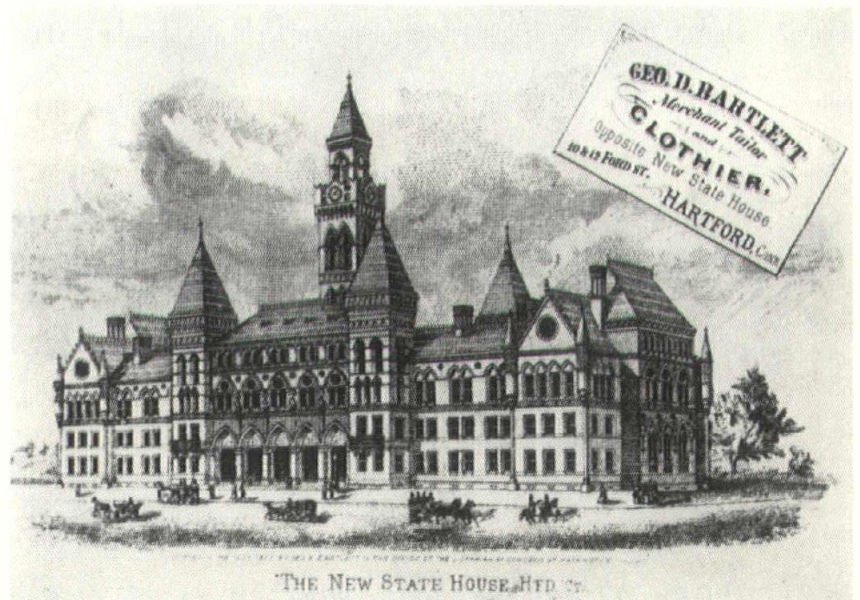
Had critical comment over the years been kinder, perhaps greater interest might have been given to developing a more integrated and harmonious setting for this building, especially to the west where it abuts the State Armory and a highway exit. But all of these corrections can be accomplished in time to the satisfaction of these who yearn for landscapes of grace and beauty.

#### *Timeless Value*

The State Capitol is the product of an age that regarded human visual experience as the essence of the art of architecture. As such, the architects of its day could rank it high. A century of criticism has obscured this role. Today, non-visual philosophies of architecture compete for ascendancy. These answer to the complexities of modern building functions, cost accounting, and mass production technology. They do not, however, answer to the need for compelling visual objects within our cities that invite eyes to see and hearts to feel. The State Capitol reawakens for us these lasting values. □

*Editor's Note: An earlier issue of Connecticut Architect (Vol. 3, No. 1, January-February 1967) contained a brief story about Connecticut's Capitol.*

Old engraving of Connecticut's Capitol showing clock tower before it was changed to present dome. Illustration is from Connecticut Historical Society collection showing Geo. D. Bartlett's advertising card.





# "CONNECTICUT ARCHITECT" EARNS TOP AWARD

*Connecticut Architect* won top honors at the 1970 publications competition conducted by The American Institute of Architects, held in Washington November 16-17 in conjunction with the annual editors' conference.

The competition is open to all magazines published by chapter, section, state or regional organizations of the AIA, and there are currently over twenty-five such publications. A separate competition is held for newsletters published by AIA components, also.

This year's award jury members were William M. Dikis, AIA, of Des Moines, Iowa; Miss Jeanne Davern, architectural writer of New York City; Paul Grotz, AIA, managing editor of *Architectural Forum*, New York City; and Preston Stevens, Jr., AIA, of Atlanta, Georgia.

In choosing *Connecticut Architect* for the honor award, the jury commented: "It was judged to have excellent, inviting covers and a content well designed to provide identity and continuity. Subject matter is always of high quality. It has an interesting variety of readable material and not a collection of miscellaneous filler items. It is not a spectacular magazine; rather it is tasteful, simple, and legible. It is enhanced by good quality printing."



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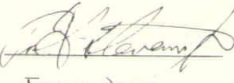
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Jeanne Davern

Ralph T. Rowland, AIA, chairman of *Connecticut Architect's* editorial board and the only member of the board to have served continuously since the magazine was established six years ago, accepted the award certificate from Joseph Stein, FAIA, president of the Connecticut Society of Architects, AIA, at CSA's November meeting in New Haven.

"This recognition our publication has received testifies to the steadfast effort of the publishers and

the members of the Society to present a straightforward and continuing story of good architecture in Connecticut and good architecture by Connecticut architects," Mr. Rowland said.

In addition to the honor award given to *Connecticut Architect*, awards of merit were presented to *The Kentucky Architect* and *North Carolina Architect*. Special commendations went to *The Louisiana Architect*, *New Mexico Architect*, and *Potomac Valley Architect*. □



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# GOVERNOR'S COMMITTEE ON ENVIRONMENTAL POLICY

Dr. James G. Horsfall, chairman of the Governor's Committee on Environmental Policy, has issued a report of recommended action to protect Connecticut's environment following a six-month study by his 150-member citizens committee.

The committee drew up sixty proposals covering state and local planning and zoning, population, economic development, transportation, open space and conservation, education, and research.

*"The study shattered any complacency that I might have had left. No question. Society faces some harsh and uncomfortable decisions if we are to continue to live a comfortable life.*

*"We thought we had repealed some laws of Nature but we had not. We thought that man had been ensconced in a soft warm spot in the heart of nature, but he had not.*

*"We thought we could continue indefinitely to throw noise and noxious gases into the air, refuse into the water, garbage into the soil. We thought that Nature would enfold them, purify them, and return them to us. Not so any longer. Nature has done all she can for us. It is our next move.*

*"We must reduce the pressure on Nature. We must move as rapidly as we can to adjust our output of filth and corruption to fit the purifying capacity of Nature. There are really only four fundamental options: (1) ad-*

*just the size of the population down, (2) pass laws to force the reduction of filth output, (3) educate people to the harsh facts of the case, and (4) develop new technology to help Nature recycle the wastes or reduce the output of present technology.*

*"The towering American ethic must be rephrased from 'If you are not growing you are dying' to 'If you are growing, you could be dying.' Nature is telling us harshly that geometric growth is simply not tolerable in a finite environment."*

Among the recommendations is one calling for the creation by the Connecticut General Assembly of a council on environmental policy which would be charged with the responsibility of focusing continuing attention on environmental considerations.

In calling for a new environmental policy, the committee states that all practicable means and measures should be used to foster and promote the general welfare; to create and maintain conditions under which man can exist in productive harmony with nature; to protect the cleanliness of air, land and water; and to protect the natural, scenic, historic, pastoral, and aesthetic qualities of the Connecticut urban, suburban, and rural environment for the benefit of this and future generations.

On the subject of population control, the committee recommended the drafting of legislation to modernize laws to permit contraception, family planning, abortion, and legal sterilization.

Among the eight proposals covering the field of transportation, the committee recommended annual inspection of pollution control devices on motor vehicles and that vehicles manufactured prior to January 1, 1968 be equipped with such devices.

The committee made nineteen proposals in the field of planning and zoning including a request for legislation prohibiting outdoor displays within visual range of state and federal highways.

It also recommended that economic development efforts be aimed primarily at attracting prototype research or service industries requiring smaller labor forces and the training of Connecticut residents in skills for these industries.

The report said that to achieve a cleaner environment it will be necessary to apply science and technology, to educate people to an environmental literacy, to restrict by law the use of the environment, and to reduce the growth of population.

Commenting on the report, Governor John Dempsey said that the efforts of the committee resulted in "incisive, comprehensive, and realistically practical" proposals for action.

"I cannot emphasize too strongly that every citizen should recognize that he must make similar contribution by his personal efforts. He should try to improve his immediate surroundings and to understand and cooperate in common efforts to fight all forms of pollution and environmental degradation," Governor Dempsey said. □

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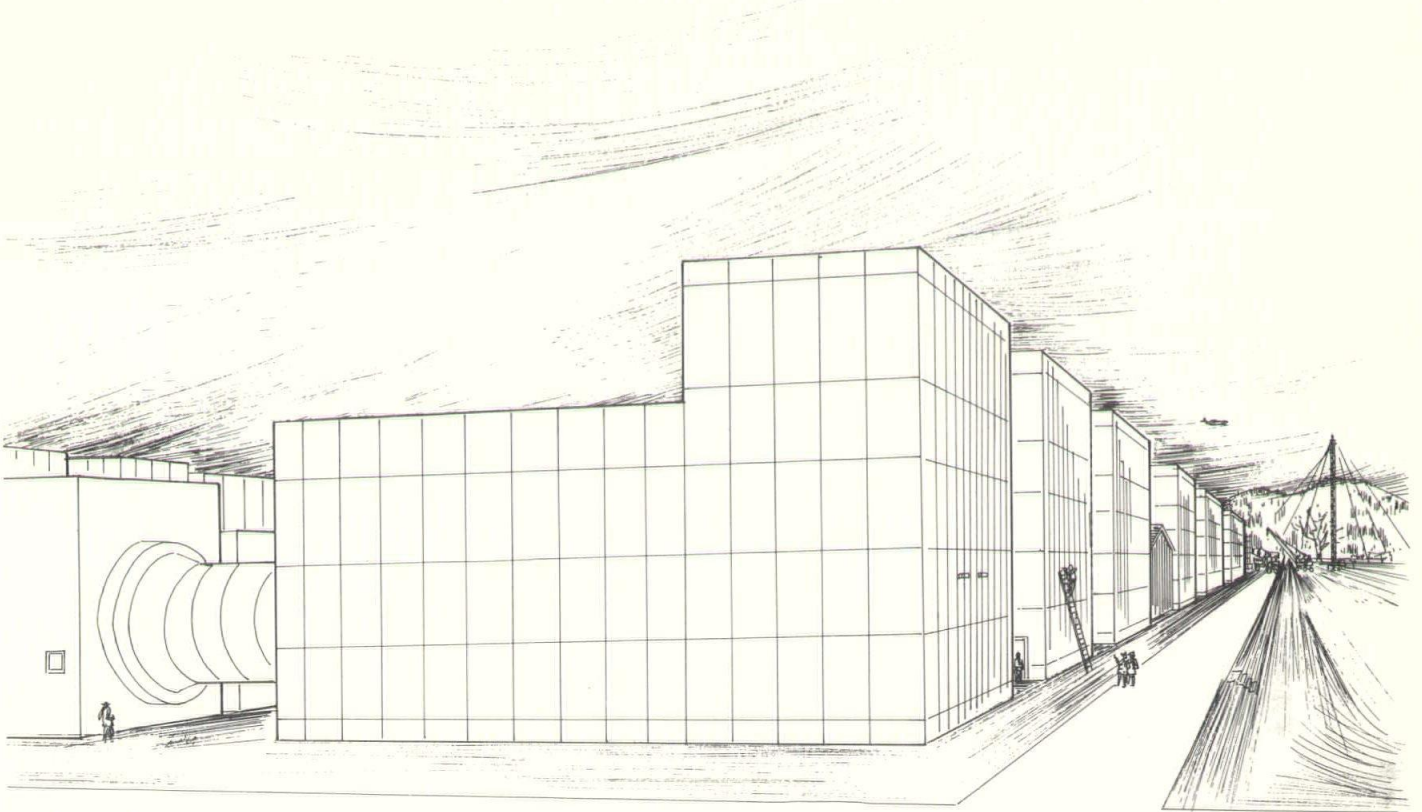
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## Geniuses\*

Continued from page 6

Who directed the two-way traffic up that cliff where even the healthiest tourist, with no more impediments than a camera and two rolls of film, winds up completely out of breath? And who took Ictinus' plan of a platform the size of four professional basketball courts and located the fifty-six column centers? Who set the prefinished bases, superimposed the rough intermediate drums, placed the top section with

a scaffold forty feet high (approved by the building code) along the height of which the workmen could give the columns their final perfect shape? With what tools, what lunch breaks, what overtime pay, what fringe benefits, what withholding taxes? Certainly not Ictinus, nor Calliocrates either. And yet the extraordinary job did get done!

Who was charged with the actual construction of Chartres, of Amiens, and of Rheims? Not the peasants who, regardless of their

putative piety couldn't tell an ogive from a baguette. Nor the nobles either, who according to Abbot Haimon of Normandy "bound bridles upon their necks and submitted themselves to the wagons which they dragged . . . to build the necessary . . . things to build the churches."

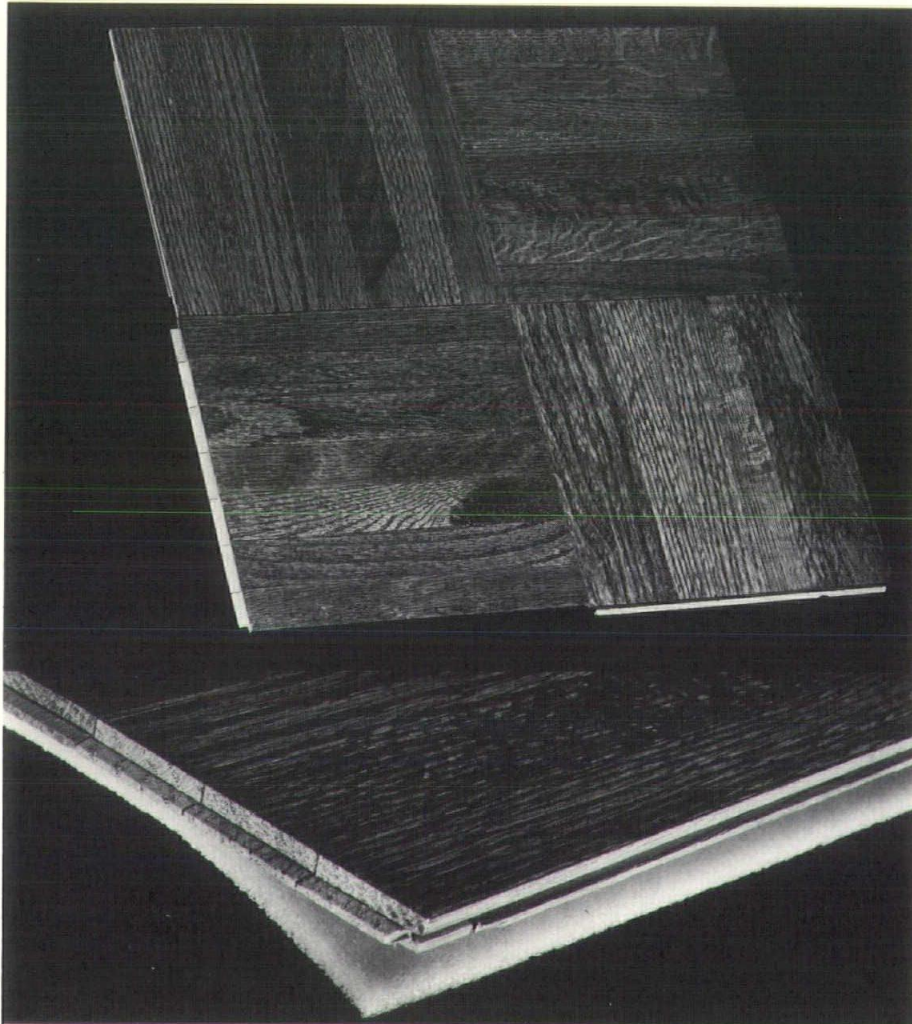
And not the architects Pierre de Montereau, Villard de Honnecourt, Guillaume de Sens, or Gaucher de Rheims who all, according to Henri Daniel-Rops "traditionally wore gloves to protect their hands from the lime . . ." And it was not the guilds either, but here I will give you a clue. The man in charge was undoubtedly a highly placed Guild member, and whatever he was called in the thirteenth, the first, or the fourth century B.C., today he is known, in a massive misplacement of anonymity, as the Super.

This unsung genius in overalls has been charged with the actual "building" of buildings since the beginning of architecture, and without him the brilliant pageant of temples, theaters, cathedrals, palaces, and skyscrapers would be nothing more than a procession of huts of wattle and mud.

The Stiles and Morse Dormitories in New Haven were designed by Eero Saarinen, and the prestigious E and F Construction Company was the general contractor. But the 260 days of gestation were attended by Louis Suza. The Campus Center at Fairfield University would never have been built except for Bill Pivoroto, who was gifted with a remarkable ability to deal simultaneously with the intricacies of form, the vagaries of time and weather, and the idiosyncracies of myriad personalities.

Minoru Yamasaki's name will be associated with the World Trade Center in the headlines, but without a legion of foremen led by the 'Super', the Empire State would still be America's tallest structure.

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to erect towers of glass that don't crack and to hide steel inside our concrete to make it more resistant to the wrecking ball, perhaps someone who appreciates the facts as well as the romance of architecture will decipher the names of Danny Pica, Ed Seychek, Bob Roth, Sid Carlsen, and hundreds of other superb Supers in the fine print of architecture's legacy.

Though their likenesses may not be recognized in the news photos because on the day of dedication they made the mistake of wearing business suits, they were there. But when that \$140,000 crane got stuck the day the steel arrived, and when the temperature fell twenty degrees just as the foundations were poured, and while the architect was enriching his vocabulary in foreign climes and four-star restaurants, the Super was either in the construction shanty or out on the job. And the buildings are there today to prove it. □

*\*Any resemblance to persons, living or dead, is purely intentional.*  
R.H.M.

### Bridgeport Chairmen

David G. Crego, president of the Bridgeport Association of Architects, recently announced the appointment of chairmen of the group's committees. They are Jack H. Schecter, planning; Ralph T. Rowland, by-laws; Carl Young, construction and codes; Zane Yost, design; Michael J. Girardi, membership; John W. Handy, professional practices; and Victor D. Lewis, Jr., program. □

At the group's most recent meeting, Dr. Carl Carlossi, project director for Research, Planning and Design Associates of Amherst, Massachusetts, was the speaker. The firm is currently engaged in updating the comprehensive plan for the Town of Fairfield. □

### Architectural Books


Early American architectural books on 35mm microfilm will include complete copies of all significant editions of books listed in Henry Russel Hitchcock's definitive bibliography, *American Architec-*

*tural Books Published in America Before 1895* (Minneapolis: University of Minnesota Press (revised edition) 1962).

The books are a record of the artistic, cultural, social, technical, and economic development of the young American republic as seen through the records of its architects and builders. Information about the project can be obtained from Research Publications, Inc., Box 3903, Amity Station, New Haven 06525. □

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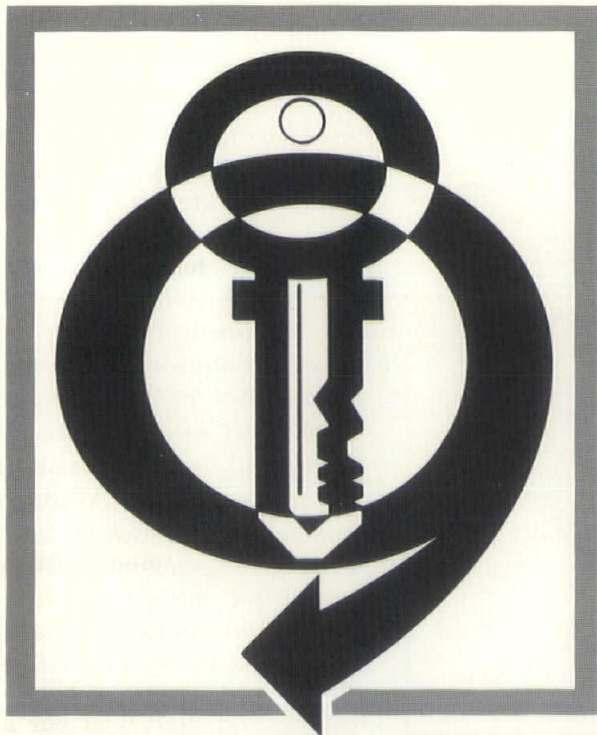
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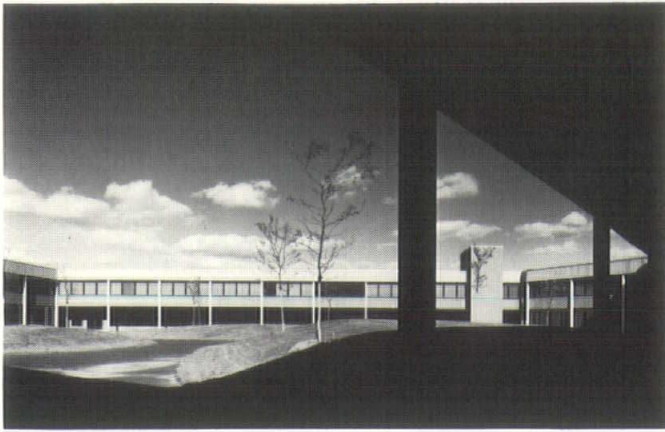
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**Hardware** *Continued from page 14*  
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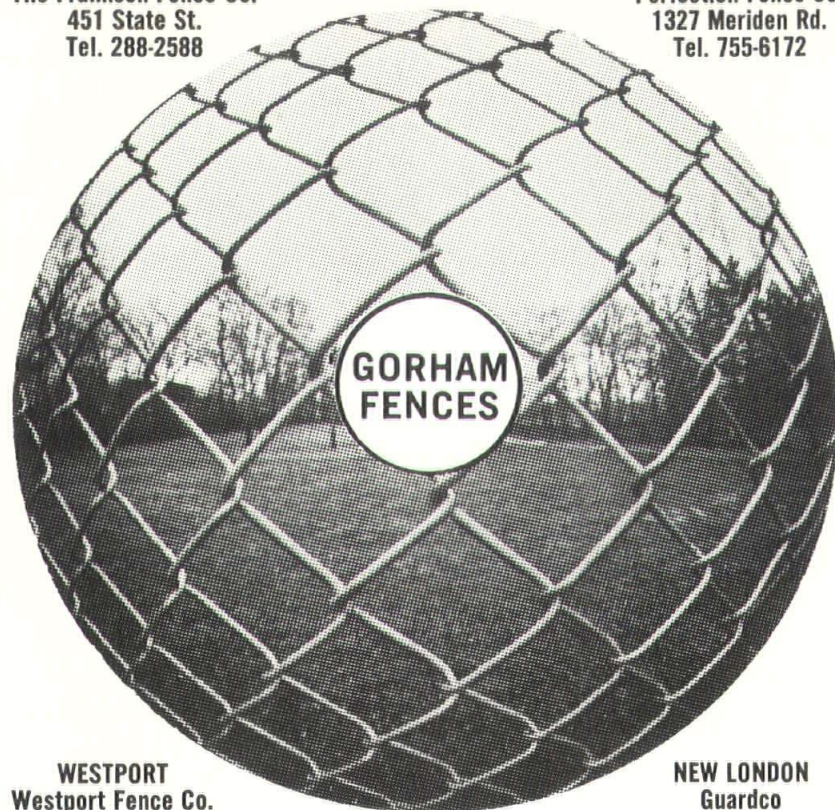
Toilet facilities and locker rooms for the manufacturing areas proved a challenge. Code requirements for the numbers of employees demanded 15,000 square feet of area for each of these facilities. Placing these 15,000 square feet on the ground floor level and making it readily accessible to all employees could interfere with materials and traffic flows. The problem was solved with installation of these facilities underground, providing unobstructed ground-level area.

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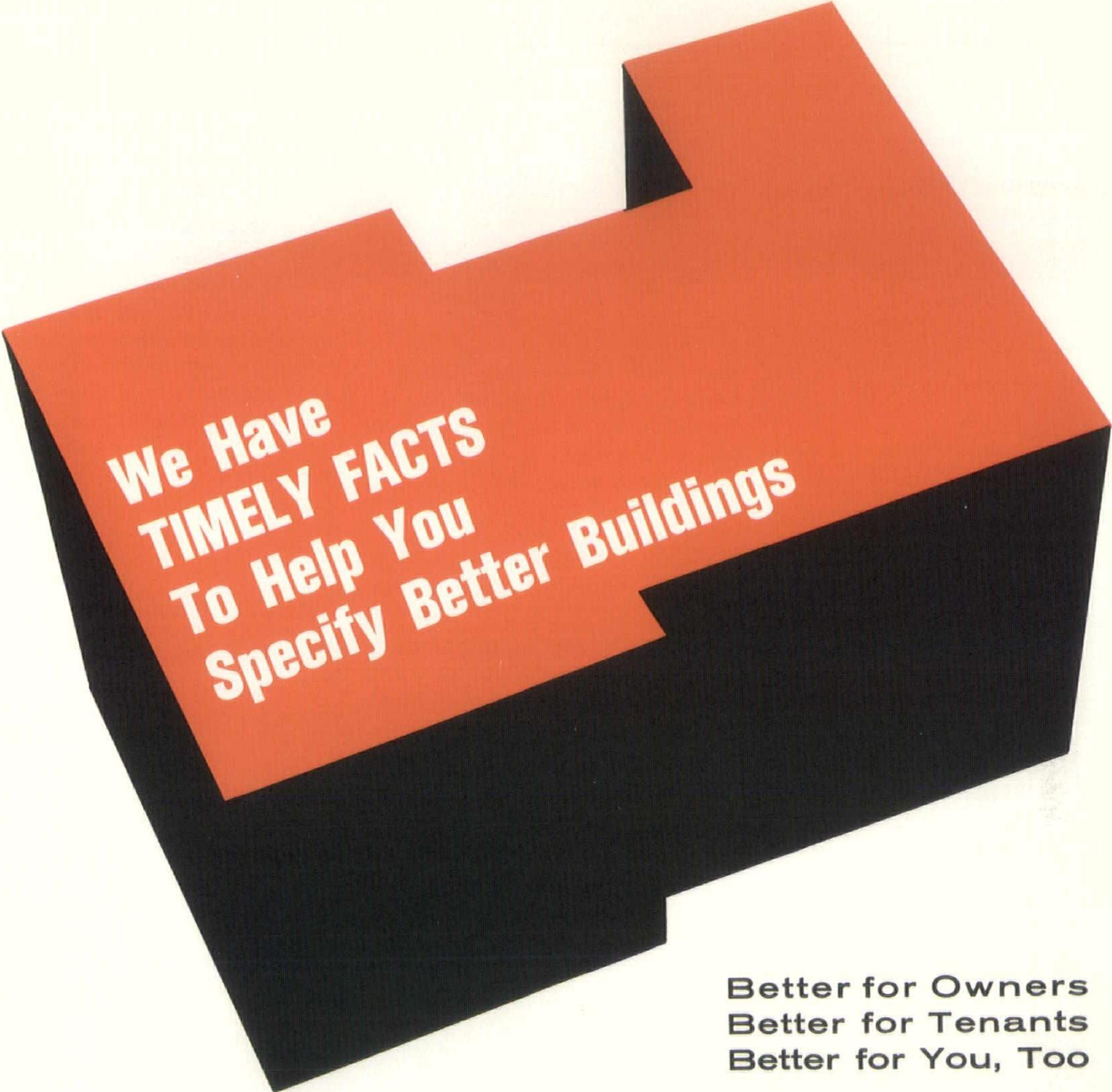


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### Conservation Program

"The preservation of historic and natural terrain features in Connecticut has been a concern of the Connecticut Department of Transportation, Bureau of Highways, ever since conservation considerations were first taken into account as far back as the 1920s," according to a statement issued recently by a departmental spokesman.

Mrs. Lucille M. Fox of Rocky Hill is the department's liaison officer for conservation and preservation. Mrs. Fox has accomplished a number of notable results in the interests of Connecticut's heritage because of her broad concept of the highway bureau's operations and the essential role of coordinating progress, history, and preservation of the environment.

She recently arranged for the sale of the historic Batchelder house in Wilton for one dollar to the Wilton Historical Society. Highway routings in other cases have been altered, access to state property arranged, and buildings delivered to public and private foundations.

In August 1959, it will be recalled, the Highway Bureau sold the old Goodspeed Opera House to a private foundation for one dollar. In addition, the state spent \$10,000 to repair the structure before delivery of the property to its new owners.

The New Fairfield Historical Society, striving to preserve an old one-room schoolhouse as a museum, requested the bureau to remove the building from Route 39

right-of-way or permit access to the right-of-way. Indications now are that the right of access to the old schoolhouse will be available through an entry on Margerie Drive.

More recently Mrs. Fox arranged the series of studies and meetings which resulted in the preservation of the "Sheraton Maples" in Norwich.

Mrs. Fox, highway district engineers, and others such as Attorney John D. McDowell of Farmington, have drawn up specifications for replacement of highway marker stones. The old markers were provided for by the Enabling Act of 1767 of the Colonial General Court in its order that "milestones, at least two feet high, be set up by the Selectmen of the Towns and on the Post Roads in every County marking the distance to the County line."

Most of the old markers were native red sandstone which was readily available and easy to inscribe. Mrs. Fox and bureau officials have agreed on grey and pink granite as the most practical material for replacement milestones. Norwich, the first of four state highway districts to complete its inventory of milestones, is the first to embark on the replacement program. In this area, 168 stones will be replaced and the first 45 of these have been delivered to the highway bureau.

Mrs. Fox's office reports that the program is being extended into the other three highway districts so this bit of early Americana in Connecticut can be preserved. □

### Office Move

The Office of Bruce Porter Arneill, Architect has moved to a new location in LoRicco Towers, 216 Crown Street, New Haven. □



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**Board Member**

David Basch, AIA, has been made a member of the editorial board of *Connecticut Architect*, it was announced recently by Ralph T. Rowland, chairman.



David Basch

In 1966, Mr. Basch was appointed Director of Planning and Development for the State Colleges of Connecticut, a position he still holds. Previously he was associated with several architects and planning firms in New York and Boston.

A native of New York City, Mr. Basch received his architectural education at the Cooper Union in New York and the University of California at Berkeley where he earned his bachelor of architecture degree in 1961. In 1966, he received a masters' degree in city planning at Harvard University.

Since March 1969, Mr. Basch has written a Sunday column, *Architect's Notebook*, for the *Hartford Courant*.

He has contributed an article about Connecticut's State Capitol which appears on page 15 of this issue of *Connecticut Architect*.

Mr. Basch is a resident of West Hartford where he lives with his wife, Jacquelin, and two-year-old daughter, Deborah. □

**Steel Awards**

Architects entering the 1970-71 Design in Steel Award Program have until January 29, 1971 to file entries.

Judges will include Robert F. Hastings and George T. Rockrise, president and vice president of The American Institute of Architects, and Charles Burchard, president of the Association of Collegiate Schools of Architecture.

Details of the program are available from Design in Steel Award Program, 201 East 42nd Street, New York, 10017. □



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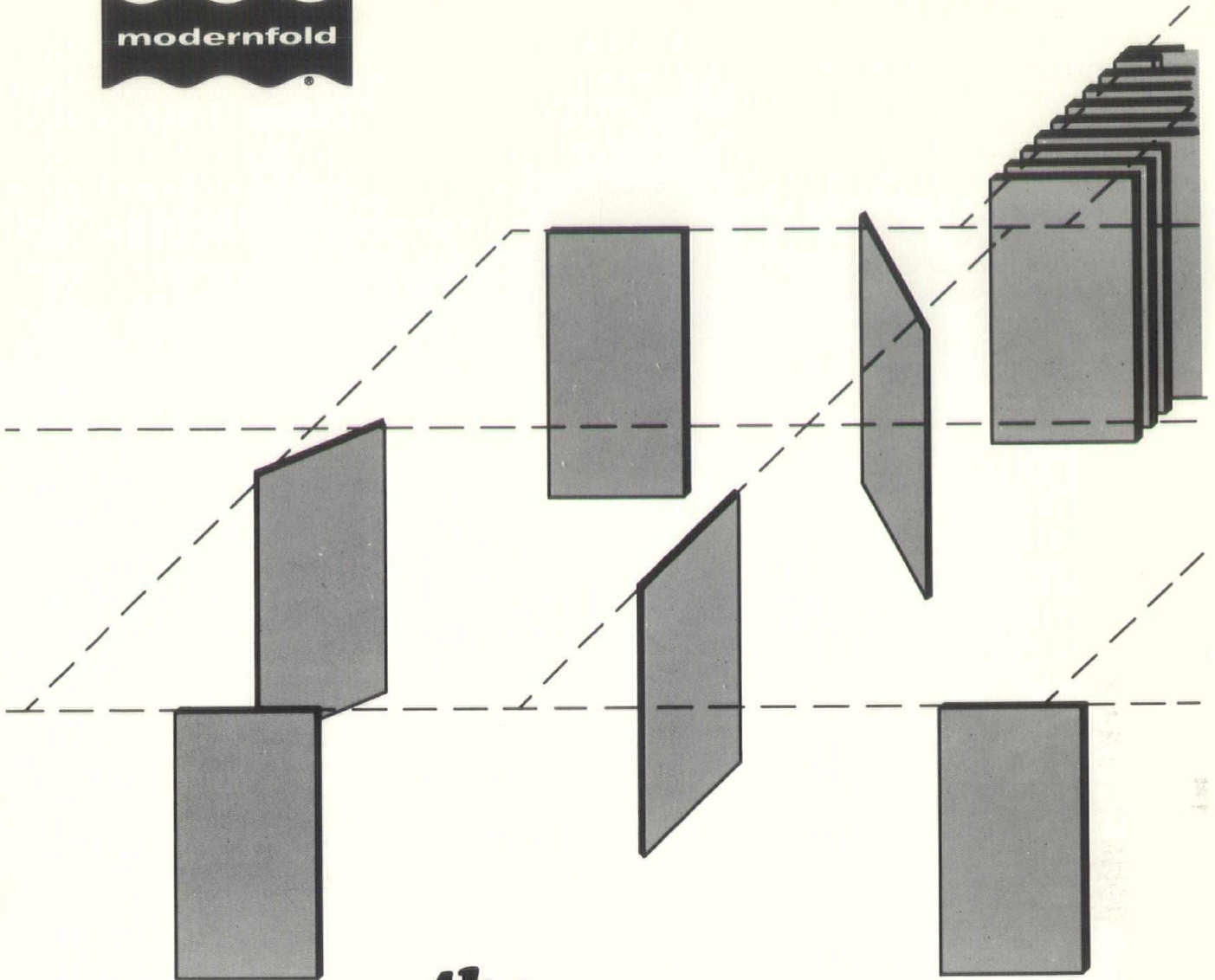
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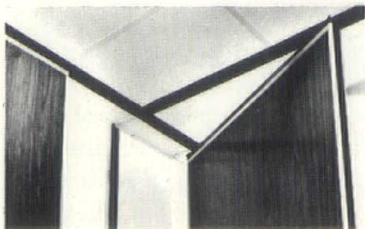


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## Open Space

Architects from eighteen countries probed urban man's need for open space at a late September conference of the Union Internationale des Architectes in Washington.

Among the speakers was Charles DuBose, FAIA, Hartford architect, past president of the Connecticut Society of Architects, and United States member of the UIA Town Planning Commission. In his comments, Mr. DuBose said: "There is a global trend to metropolitani-

zation of population . . . requiring a new level of open space design. Open space in cities is becoming too precious for casual approach."

Mr. DuBose also pointed out that "architects as members of the urban development team must insist that the spaces between buildings be designed with the same care as the spaces within buildings, for it is only through the exercise of the designers' ability to humanize space that the city will be a truly fit habitat for man." □

## Library President

Thomas Hume, AIA, a principal of Norton and Hume Architects Corporation, Stamford, was elected president of the board of trustees of the Ferguson Library in that city.

In accepting the office Mr. Hume said that "architects have valuable qualifications to bring to their communities and should welcome opportunities to serve." He is also a member of the board and past president of Family and Children's Services, on advisory committees of YMCA and Junior League, and a former member of committee on training and employment of the O.E.O. CAP Agency, United Fund, and Community Council, all in Stamford. □

## Safety Glasses

The Connecticut Optometric Society reminds all state residents that effective January 1, 1971, Connecticut legislation requires that all eyeglass lenses be impact resistant and all frames be flame resistant to minimize eye injuries. □

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## Golf Course

The Heritage Woods eighteen-hole championship golf course in Avon-Farmington has opened for play according to Desmond Muirhead, golf course architect and planning consultant. Heritage Woods is a \$50 million, 350-acre project with eleven hundred homes clustered around the course.

Working with Desmond Muirhead, Inc., was Warren Callister of Tiburon, California, the project architect. Papparazzo Brothers of Southbury are the owners and developers.

Reported to be "the first high-density golf course ever designed on the human scale, the homes are individual units built on the scale of a single dwelling, not high rise apartments or strung-out condominium units."

The location for the community was a steep site covered with hardwood and pines and with a brook running through the property. The designers established the club house site and road pattern in coordination with the fairways to develop the best home site clusters. The brook was enlarged to make a lake system which is used for home frontage and for hazards on the course.

"This is is a top class, championship course with some fine holes. On numbers four, six, eight, nine, thirteen, fifteen, seventeen and eighteen in particular, the land conformation made for exceptionally dramatic golf holes," Muirhead said. □

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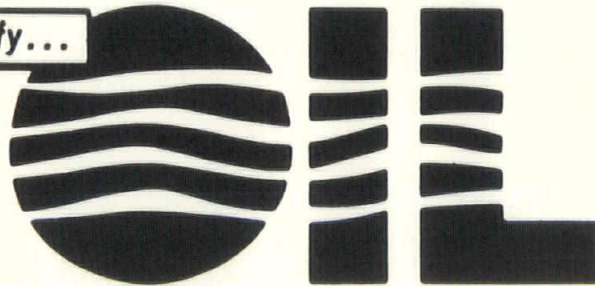
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**Yale Docent**

Janet Saleh Dickson, former school-museum coordinator of the Metropolitan Museum of Art to the New York City Board of Education, has been appointed to head the education office of the Yale Art Gallery in New Haven as docent.

Miss Dickson succeeds A. Elizabeth Chase who held the post at Yale for thirty-nine years and who retired earlier this year. She will be responsible for the gallery's yearly schedule of free public lectures, slide shows, school visits, and teacher-education programs. Miss Dickson also hopes to make the gallery a "place where everyone may go, a 'favorite' place, rather than a remote cloister." □

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**Women in Construction**

The National Association of Women in Construction has established its first national executive office at 1000 Vermont Avenue, N.W., Washington, D.C. Established in 1955, the organization has grown to a membership of five thousand women.

The Hartford chapter of Women in Construction recently selected Mrs. Edemay LaPointe, secretary to David Butts & Associates, Bristol, as WIC of the year. Mrs. LaPointe, a resident of Farmington, is the state chapter president and regional chairman of the national group's planning committee. □

**Award Winner**

Victor H. Bisharat, Stamford architect, was one of eleven national winners in the 1970 Portland Cement Association awards program "for distinguished architectural design in white cement concrete completed during 1969." Mr. Bisharat's award winning structure is the corporate headquarters of The Flintkote Company in White Plains, New York. □

**Plastic Buildings**

All-plastic houses and construction materials for low-cost, quickly built living units will be discussed at a two-day seminar, February 22-23, 1971, at Polytechnic Institute of Brooklyn. Chairman of the seminar is Professor Paul Bruins of the Institute, 333 Jay Street, Brooklyn, New York, 11201. □

**Art Exhibit**

The Benton collection of American art will be at Wadsworth Atheneum, Hartford to January 3. □

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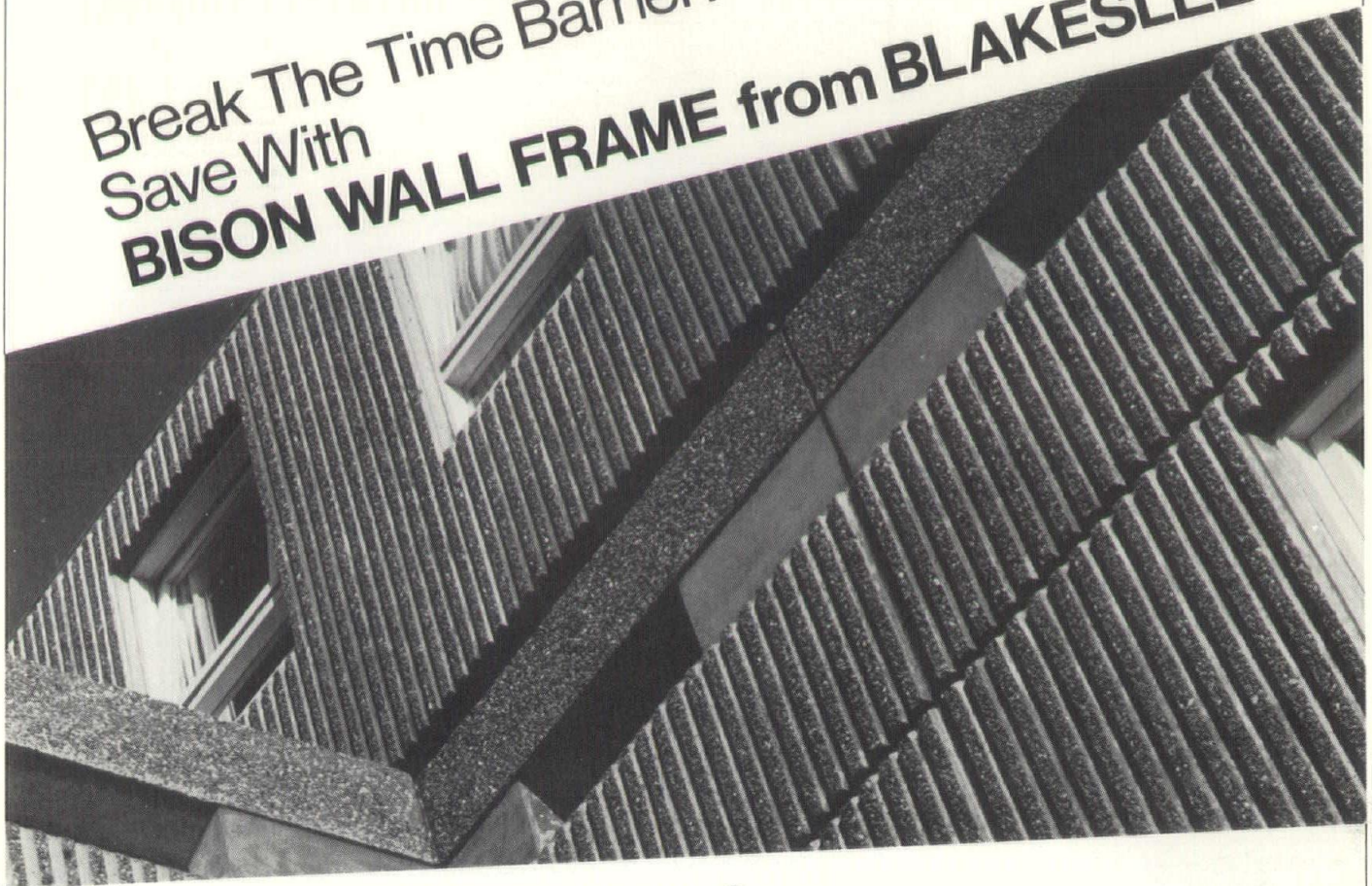
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