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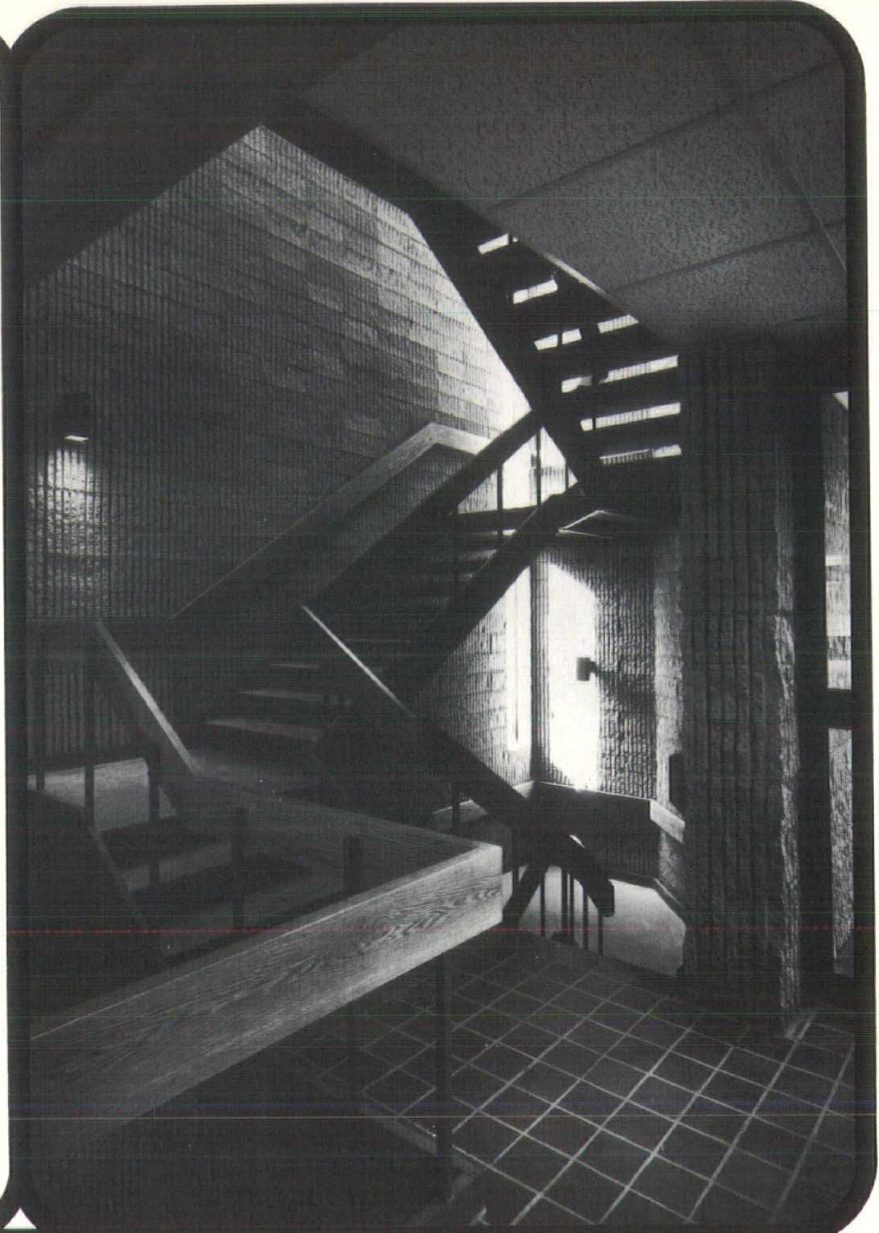
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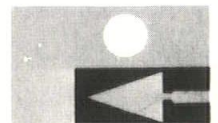
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Publisher’s Uneasy Chair

Ground was broken on April 23 for the new AIA headquarters in Washington, at a “ceremony attended by representatives of the design professions, the U. S. Senate and House of Representatives, federal agencies, other government officials, leaders of private industry, and additional well-wishers.” Reading further, it became apparent that it was a great day for Massachusetts. The Architects Collaborative of Cambridge designed the building which is being built by the Volpe Construction Company of Malden. And four of five technical consultants are Massachusetts-based. The \$6.2 million building is targeted for completion in December 1972.

At this writing, New Haven carpenters are holding out for something better than the \$2.10 per hour increase they were offered, and Yale’s employees are striking because a third of them make less than \$2.44 an hour. There’s some sort of a cogent message here, depending on where you sit. We do feel that the construction trades are pricing themselves out of the market, and this is helping to push us faster and faster downgrade to attend the eventual funeral of the American Free Enterprise system. But then most people won’t even know it’s gone.

Meanwhile, we hopefully have a little time left. Bob Mutrux defines “The Shape of People to Come” in this issue of *Connecticut Architect*, and we have stories about architecture at the Mansfield Training School, a group of dormitory buildings at the University of Hartford, and an adult residential village in Southington. Also, Architect Jared Edwards has prepared an interesting and motivating story about New London’s railroad station and its hopeful place in Connecticut’s architectural heritage.

We were delighted by the response to a booklet offered by the Connecticut Crushed Stone Association in the previous issue of *Connecticut Architect*. So was the CCSA. We hope the architects and engineers were pleased with the information they received. As we always say, it pays to advertise in *Connecticut Architect*. □



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CONNECTICUT ARCHITECT

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MAY-JUNE 1971



FRONT COVER: The Union Station in New London has many interesting architectural details like these ornamental hinges on the Baggage Room doors. The status of this station is discussed by Architect Jared I. Edwards, starting on page 7.

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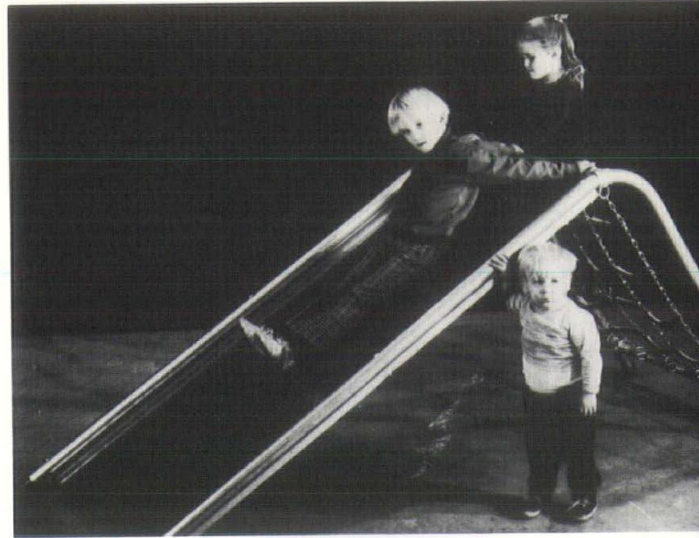
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The Shape Of People To Come

Robert Henri Mutrux, AIA



The Environmental Committee of the Omnipotence of Structures, commonly known as Ecos, was in the throes of its centennial convention. Buildings of all types and ages had assembled from the four corners of the globe to discuss such matters as public relations, construction systems, maintenance, retirement — but above all, progress on the behavioral plane. For some time, architecture had been losing ground in favor of spectator sports, drugs, violence, sex, even the arts, and a concentrated effort was being made to bolster the image of the profession.

During one of the coffee-breaks, several buildings were gathered around the doughnut table, under a prominent sign announcing the convention theme, "Shape Up!" in large letters.

A portly establishment type, well past his prime, approached a slim, trim delegate, obviously of recent vintage —

"Howdy, name's Trumbull. Office building in Washington."

"My name's Milford. Just a small town hall. Nice to meet you."

"This your first convention?"

"Why, yes. I've only been around about forty years."

"So how's it look to you?"

"Oh, I'm really impressed. All these famous buildings, and the important statements they're making. But tell me one thing — What's the significance of the convention theme?"

"That comes from an old chestnut of Winston Churchill's who said, 'We shape our buildings, and they shape us.' Actually, that's what this centennial's all about. A lot of buildings feel we're not doing the best we can."

"I'm surprised. Of course, I'm not very experienced, but I thought I was doing all right."

"You probably are. But when you've been around as long as the rest of us, you'll realize that there's an awful lot of people-shaping to do, if we want to make the world a decent place for us buildings to live in."

"But I don't understand. If we go out of our way to shape people, doesn't that go against the Bill of Rights? Why can't we leave people just the way they are?"

"Because, Milford, if we don't shape them, somebody else will. And if we don't shape 'em right, they'll never be able to shape us the way they should. Why, in New York there's a building that makes people go around in circles until they're dizzy. And in the midwest there's a vertical job where people are born, go to school, go to work, marry, and even die without ever seeing Chicago, much less the light of day. And I don't have to tell you what the subways are doing. No wonder the head-shrinkers are coining money."

"But what about the churches? I thought the speech that cathedral made about forming the multitudes

was out of this world. I mean, I was really inspired."

"Oh, that old dame has been coming up with the same pitch for the last seven conventions, but nobody listens to her except the old fogies who got their final shape long ago. Today's kids don't even know she exists."

"Well what about the schools? That odd-shaped building representing the state universities certainly got a lot of applause."

"Oh, they're doing all right; they're one of the strongest lobbies. But they're looking out only for themselves. They're subsidized by the states, and they can afford to do a quick broad-brush job and still make a profit. So, they're trying to corner the market."

"But Mr. Trumbull, isn't that in the accepted tradition of free enterprise?"

"Sure, but us public buildings maintain that you can't do a decent job of people-shaping on the campus. Minute they get out, they're all twisted up, and they end up in a commune where there are no buildings at all to shape them right, or else they wind up as Ph.D's on welfare."

"But I thought the future of the entire country rested on education?"

"It does. But not necessarily at the universities. If you think back, you'll find that most of the great people in history never saw the in-

Please turn to page 20

What Will Be The Fate Of The Union Station, New London?

Jared I. Edwards, AIA

"Every preservation project is a cliffhanger," says Ada Louise Huxtable.

The Union Station in New London has been slated for demolition for ten years. H. H. Richardson's fine brick railroad station is the controversial subject of Connecticut's latest preservation drama. There are sympathetic and unsympathetic observers lined up to see what will happen to New London's "one building of architectural distinction," so singled out by James F. O'Gorman, president of the Society of Architectural Historians. Now the controversy has developed national interest. But it is still up to the people of New London to bring the matter to a conclusion. The burden of producing an economically feasible use for the old structure rests with the few who must win their way with the many.

The massive red brick structure was designed in 1885 by H. H. Richardson to serve as the railroad

station for New London. New London's eighteenth century town center, high above the Thames River, is connected to the riverfront by State Street, the major commercial thoroughfare. Hartford's river city plan was similarly laid out with a State Street connecting the riverfront and the high Main Street. In both towns, the major eighteenth century public town building is located at the high end of State Street. Hartford's lower end of State Street is now engulfed in highway overpasses and river dikes.

In New London, there is a large open space at the bottom of State Street called Market Square. The Union Station and other buildings of equal height formed an open space around the seventy-five-foot high granite Civil War memorial at its center. Thus, the Union Station was sited at the foot of State Street to create the nineteenth century conclusion to the eighteenth century statement at the upper end.

But also, this simple brick mass screened the presence of the railway tracks and sidings on the river bank without obscuring the river-view from the town center high up on Main Street. "This relationship between building and major urban space is a prime example of Richardson's genius as an urban designer," notes R. L. Ramsey, a Columbia student. "In fact, it may be that the urbanistic loss of this terminal monument at the foot of State Street would be more serious than the architectural loss," concludes H. R. Hitchcock, dean of architectural scholar-critics and biographer of H. H. Richardson.

The story begins back in 1962 when the New London Redevelopment Agency began proceedings to purchase the station and adjoining land from the then New York, New Haven and Hartford Railroad. Intent upon providing a significant urban renewal project in New London's heart, the railroad properties became the nucleus of the

Union Station, New London, 1971





Market Square at lower end of State Street with its Civil War monument.



View up State Street toward eighteenth century town center.

Winthrop Urban Renewal Project. On this project has been pinned the hopes of revitalization for the city. Even after the granting of federal funds, the slow legal procedures in the property transfer have brought the matter eight years to the present. For a decade, New London has awaited eagerly this central renewal complex. Finally, as the sale is going through, another obstacle has presented itself. The fact that there will be further delays has resulted in a sense of frustration. And what is that obstacle? "A disgusting wreck of an old monster," the Union Station, according to a respected New London citizen.

Last December, Mrs. Huxtable sounded the alarm with this statement in the *New York Times*: "In New London, Connecticut, they are

fighting, but not very hard, to save one of H. H. Richardson's famous railroad stations now I quote Henry-Russell Hitchcock he calls this last (1885) of the distinguished line of New England stations designed by one of America's greatest architects 'the best of its type he had built.' If he is right, New London is wrong. Garragh."

In February, the *Architectural Record* picked up the banner with a picture of the threatened station and an anguished cry for help. The February issue of *Preservation News*, published by the National Trust for Historic Preservation, also carried a short article on the subject. Since it became a matter of real public concern, The Connecticut Society of Architects, AIA, set out to help all it could.

Henry-Russell Hitchcock was contacted to provide some facts to further establish the architectural significance of the Union Station. Mr. Hitchcock replied vigorously: "For many years, I have known that there were threats on the part of the railroad to demolish Richardson's New London Station. It sounds now as if a crisis had arrived. I do wish to state that this is the finest, as well as the latest, of Richardson's famous railroad stations and, with Sever Hall at Harvard, the finest of his buildings of brick. Historians have not yet determined for certain whether the Dutch architect Berlage was influenced by these late works of Richardson when he designed the Exchange in Amsterdam, well known in architectural history as the major Dutch monument of the late 19th Century. At the least, there is considerable similarity; and certainly Europeans as well as Americans would be shocked to learn that there is danger of losing this small but important work of one who many consider the greatest American Architect."

In the meantime, the *New London Day* published excerpts from a letter by Mr. O'Gorman to the executive director of the New London Redevelopment Agency, Robert P. Turk. "You do not revitalize a city by pulling down its one distinguished architectural landmark. I hope that the citizens of New London who are concerned with

End elevation of station showing extent of lean-to platform shed (now removed).



RESIDENTIAL CAMPUS

**University of Hartford
Hartford, Connecticut**

**GOLDEN. THORNTON. LA BAU, Inc.
ARCHITECTS**

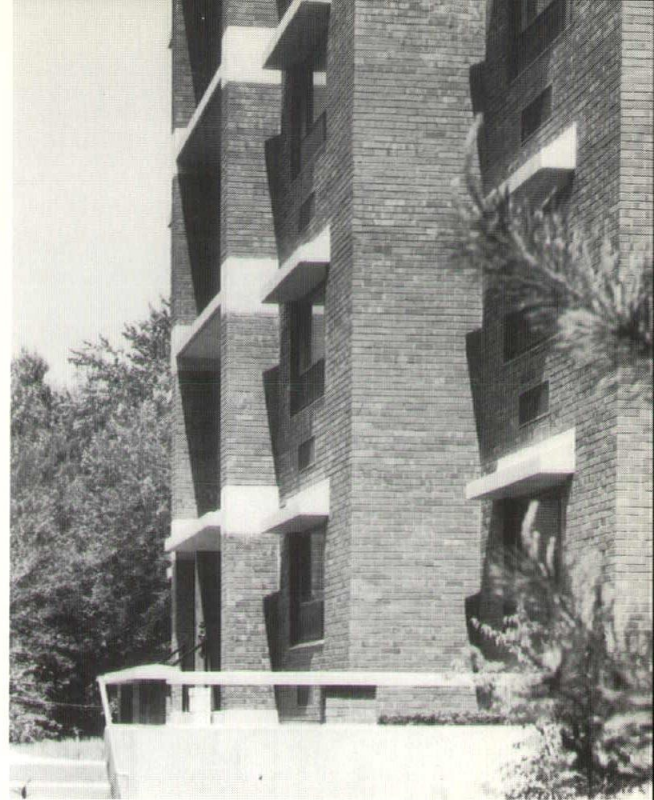
Standard Builders, Inc., General Contractor

Since 1965 the architectural firm of Golden. Thornton. LaBau, Inc. has been engaged in developing a new residential campus for the University of Hartford. The project has included master planning for the entire residence complex and designing six dormitory buildings and a dining facilities building.

The dormitory group is on the north bank of the Park River, which divides the residence campus from the academic campus. The area commands the high

ground forming an arc around the low land adjacent to the campus lake which was formed by widening the river. The resulting green space provides a natural transition between the academic and residential areas, and it permits future development as a recreational park area for use by students. Open areas around the dormitories were planned to offer spatial relief and act as catalysts for the appreciation of the natural surroundings which are being preserved and developed.

Architectural geometry is orderly.



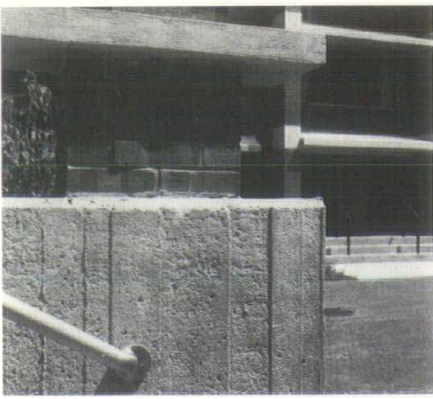
University of Hartford dormitory detail.

The first two buildings, each housing 228 students, were completed in 1967. Two additional units followed in late 1968, and two others and the dining facilities building were completed in late 1970. The resident population is approximately 1350 students.

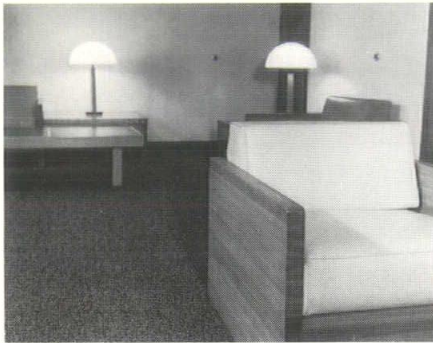
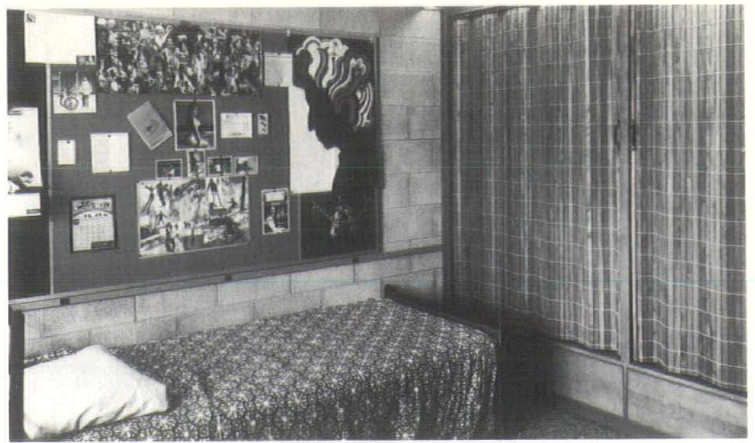
The basic design component is an eight-student suite consisting of four double rooms, a living room, and two baths. Each floor of each cube contains two suites, and each cube contains three and one-half sleeping floors, a lobby and lounge on the main floor, and recreation, laundry, vending, and storage spaces on the basement floor.

The living concept is centered on the cube which is an independent cell with its only connection to its neighbors at the ground floor. This allows the University great flexibility in the assignment of male and female students to any building since separation is confined only to the cube.

Two students share a room which has a large built-in desk and two large built-in closets with folding doors. There are beds which may be stacked or separated, tackboard, pegboard, and electric incremental heating units with



ABOVE: Architectural detail. ABOVE RIGHT: Student bedroom. BELOW: Student lounge.



capacity for future air conditioning. The rooms are wired with plug-mold and wainscot height with outlets, and with telephone and signal ducts for future advancements in retrieval, teaching, or computer aids.

Each dormitory, four stories in height, was constructed primarily of masonry bearing walls carrying precast concrete plank floors with two inch concrete topping. The floors are carpeted throughout. Shaped precast concrete was used for lintels over windows, entrances, and copings.

The dining facilities building, on the other hand, was constructed of

steel frame with masonry infill walls and concrete floors on a metal deck. Carpeting was used in the dining and lobby areas. Quarry tile floors were installed in the kitchen and serving areas. The exterior brick was expressed on the interior dining and lobby area walls to formalize a unity of design.

Movable furniture of the "butcher block" type in laminated oak or ash, designed by the architect's staff, was used in the dormitories and dining facilities building. The architect also provided a complete interior design service for the projects.

The wooded site and the separation from the academic campus give resident students a place of seclusion which is adjacent to the athletic fields and allied facilities and still within easy walking distance to the main campus.

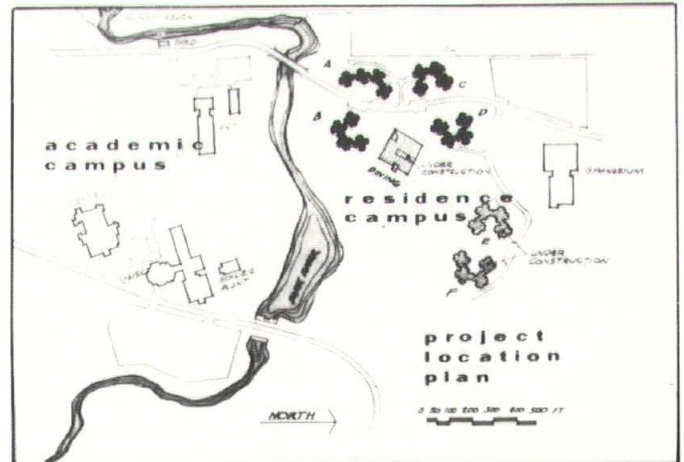
Construction cost for the dormitories ranged from \$17.47 a square foot in 1967 to \$24 a square foot in 1970. The dining facilities build-

ing, constructed in 1970, was \$42.50 a square foot.

Assisting the architect were Dubin-Mindell-Bloome Associates, mechanical engineering; Hallisey Engineering Associates, Inc., structural engineering for dormitories; Fraioli-Blum-Yesselman, structural engineering for dining building; and Maine & Tillapaugh, landscape architect. □

GOLDEN. THORNTON. LA BAU, Incorporated/Architects, is the outgrowth of Golden, Storrs Associates which was started in 1922. David N. LaBau, Syracuse University graduate, is president. He is chairman of the AIA Education Committee for Connecticut. Roy J. Thornton, Rensselaer Polytechnic Institute graduate, is the officer in charge of production. Maurice H. Golden, treasurer and a graduate of Ohio Northern University, is a past president and current member of the Connecticut Architectural Registration Board. Vice presidents of the firm are Clifford Mitchell, graduate of Tuskegee Institute and The Hartford Art School, in charge of design; Francis J. McAuliffe, Syracuse University graduate, in charge of specifications and review; Charles B. Stephenson, bachelor's and master's degrees from Princeton University, in charge of design and research; and Joseph M. Casparino, technical school trained, in charge of construction.

Dining facilities building.



RESIDENTIAL ADULT COMMUNITY

Spring Lake Village
Southington, Connecticut

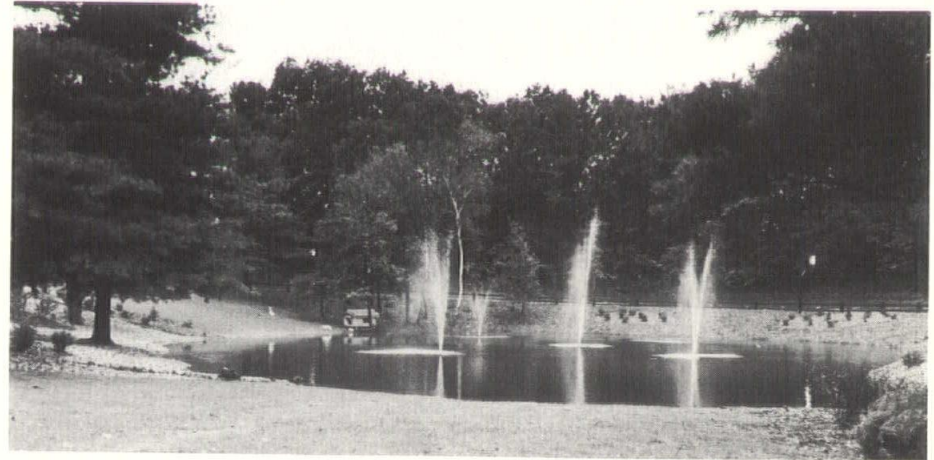
WILLIAM P. RAFFONE, JR., ARCHITECT

R & F Construction Company, General Contractor

Spring Lake Village in Southington was conceived as a residential adult community for people who want country living free from the many responsibilities normally associated with home ownership. Here, in the words of the architect, residents are free "to do their thing, instead of chores."

William P. Raffone, Jr., architect, and Jeffrey L. Elovitz, project designer, headed a group of planners whose principal objective was to maintain and turn to an advantage the site's topography. Landscape engineers were consulted to determine the best way to develop a master plan and to integrate the residential, recreational, and shopping elements. The painstaking pre-planning has resulted in a residential community which promises to retain its original intent for years to come.

The 750 living units, an interesting mixture of town houses, ranch-style homes, and three-story apartment buildings, are designed in clusters. Each cluster is nestled among trees and landscaped with foundation plants and shrubs. There is a refreshing variation to



Spring Lake Village focal point.

the clusters, as each follows the natural contour of the land. Some buildings are perched on gentle rolling hills to support the overall heterogeneity and charm.

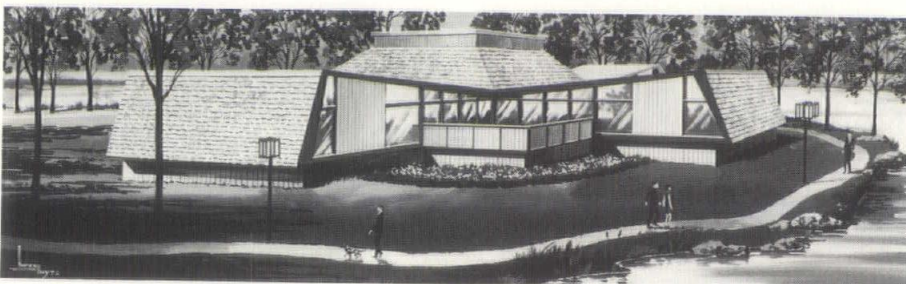
The rough-sawn cedar siding used has a patina-like finish normally created by time and weather, and this contributes to the total natural aspect of the 125-acre setting. At night, the grounds and buildings achieve a special beauty as they are bathed dramatically by colored lighting concealed carefully behind shrubs and trees.

A privately maintained, country-like road layout remains inhospitable to through or rapid traffic as it winds by an eight-acre lake and the flanking woods which are features of the development. The resulting complex is "suffused with an almost pastoral peace and quiet" while it is only a few minutes away from the center of Southington.

As the plan develops, additional amenities will include a recreation building containing indoor and outdoor swimming pools, men's and women's health clubs, and a library and meeting rooms. There will also be a community center for arts and crafts, hobbies, and a social hall. Complete facilities for catering and for a village shopping center are integral parts of the plan.

A wildlife preserve, putting greens, and picnic areas will be available for residents. Foot-

Community Center building.



bridges and fountains will add interest to the lake and the many ponds and streams which are situated throughout the property.

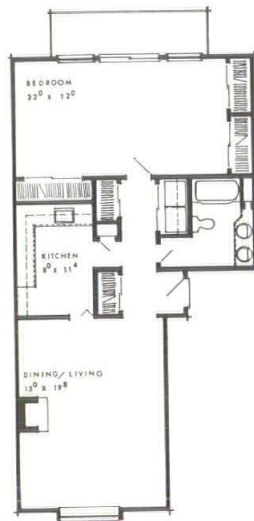
All buildings are of basically the same construction and detailing. They have concrete foundation walls, concrete slabs on grade, and wood framing sheathed with channel rustic cedar siding. The exterior cedar woodwork is stained in contrasting colors. Flat roof areas are of built-up tar and gravel, and the mansard roofs are rustic cedar shakes.

Interior walls and ceilings are painted gypsum board with accents of wood panels in living rooms, and vinyl wallpaper in the bathrooms. All trim is cedar, to be painted or stained at the option of the owner. Floor finishes vary. There is ceramic tile in all bathrooms, inlaid linoleum in the kitchens, and slate in the foyers. Carpeting is in living rooms, dining rooms, halls, stairhalls and bedrooms.

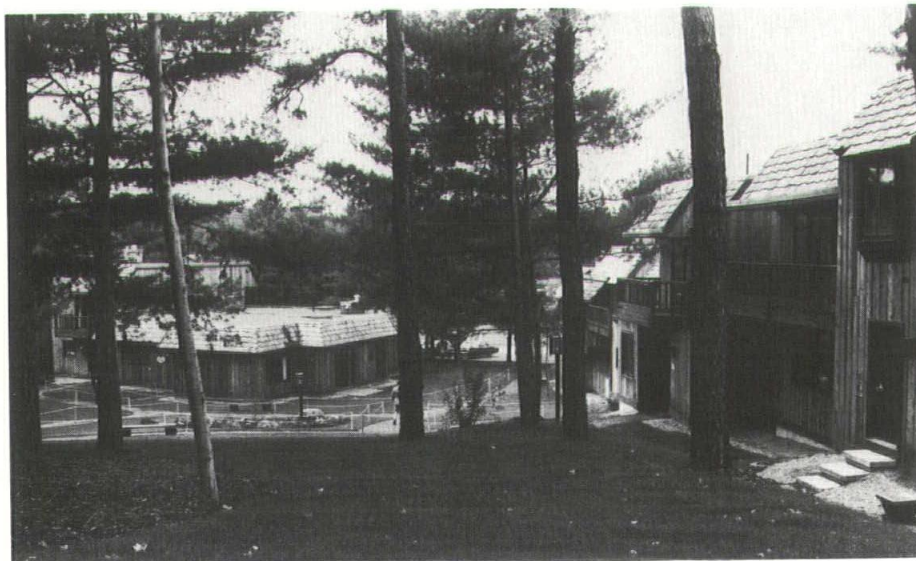
Lighting fixtures for bathrooms, kitchens, and dining rooms are coordinated for the owner's choice with a broad range of decors available, including Mediterranean, Modern, Colonial, and Transitional.



Weatherbeaten facade and varying lines add to charm.



Open spaces with retained trees separate building groups.



Each dwelling unit is individually climate-controlled. Heat is provided by a gas furnace and cooling by an electric package air conditioner. These facilities are located in a combination storage and mechanical area specially constructed for sound control.

"We tried to bring into the planning of Spring Lake Village all the qualities and elements possible for luxury custom residences. These include two-story interior spaces, interior balconies, abundant overhangs, cathedral ceilings, large glass areas, and clearly articulated interior and exterior spaces," Mr. Raffone said.

The units are priced from \$25,900 for the one-bedroom Sheffield, to \$47,500 for the three-bedroom Capri. All have prestige appeal for their owners. The trustees for Spring Lake Village Associates, Francis Hubeny, Albert Bassett, and Raymond Stollman, have allowed five years for the total development of the project. The approximate cost is \$25 million.

Paul Pantano is the structural engineer, A & W Associates is mechanical engineer, and Daniel Gaidosz is electrical engineering consultant. □

WILLIAM P. RAFFONE, Jr., ARCHITECT, has his office in Bridgeport where he established it in January 1970, after being associated with a number of firms in Connecticut. He is a graduate of Syracuse University. JEFFREY L. ELOVITZ, a graduate of Pratt Institute, was associated with offices in New York and Connecticut before joining Mr. Raffone's firm.

RESIDENTIAL SCHOOL

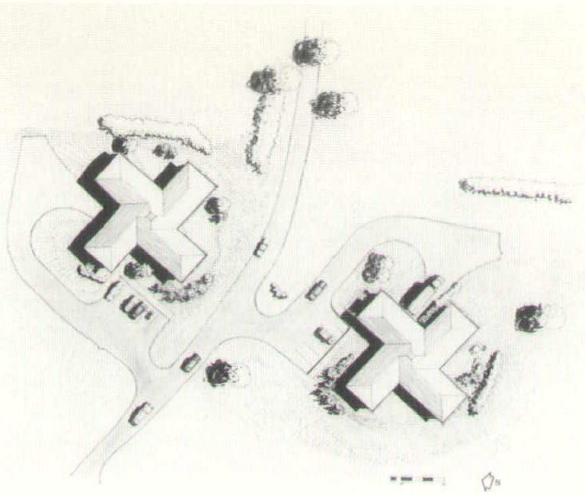
Mansfield Training School

Mansfield Depot, Connecticut

**CARLIN, POZZI & ASSOCIATES
ARCHITECTS**

Northington Builders, Inc.

General Contractor



One of the vital activities of the Connecticut State Department of Health is the operation of the Mansfield Training School, located in Mansfield Depot. This institution is devoted to the task of aiding retarded individuals increase their ability to cope with everyday life and thereby become contributing members of society.

Until relatively recent years, mental retardation was generally believed to be a form of mental illness — inborn, irreversible, and untreatable. Institutions were usually dumping grounds where the retarded were given custodial care for life.

As a result of study and experiment, contemporary thought now looks upon retardation not as a personality disorder or emotional disturbance but rather as a lessening of the individual's ability to think. Of the estimated seven million retarded children and adults in the United States, many want normal living and working lives but just cannot cope. Training facilities such as Mansfield give them the chance through specialized treatment and training to learn to accept both responsibility and privilege.

A study of existing state facilities completed in 1968 resulted in an eight-year, \$13 million-program for renovation of existing buildings and construction of new, aimed to meet the state's needs for the rest of this

century. In the first stage, ground was broken last year for the construction of two eighteen-bed residential cottages which are now ready for use.

The new cottages mark a departure from past programs in that they are intended to provide — even require — that residents accept progressively greater responsibility for managing daily affairs, both individually and as members of a community. The design concept developed by Carlin, Pozzi & Associates — Architects, of New Haven, results in an effective solution to these specialized needs.

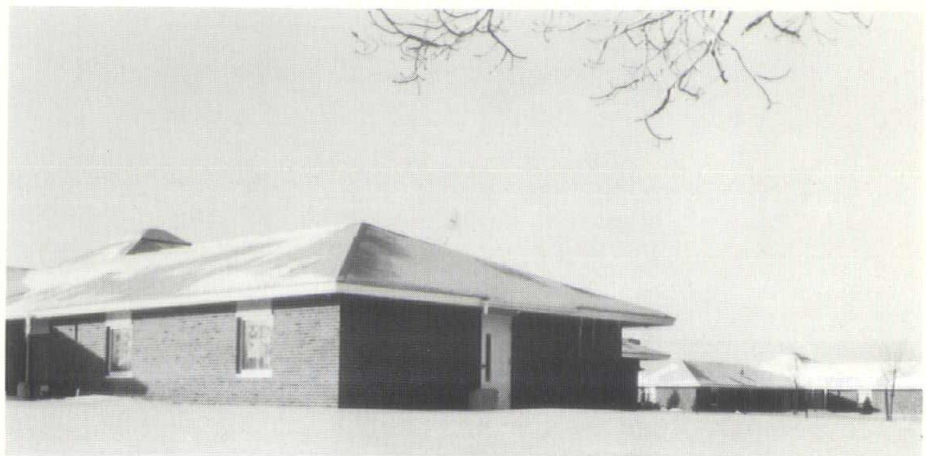
Each cottage comprises four wings of one-story each, with the whole intended to function as a “family” in an environment as close as possible to normal family living. In execution, this concept involves

a basic principle of compartmentation into living units which contain bedroom groups clustered around central bathing and living rooms. The idea is carried to the extent of providing front (public) entrances and rear (family) entrances.

In a cottage, one wing accommodates service needs such as storage, laundry, and kitchen. The remaining three wings each include three two-person bedrooms, a residents' living room, a visitor's room, and a bath facility. The center area at the juncture of the wings houses the residents' dining room.

Sited in a sloping, open field, the new cottages share existing approach driveways and parking and service areas. While the construction is both simple and repetitive, variety is created by the relative orientation of the buildings which,

Building exteriors are trim and uncomplicated.



in turn, serves to give privacy to the play areas as distinct from the public side of the buildings.

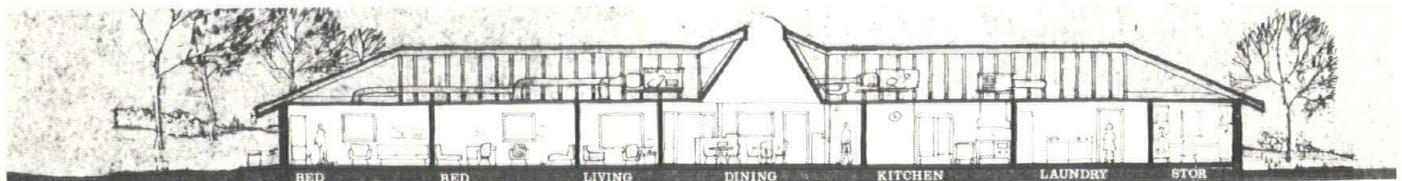
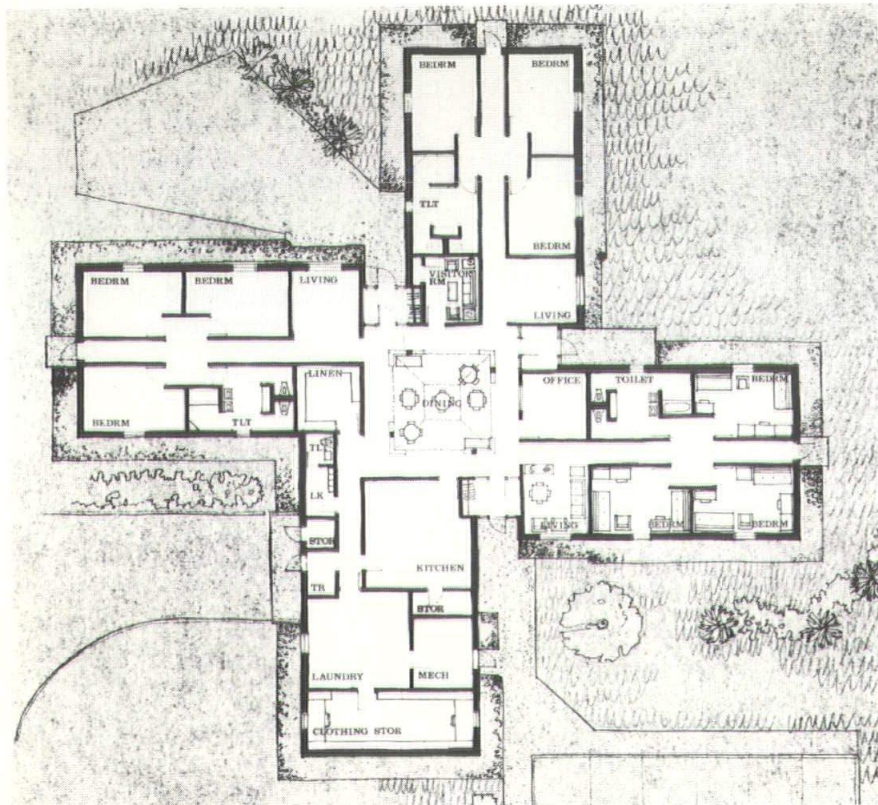
Using common materials to create buildings of a non-institutional character, these two cottages have brick and block bearing walls with wood roof trusses. Interior finishes are painted wallboard except areas subject to wetting which have sprayed plastic glaze. Other than quarry tile in the kitchen and service areas and ceramic tile in the baths, floors are carpeted throughout to contribute to a "home" atmosphere. Furnishings are selected for an optimum of comfort and serviceability.

With fluorescent lighting restricted to corridors and service areas, all other illumination is incandescent. Electric heating and ventilation is accomplished through individual air handling units for each wing placed in the attic space.

Commenting on the two new



ABOVE: Interiors are well designed and achieve their uncluttered function. BELOW: Plan shows function and convenience flow.



eighteen-bed cottages, Francis P. Kelley, superintendent of the Mansfield Training School, said that the boys and girls and the staff in each of the cottages "are most enthusiastic and we observe a very marked improvement in their attitudes and conduct . . . and the development of social skills."

Mr. Kelley said that it appears evident that "we have achieved our aim of creating a homelike environment based on the normalization principle where the individual resident is recognized (as such) and is able to utilize his capability to a much greater extent than was possible in our old congregate dormitories."

Assisting the architects on mechanical and electrical details were Tanguay Associates of Hamden, while Joseph Hallisey of Hartford was structural consultant. □

Principals of CARLIN, POZZI & ASSOCIATES — ARCHITECTS are Earl P. Carlin, AIA, and Paul E. Pozzi, AIA. Both earned their architecture degrees at Yale University, and the firm has received numerous local and national awards for the design of public, commercial, and residential structures.

Union Station

Continued from page 8

the quality of their urban environment will not permit this prominent focal point to be replaced by a void I was therefore shocked to learn that plans are well advanced to remove it," he said.

Mr. Turk's response was also carried in the *Day*: "I am sure that even the Society of Architectural Historians can appreciate that the Union Station, no matter what treatment its 'architectural distinction' may seem to deserve, must in an economic situation support investor interest if it is to be preserved. I submit that you are putting the 'blindness' on when you view this structure in the sole context of historical, architectural merit and, by so doing, your position in this matter becomes unbalanced and somewhat irrelevant."

The Preservation Committee of The Connecticut Society of Architects then turned to The Connecticut Historical Commission to request an opportunity to appear at the next regularly scheduled meeting of the Commission to make known its concern and to request whatever action seemed feasible and appropriate and was within the power of the Commission.

As the mid-April meeting date approached, the CSA determined that it should formally request of the Historical Commission whether or not a 'use plan' had been prepared for the rehabilitation of the Union Station. The CSA would then present a discussion of the possible rehabilitation of the structure prepared by some of its members. And finally, the CSA planned to propose that the Historical Commission request that the Redevelopment Agency consider the feasible reuse of Union Station and assist private groups in determining if this building could be acquired from the Agency and thus preserved.

So the first open hearing on the fate of the Union Station took place on April 15, 1971, at a regular public meeting of the Historical

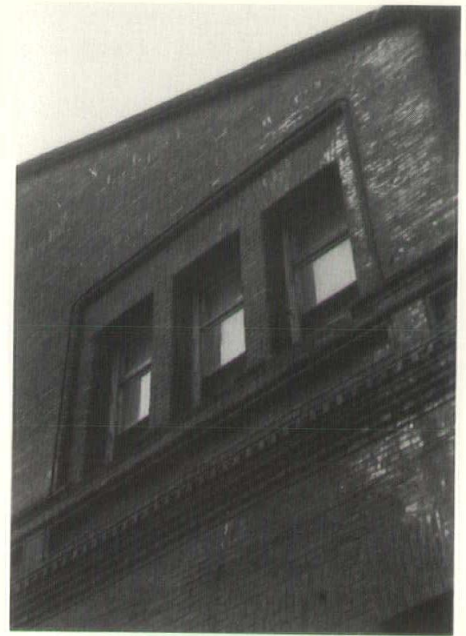
Commission. This event drew sharp criticism from the *New London Day*, however. In an editorial two days before the meeting, it claimed that "the hearing in Hartford can only be classified as a slick and pompous effort to run New London's home affairs from afar."

Was it? The Historical Commission was hearing for the first time anywhere statements of individuals and groups who could not take the proposed demolition of Union Station without voicing strong disapproval. Among the voices crying for a reconsideration and re-appraisal were those of several state and national groups. They included the National Trust for Historic Preservation, The Society of Architectural Historians, The



Interesting brickwork arch of main entrance of station.

Victorian Society in America, The Association for Preservation Technology, The Antiquarian and Landmarks Society, The Connecticut Society of Architects, AIA, The Connecticut Chapter of the American Institute of Planners, and the South Eastern Connecticut Arts Council. Eric Hatch, chairman of the commission, announced that he had received twenty-nine letters for and one letter against the preservation of Union Station. To set the record straight, the commission



Detail of molded brick belt course reflects period of construction.

invited The New London Redevelopment Agency to its meeting, scheduled for May 20, to present its reasons for proposing the demolition of the station in the Winthrop Urban Renewal Project. The chairman then asked if a local group was prepared to make the effort to save the building and raise the necessary funds. Anthony Keller, director of the Connecticut Commission on the Arts, stated that he believed such a group did exist and that his commission would lend technical assistance to any group to preserve the Union Station.

Following Mr. Keller, Mrs. William Dale of New London said that she represented the South

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Union Station

Continued from page 15

Eastern Connecticut Arts Council and that this group would undertake the responsibility to study the building and organize the preservation effort. Mrs. Dale stressed that the New London Redevelopment Agency was fair and reasonable and would consider the SECAC Proposal. She requested that a grace period be granted in order for her organization to prepare a feasibility study and establish its role as the "umbrella organization," interested in working out the possible preservation of Union Station.

Fred Biebesheimer, a local architect, reported on the structural condition of the Union Station. After stating his support for efforts to preserve the building, he noted that a lack of concern on the part of New London residents was due to the general disbelief in its role of architectural landmark, probably resulting from its shameful lack of maintenance through the years. In its editorial, the *New London*

Day called the Union Station "that hideous eyesore."

Turning to the facts, Mr. Biebesheimer outlined a CSA Committee Report on the actual condition of the building. He reported that the exterior brick masonry bearing walls and interior wood framing appeared to be in good condition. The foundation was sound and so were the timber trusses from which the second floor is suspended. The roof structure was also in good condition. The report concluded that any use plan would have to include the provision for adequate egress and vertical transportation, as well as provide completely new utilities and interior architectural finishes.

So the stage is set for another "cliffhanger" in the preservation of one of Connecticut's architectural landmarks. The one way to work this out is to accept the situation as it is and aid the efforts of those New London citizens who *need* every assist in their project to save the Union Station. The real job has just begun. Offer your time

and your services. As Mrs. Huxtable says: "Above all, don't give up hope. An attitude of fashionable cynicism doesn't save cities."

But your help can. □

JARED I. EDWARDS is chairman of Historic Preservation Committee of The Connecticut Society of Architects, AIA, and is associated with Frid, Ferguson & Mahaffey, Architects, Hartford.

"Perspecta" Cited

Perspecta, Yale architectural journal published by the University's School of Art and Architecture, has been named winner of the 1971 architecture critics' citation by The American Institute of Architects. The award will be presented at the annual AIA convention in Detroit, June 21-25.

In making its selection, the jury commended *Perspecta* for its "consistently high quality over many issues, critical perception, and format reflecting attention to detail. The content is historical as well as of today."

First published in 1952, the magazine is edited by students at the Yale School of Art and Architecture and designed by students in the Department of Graphic Design in the School of Art.

The editor and editorial board change with each issue. According to Robert Coombs, editor of the thirteenth and fourteenth joint edition now in preparation, the magazine seeks to reflect current thinking of pacesetters in architecture and to look ahead and anticipate probable future trends and directions.

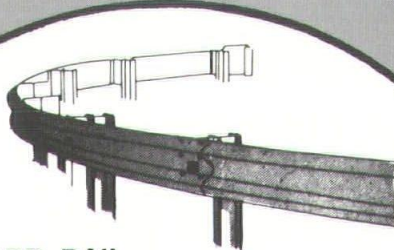
A lecturer in the undergraduate architecture program at Yale, Mr. Coombs is a candidate for a master of architecture degree in June. He holds bachelor's and master's degrees in fine arts from the Art Institute of Chicago and a master's degree in the history of architecture from the University of Chicago. □

Construction Contracts


The value of construction contracts awarded in Connecticut in 1970 was \$1.1 billion, down from 1969's all-time high of \$1.2 billion. □

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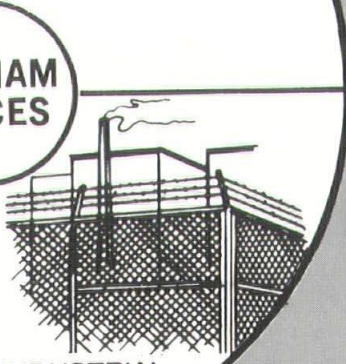


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Mr. Nappier



Mr. Weed



Mrs. Wilson

Chairman Elected

Connie Nappier, Jr., AIA, was elected chairman of the Hartford Commission on the City Plan. A commission member since 1964, he has served as vice chairman and acting chairman. Mr. Nappier, a Hartford architect, served as the commission's representative on the Capitol Region Planning Agency for three years and was vice chairman of its land use committee. □

Regional Director

Edwin A. Weed of Darien, owner of an architectural and engineering firm, has been elected a regional director of The Construction Specifications Institute. He will represent chapters in Delaware, New York and New Jersey. □

SMS Interiors

Frances E. Wilson, AID, will direct SMS Interiors, an independent design service associated with SMS Architects. The service will provide "creative space planning" and include the design, selection, and specification of lighting, furnishings, carpeting, draperies, color, and graphics.

Mrs. Wilson is president of the Connecticut chapter of the American Institute of Interior Designers. She has been associated with SMS Architects since 1956. □

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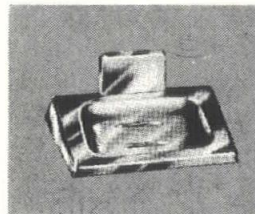
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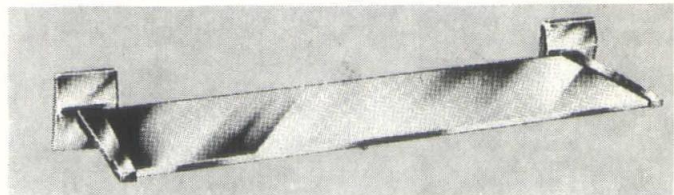
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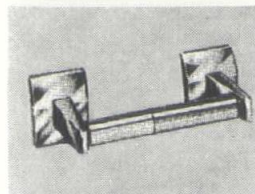
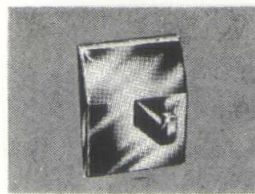


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Stamford Fire Department.

Fire Headquarters

A new central fire department headquarters for the City of Stamford, to be located on a three-quarter-acre site in the city's renewal area, has been designed by Weinrich and Masciarelli, Architects, of Stamford. Scheduled for completion in 1972, the five-bay fire station will also house fire department administration offices and communications center. The building will be steel frame with exterior brick masonry walls, and its second and third floors will be air conditioned. Total area of the building will be 24,320 square feet. Structural engineering consultant is Paul J. Pantano; mechanical consultant is Tizian Engineering Associates. □

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AIA Convention

"A national conference and exposition for the building team" will occupy two days of the 1971 annual convention of the American Institute of Architects slated for June 20-24 in Detroit. On Monday and Tuesday, June 21-22, the AIA will join with the Producers' Council to present a program of interest to the entire construction industry. □

Furniture Design

Donald Watson AIA, Guilford architect, has two furniture designs which were selected for the honor exhibit in the "Unique Furniture Design Competition" sponsored by the Washington Center for Metropolitan Studies in cooperation with the U. S. Department of Housing and Urban Development.

The selected entries will be shown at a consumer preference conference at the National Collection of Fine Arts at the end of March and then displayed there as an honor exhibit for several weeks. Donald Watson designed a modular living room furniture system and a component sleeping-study-storage system for children's bedrooms. □

Moore Appointed

Charles W. Moore, FAIA, Essex architect, has been appointed a member of the committee on institute honors of the American Institute of Architects. Formerly dean of the faculties of design and planning at Yale University, his firm, Charles W. Moore Associates, recently moved to Centerbrook. □

Langeler Building.



CHS Wing

The Connecticut Historical Society formally opened a thirty-thousand-square-foot addition to its building at 1 Elizabeth Street, Hartford, on May 23. Described as the "most modern, up-to-date historical museum in New England," the building was designed by Jeter & Cook, Hartford architectural firm.

Richard T. Steele, president of CHS, said that the aim of the new addition is to create space for the consolidation of library services, provide adequate storage for museum collections, expand display areas, and allow for future expansion.

The Connecticut Historical Society Museum is open to the public daily from 1 to 5 p.m. and is closed Saturdays, Sundays and holidays during the summer. □

Realty Award

Richard L. Colberg Company, realtors, won the top award in the twenty-sixth annual advertising awards program sponsored by the National Institute of Real Estate Brokers. Five hundred realtors submitted entries and the Colberg firm received first place for office exteriors.

The winner is a building on Amity Road, Bethany, designed by New Haven architect Gene Lewis and built for Gerard Langeler by Colberg in 1969. In addition to the realtor, the principal tenant is Langeler-Stevens, Inc., advertising agency. The agency wished the structure to reflect its creative capabilities and efficient operation and commissioned the architect to incorporate these concepts in a suburban environment. □

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Southern Connecticut Gas Company

Shape of People

Continued from page 6

side of a university, much less got shaped by one."

"What did shape them then?"

"Let me tell you something, Milford. Buildings shape average people, like the fellow said, and they can come ready-made out of the little red school house, the country church, or the meeting hall. Look at that Austrian fellow who got shaped by the beer hall, and that governor who got shaped in the movie house. But the really

great people shape themselves."

"You mean like Christ and Socrates?"

"Yes, and Buddha, and Lincoln, and that wiry little fellow, Gandhi. No building was ever going to shape them."

"But Mr. Trumbull, suppose we left people all alone, wouldn't we have more great people?"

"Now see here, Milford, let's have none of that. That's inflammatory rhetoric. We didn't come here to talk ourselves out of a job. We're all set up to shape the little people who are out there waiting for us, and in spite of the pill it's going to be a full-time job. No more posing for tourists and travel folders and stuff. And with all this extra work, we're holding out for better working conditions, vacations, and fringe benefits just like everybody else. That's why we're planning to start a union."

"You mean a Buildings Union, like the ILGWU and the ILA?"

"Yep. How else do you think we'll get our demands? Otherwise, people will want us to shape them on their own terms, and the first thing you know they'll want us to shape them for nothing."

"I don't think my people back home are going to go for this. They've been treating me real good; in fact, they even took up a collection to send me here."

"We can't help that. We've got to stick together, otherwise we'll all get the wrecking-ball. You can't exist alone. Besides, it's getting downright dangerous to shape people nowadays. The Embassy Block will tell you all about

that. If they don't get riot insurance and guaranteed repairs, they threaten to stop shaping foreigners. They claim it isn't in their contract anyway. My point is that, if we work together, we can all get what we want. One facade washes the other."

At this point they were interrupted by a pretty little gazebo, daintily decked out as a hostess — "Are you gentlemen interested in some of the new techniques? A giant prefab from Cromney, Michigan, guarantees to shape people for life if it can get them young enough. They say it's a real break through. They're demonstrating it before a panel which includes a marine-based mega-building, a mobile high-rise for uncommitted suburbs, and an underground shopping mall."

"Well, Milford, shall we give it a whirl?"

"Well, maybe. I'm still a little confused. But tell me one thing first — Which one of you fellows shaped Winston Churchill?" □

Aggregate Seminar

Members of the Connecticut Society of Architects, American Society of Civil Engineers (Connecticut Chapter), Connecticut Engineers in Private Practice, and Connecticut Landscape Architects will participate in an aggregate seminar on June 18. The seminar is being conducted by the Connecticut Crushed Stone Association and will include a speaker from the National Crushed Stone Association.

The seminar will start with a lunch at 12:30 p.m., at the North Branford plant of the New Haven Trap Rock Company at the junction of Routes 22 and 80. Following the meeting, participants in the seminar will be invited to a plant tour of the extensive stone crushing and processing operations. CSA Executive Director Peter H. Borgemeister is coordinator, and reservations are being handled by the respective professional societies. □

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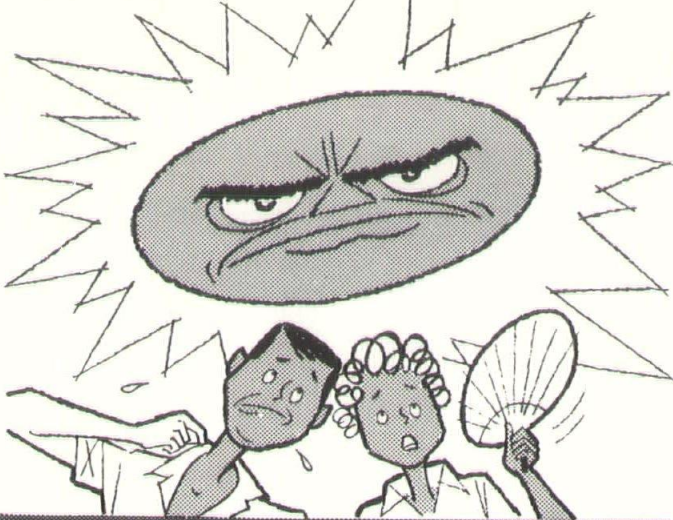
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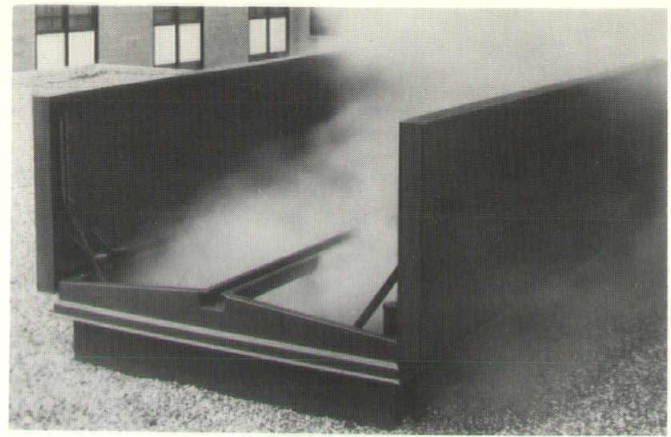
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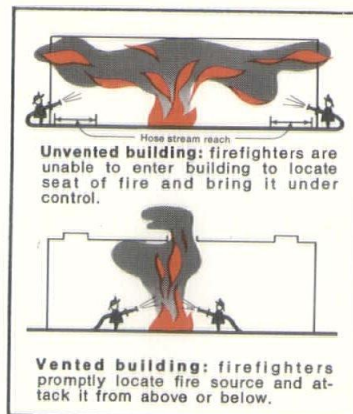


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Norwalk Course

The first class of the new architecture and building construction drafting course at Norwalk State Technical College will receive certificates in June. The course was organized in response to requests by architects and the results of a study completed by Lucian Lombardi, director of State Technical Colleges.

Joseph Garrick, AIA and FARA, and Donald Sirine serve on the architectural faculty, and students come from the central Connecticut area.

Interviews with these students may be arranged by contacting Mr. Sirine, Head of the ARCON Department, Norwalk State Technical College, Richards Avenue, Norwalk 06854 (838-0601). □

Art Show

The Essex Art Association will sponsor an open show for amateurs and professionals July 17 to August 8. Entry dates, to include painting, sculpture, and graphics, are July 11-12. □

New Associate

William A. Briggs, Jr., AIA, has been named an associate of The SMS Partnership/Architects, Stamford. A graduate of Princeton University and the Princeton School of Architecture, Mr. Briggs joined SMS in 1966. □

St. Vincent's Plans

Plans for a \$25 million development program to rebuild St. Vincent's Hospital in Bridgeport have been announced. Architect for the building program is Fletcher-Thompson, Inc. □

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Southern N.E. Roofing Co.
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Sterling Blower Corp.
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Tarco, Inc.
618 Capitol Ave., Hartford

Yale Art

Alan Shestack has been appointed director of the Yale University Art Gallery to succeed Andrew C. Ritchie who is retiring after fourteen years in the post. Mr. Shestack, a graduate of Wesleyan University and Harvard University, also studied abroad on a David E. Finley Fellowship of the National Gallery of Art. He has been curator of drawings and prints at Yale since 1968. □

Boston Exhibit

Sobodh Anand Dhairyawan, staff architect with the firm of Richard Sharpe, FAIA, Architecture, Interiors and Urban Design, Norwich, recently exhibited sketches of a village study of Ratadi, Saurashira, and a series of paintings of a house in Udaipur. The exhibit was at the Boston Architectural Center. A native of Bombay, Mr. Dhairyawan was graduated from the Academy of Architecture in Bombay. □

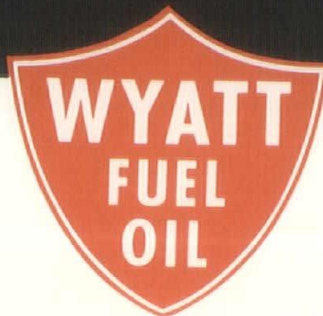
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