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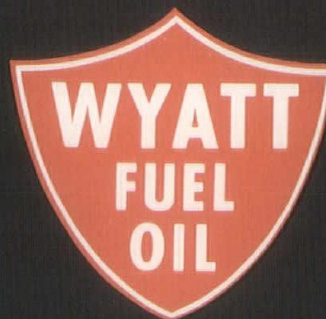
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Publisher's Uneasy Chair

Some thirty architects, landscape architects, and engineers attended a seminar conducted by the Connecticut Crushed Stone Association which climaxed in a well-organized, practical demonstration at New Haven Trap Rock's North Branford plant. Arranged for by CSA Executive Director Peter H. Borgemeister and put on by CCSA member companies, it was worth more attendance than it drew. The professionals of the building trades are busy people who cannot possibly read but a small fraction of the literature or attend a minute number of the meetings aimed in their direction. Those who did take the time for this meeting thought they got their time's worth. A good summary of crushed stone use in pavement bases was prepared for the seminar. If you would like a copy, write to the Publisher, Box U, Guilford 06437, and we'll see that it's sent to you.

This month's reading fare includes an award-winning church by Russell, Gibson vonDohlen, an historic analysis of Richardson and his Cheney Building in Hartford, Connecticut Building Congress awards and who judged them, a Yale student project in Guilford, and a drama by Bob Mutrux who plays his typewriter with the same great skill he achieves with his t-square.

We had an interesting chat with Architect Gus Kellogg of New Haven's Environmental Design Group. Gus feels strongly that the total building process is a team function which reaches its greatest significance when each element of design and construction aims at the same target. He has agreed to prepare an article for a future issue of *Connecticut Architect* which will look into the makeup and evolution of evaluation for award selection by the Connecticut Building Congress which appears in this issue.

Public Works Commissioner Edward J. Kozlowski, a long-time reader of *Connecticut Architect*, pointed out that the May-June story about Mansfield Training School made no mention that "both design and construction of this project was administered by the Public Works Department." We're glad the Commissioner reads our magazine, and we're glad to credit his department for the fine work being done under its aegis. □



CONNECTICUT ARCHITECT

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FRONT COVER: Stein Sapack & Ames architects, Waterbury designed an award winning animal hospital (page 11) which makes its owners proud and wins the approval of their clientele of pet owners. (The pets like it, too.)

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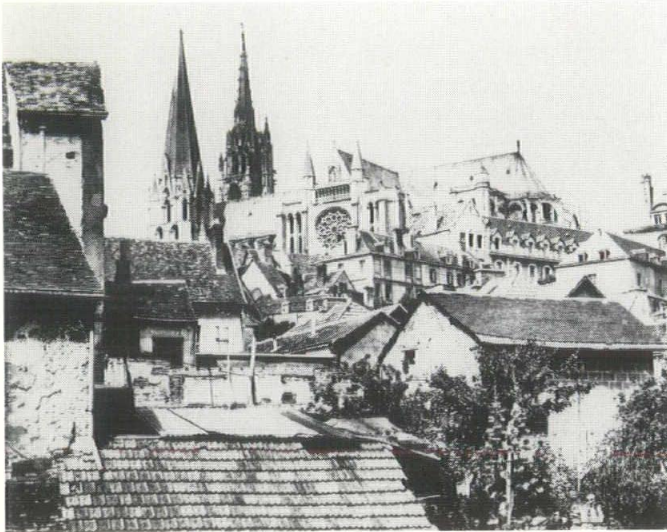
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ANNALS OF ARCHITECTURE

D-Day (Dedication Day) Plus One

Robert Henri Mutrux, AIA



The following is a transcript via saddle-bag of a panel discussion which took place in 1260 in a small town called Chartres, about fifty miles southwest of Paris.

Present were:

CHUTNEY BRINKHEIT, news analyst for station WQUOI and moderator;

ADELE UNSTABLE, architectural critic for Le-Temps Perdu;

WINSOME SCULLERY, art historian from ALE University;

CATHERINE BEAU COUP, free lance jouter with words and art;

LUI MUMSTHWORD, philosopher and high-level gadfly;

and

JEAN des CARRIERES, master-mason, representing the architects who, for reasons unknown to the profession, chose to be nameless.

* * * * *

BRINKHEIT

Miss Unstable, what were your reactions when you first caught sight of this unusual creation?

UNSTABLE

You just can't keep up with those avant-garde boys. We were just getting used to that Romanesque bit they sprang on us a couple of centuries ago, and now the lid's popped off again. But I really dig it.

BRINKHEIT

I understand the builders dug it, too. According to my friend, Henry Adams, the foundations go down forty-five feet. Mr. Mumsth-word, what are your comments, design-wise?

MUMSTHWORD

Well, I admit it has certain elements of structural novelty, but to me it's obviously another sheer piece of showmanship hiding behind a vague program of social reform. All that unnecessary height for example.

CARRIERES

Honestly, we would have settled for half the height, but the Bishop kept bugging us. He wanted something really outta sight.

BRINKHEIT

How did they get it past the Zoning Board?

Please turn to page 18



Richardson's Cheney Building: A Work Of Significance

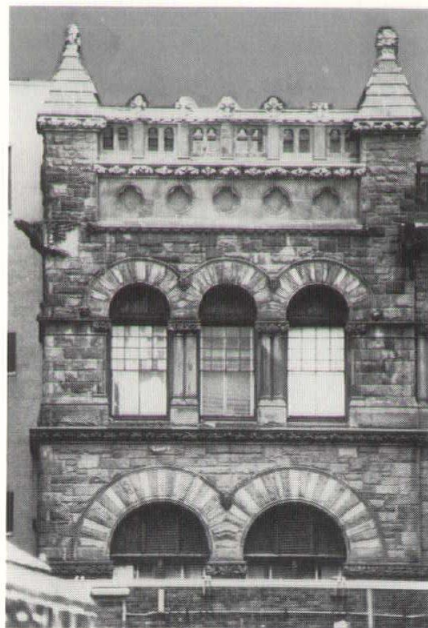
David A. Basch, AIA

The former Cheney office building in downtown Hartford — now a part of the G. Fox Department Store — is a work of monumental vitality and historic significance. Designed by one of the nation's most illustrious architects, Henry Hobson Richardson, this work has been largely overlooked. This fact has more to do with the waxing and waning of what has been thought to be the influence of Richardson than the merit of the building itself. An account of this building must begin with an account of the architect himself.

There are at least three Henry Hobson Richardsons — one man with three facets. Each has had its passionate proponents. There is the Richardson who created the large informal shingled residences in the northeast — a part of the so-called "shingle style" — that found their way west and served as a basis and starting point for the residential architecture of Frank Lloyd Wright. This Richardson is not of concern to us here.

There is a second Richardson who, late in his career, revealed the power of unadorned structure in the massive stone of the Marshall Field Warehouse in Chicago. This is the most famous of the Richardsons. It was from the work of this Richardson that Louis Sullivan — the theorist of modern architecture — derived strength and direction. It is this Richardson who by all appearances has triumphed philosophically in the structural concepts that have dominated the architecture of our own day.

But there is a third Richardson, relatively unknown and underestimated. This was the Richardson



who wove historic Romanesque elements into vitally handsome and monumental facades of direct visual enjoyment. Ironically, it was this little-known Richardson that his contemporaries celebrated in the late nineteenth century and hailed as the greatest architect in America. He had been one of the first American architects to have had his talents refined at the Paris School of the Beaux Arts. He had risen to prominence in 1873 with his incredibly lovely competition design for Trinity Church in Boston. It is this Richardson that we find reflected in the forms of the Cheney office building.

Aglow With Life

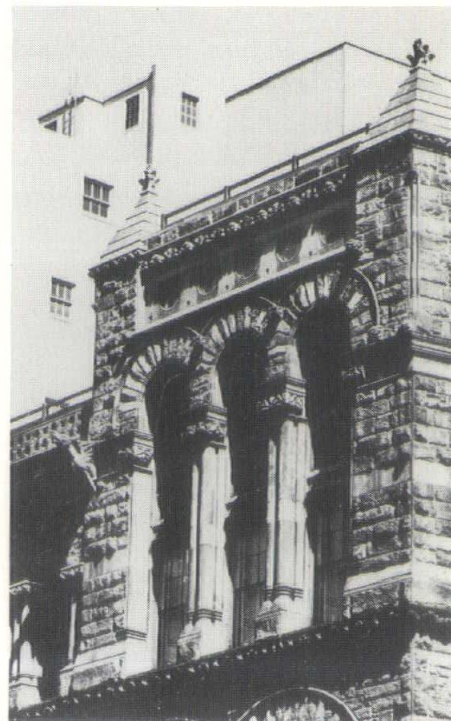
Dark and somber in the grey light of winter, the Cheney building reawakens with the spring. As the early afternoon sun touches its facade, a remarkable transformation occurs. Suddenly its dark stones take on new luster. The formerly brooding brownstones are aglow with life as countless warm

shades of reddish brown with accents of white stand revealed. Bird-like gargoyles strain at the building edges lightening the burden of massive stone. Deep set arches framed by a wealth of sculptural details assert powerful rhythms.

The rolling arches of the building, like successive ocean waves, mount higher and higher, finer and finer. The closely repeating arches appear to float free and full through a brilliantly worked out inter-twining motif. Everywhere, refined sculptural details provide lively patterns of light and shadow. Though the structure is today minus a pyramidal roof above its right tower and minus a Gothic arch at an entry below, it yet remains an integrated whole that is

Please turn to page 14

Deep-set arcades with intertwined motif.



WORSHIPFUL CHURCH

Saint Peter Claver

West Hartford, Connecticut

**RUSSELL, GIBSON von DOHLEN
ARCHITECTS, AIA**

Stanley A. Macbeth, Inc. General Contractor



Entry lobby is open and inviting.

The Church of Saint Peter Claver in West Hartford is intended to reflect and implement, as perfectly as possible, the new liturgical developments of the Eucharist and the directives formulated by the Second Vatican Council.

Additionally, Architect John L. Riley, partner in charge for the office of Russell, Gibson von Dohlen, was asked to design this parish complex of church, hall, and rectory for use of finishes and materials which would reflect the organic nature of the site and harmonize with the residential neighborhood, as well as preserve the natural beauty of the environment.

The solution positions the church adjacent to the junction of the two

bordering streets of the corner plot, and also closest to the main entrance drive. This location and the truncated roof form focus prime attention on the church structure. The multi-purpose hall is set back from the drive and has a low roof profile. The rectory, to be built at a later date, will be sited to the left of the entrance drive, away from the street.

Contemporary liturgical standards have stressed congregational participation and its increased sense of community. At the time of the celebration of the Eucharist, all attention should be focused on the sacred rite, with no distracting elements. The seating arrangement of Saint Peter Claver was developed

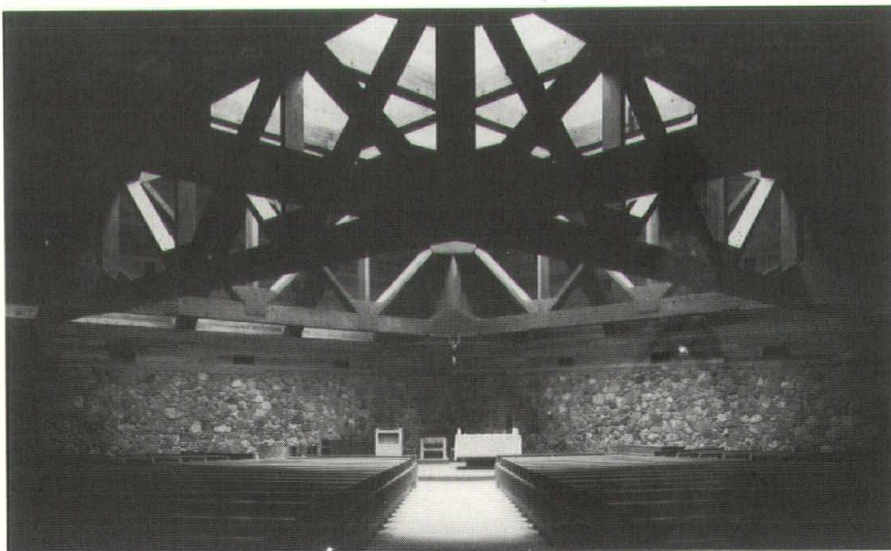
to foster that sense of community, with all pews facing the sanctuary and with no visual obstructions. To enhance the communal sense, there is no altar rail separating the priest from the congregation. The main floor is slightly pitched to aid visibility.

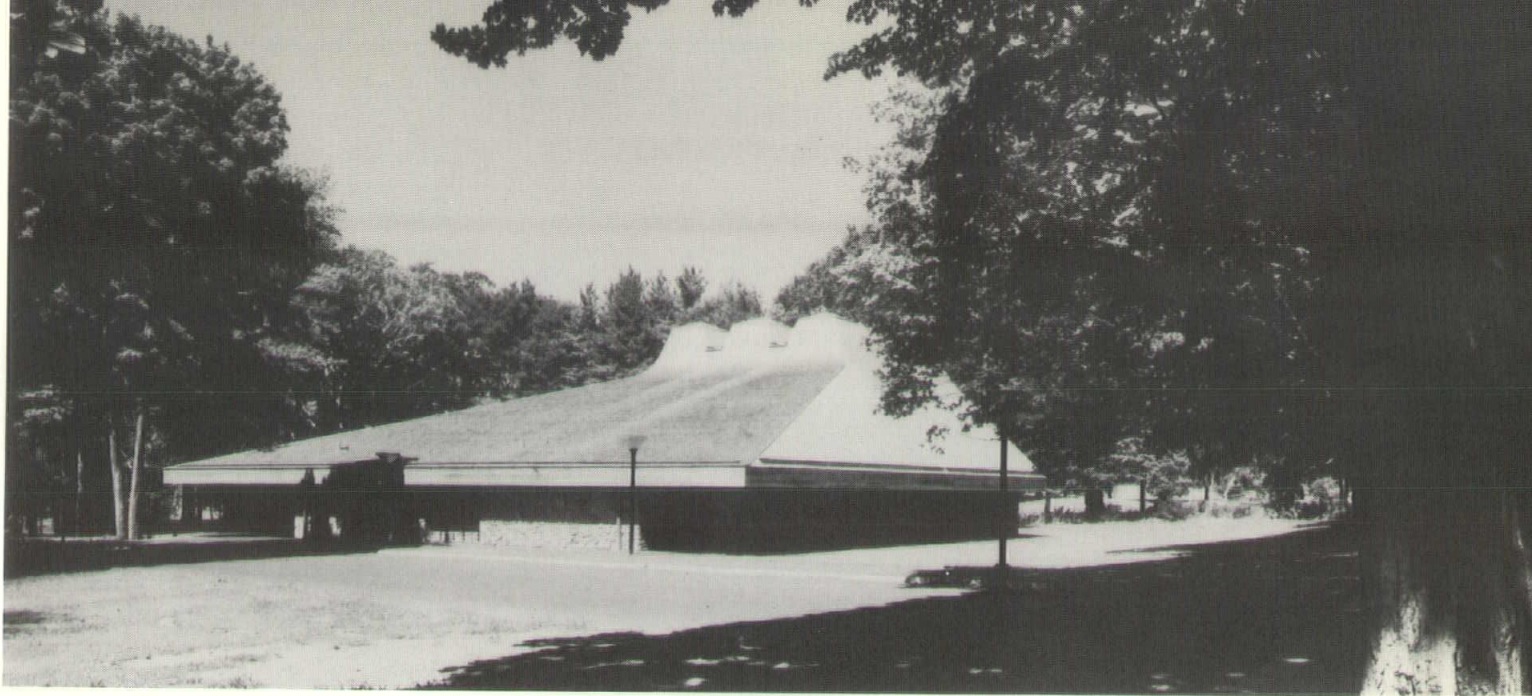
Since the actions of the mass are concentrated in three areas—the presidential chair, the ambo (pulpit), and the altar—all three should be visible to those participating. Therefore, the altar is placed slightly off-center on the predella to give proper importance to the chair and the ambo in the liturgical action. Moreover, the predella is elevated but one step so it will not seem remote from the congregation.

The tabernacle for the repository of the Blessed Sacrament is in the rear and to the side—visible to all for private devotion yet removed from the altar of sacrifice. The organ is in the front of the church, quite near the predella, to facilitate congregational singing and coordinating the music with the liturgical prayers. As the baptismal rite will probably soon be incorporated into the mass, the baptistry is also placed in the front of the church, visible to the congregation and close to the predella.

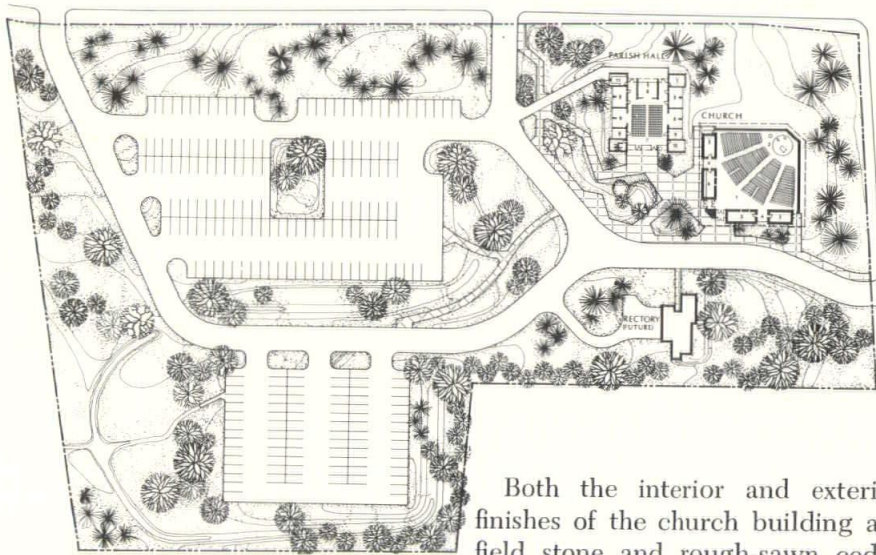
Above the predella hangs a bronze crucifix with the head turned upward, signifying the con-

Effect is dramatic.





The church "grows" from its site.



cept of hope and resurrection which is inherent in the eucharistic sacrifice. This is the only symbol in the front of the church. The stone and wood finish in the background add to the simplicity and avoid distraction, to permit concentration of all attention on the actions of the mass.

In the rear of the church are the stations of the cross, made of Plexiglass on wood. There are also two wood carvings on the back wall — one of the Virgin Mary and one of Saint Joseph. Outside the main entrance of the church building is a life-sized bronze statue of Saint Peter Claver, patron of the parish.

Both the interior and exterior finishes of the church building are field stone and rough-sawn cedar planking. The structural system uses laminated wood trusses joined with steel plates. Both the natural and artificial lighting originate from the nine domed skylights high above the nave. These domes are offset to focus the light on the sanctuary which is in a corner of the square floor plan.

The parish hall, separate from

the church, is a simple expression of shed-roof structures, clad in red cedar planking and butted together to house a series of classrooms around a multi-purpose hall. The facilities include a small kitchen and lavatories.

Joseph Hallisey & Associates served as structural engineering consultants, while Jerome Mueller handled the mechanical engineering. Both are Hartford firms.

The landscaping, under the guidance of Maine & Tillapaugh, West Hartford, adds to the natural attractiveness of the site and creates effective screens about the utilitarian areas. □

RUSSELL, GIBSON vonDOHLEN Architects, West Hartford, has received numerous awards for the design of educational and church structures. The firm was established in 1954 by James F. Russell and Murray O. Gibson, both graduates of Cornell University. Robert J. vonDohlen became a partner in 1957 and John L. Riley in 1968 — both also graduates of Cornell. Charles T. Bellin-grath (Princeton) was made an associate partner in 1967 and Richard W. Quinn (Notre Dame) in 1968.



Yale Student Architectural Project Benefits Guilford

This summer, beachgoers in Guilford may enjoy the sun and sea a little more, thanks to nineteen Yale architecture students. These members of the first year class in architecture at the Yale School of Art and Architecture have completed a three-section beach house for Jacob's Beach, the town's principal swimming and sunbathing area.

For the past four years, first-year students in architecture at Yale have designed, and then actually constructed, three community centers, two summer camps, and three play areas for public service agencies from Kentucky to New Hampshire as part of their Yale training. This year's project in Guilford was closer to home, but no less ambitious — and came in \$1,000 under the projected budget.

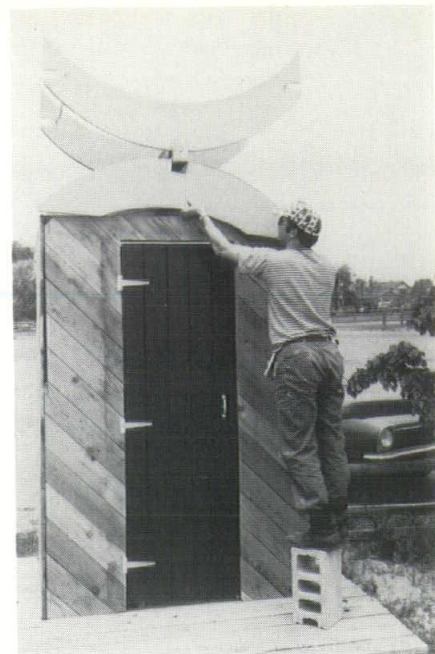
For several years, Guilford has needed a replacement for its aging beach service building. When Kent Bloomer, associate professor of architectural design who advises the first year class, was approached about it he suggested the building

to his students. They looked over the site on the estuarine shoreline, and came up with a novel concept.

Instead of constructing a single building to house service areas, vending machines, bath houses and a sheltered pavilion zone, they reasoned that a more discreet, less "monumental" set of buildings might fit the low-lying landscape with more grace.

"Instead of dominating the beach, we chose to embrace it. We conceived a kind of 'community of buildings,' allowed to spread out along the top of the beach and give it form," said Diane Blitzer, one of the students who participated in the construction.

The two largest structures stand at each corner of the back of the beach, and are connected by boardwalks to the six changing booths ("so you won't have to brush sand off your feet when you walk to the car") located at the main beach entrance in the center. Atop the two middle booths is a touch of whimsy — two horn-like structures which, resembling a "Choctaw fer-



Touch of whimsy.

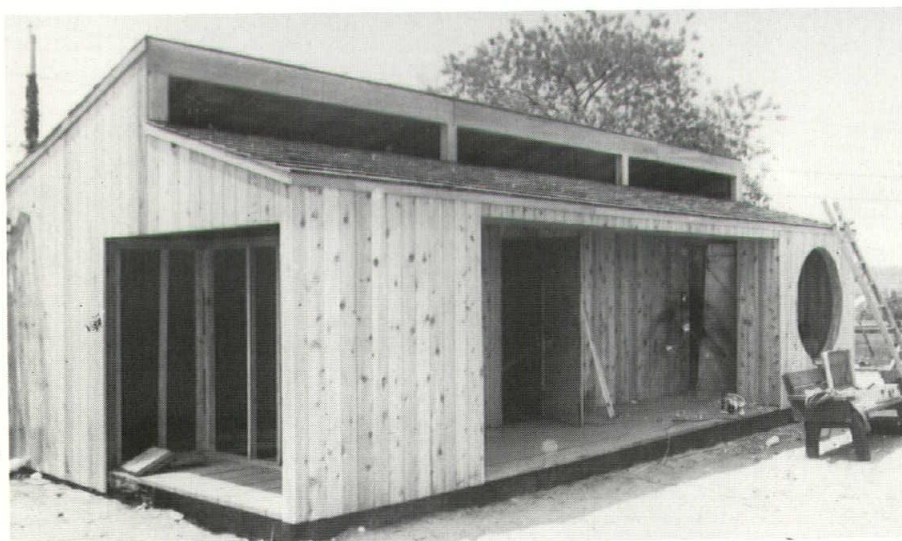
tility symbol" in the words of the students, nonetheless serve to "center" the project and tie it together.

The project had to be approved by a watchful town government, which included the Department of Parks and Recreation, Planning and Zoning Commission, Finance Board, and the Board of Selectmen. Some early skepticism was resolved and the project went ahead.

"I think it looks great," said Guilford First Selectman Milton Bullard, "and I'm sure it will work out very well. We had a few calls before the project began from people afraid that the buildings would block their view, but since they've been up, we haven't had a complaint from anybody. It looks even better than the model."

The Guilford project was about the right size for the class, according to Professor Bloomer. Commercial estimates for the job ran as high as \$20,000, but total cost for the town was \$5,600 — about \$4,200 for materials which the students used (not including the plumbing). All student construction was free, but another reason for the low budget was the students' work in persuading lumber yards of the public

Please turn to page 23



Design is clean and uncluttered.

Connecticut Building Congress Awards



A. G. Kellogg

The Connecticut Building Congress presented awards for contributions to environmental quality to three "owner, design and construction teams" at Expo 7, the seventh construction industry exposition at the Hotel Sonesta in Hartford on May 20. The 1971 CBC awards program was designed by Augustus G. Kellogg, partner in Environmental Design Group, New Haven, to respond to objectives of the Connecticut Building Congress, by encouraging cooperative and productive working relationships within the building industry. The awards program aimed to recognize process as well as product, and to recognize the participation of all parties involved in the design and building process.

As has been the custom, Connecticut architects and engineers were invited to exhibit their work in the form of drawings and photographs with the stipulation that this work had been completed for at least one year. This permitted user feedback to be considered in the evaluation of the project.

To attain a more meaningful evaluation, additional information was solicited through questionnaires completed by the owners, users, architects, engineers, and contractors. The questionnaires invited an evaluation from all involved in the process and product, related to their objectives and the criteria they would establish for the evaluation of their work.

This information was examined and assessed for participation and process by a group of evaluators representing the disciplines and roles involved in the design and

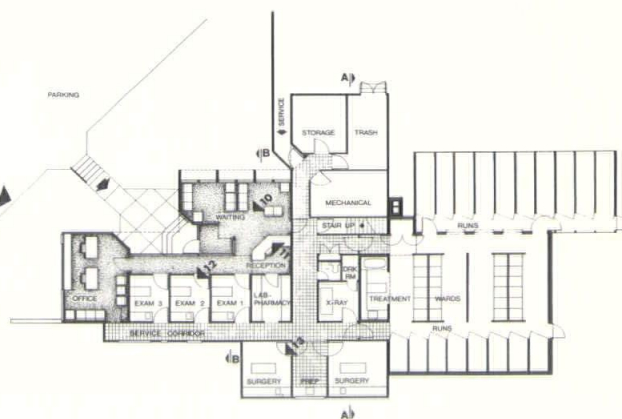
building process, as well as by a behavioral scientist.

The group of evaluators had the option to cite anyone in the design and building process for a significant contribution to environmental quality, or a group whose successful interaction may have resulted

in a significant contribution to environmental quality. Environmental quality was measured by human response to the accommodation of human needs.

Sixteen firms submitted thirty-five projects. The evaluators decided to cite three projects by pre-

Mattatuck Animal Hospital waiting area (top right) introduces excellent facility. The internal circulation problem was solved (center right) by T. Gregory Ames Jr., project designer and architect. Exterior (bottom right) establishes identity without being overbearing in a basically residential area.



senting awards in each case to the "entire owner, design, and construction team for its "contribution to environmental quality through involvement in" the projects. An animal hospital, a church, and a swimming pool addition to a school qualified for the citations.

Sharing in the award for the Mattatuck Animal Hospital, presented to Stein Sapack & Ames, were the owners, Dr. Aaron Stern and Dr. Donald Maier; mechanical engineer, Wesson Heating & Air Conditioning Corp.; structural engineer, Joseph Stein & Associates; general contractor, Alfred Jabs & Son, Inc.; electrical contractor, Ruegg Electrical Service; plumbing contractor, Marn Plumbing & Heating.

St. Peter Claver Church's award (page 8) was presented to Russell, Gibson vonDohlen Architects, AIA, and shared by St. Peter Parish Corporation, owners; Jerome F. Mueller Associates, consulting engineer; Joseph Hallisey, structural engineer; Stanley A. Macbeth, Inc., general contractor; and Maine and Tillapaugh, site planners.

The award to Hirsch, Kaestle, Boos for the Swimming Pool addition to the East Hartford High School (*Connecticut Architect*, Vol. 5, No. 2) was shared by the City of East Hartford as owners, Jacob Koton, mechanical engineer; Onderdonk Lathrop & Coal, structural engineer; and B & W Form Construction Corporation, general contractor.

Vincent J. Scully addressed the awards luncheon guests commenting upon the relevance of this new awards program and summarizing the deliberations of the evaluators. The certificates were presented by Saul Horowitz, Jr.

The evaluators were Edward J. Kozlowski, Connecticut Commissioner of Public Works; Vincent J. Scully, master of Yale University's Morse College and world-known art historian and critic; Saul Horowitz, Jr., President of HRH Construction Corporation, New York City; John F. Embersits, director of Yale University's operations; Gerald A. Foster, corporate psychologist and consultant; Herman D. J. Spiegel of Associated Engineering, New Haven; Robert Venturi, partner in the architectural firm of Venturi and Rauch, Philadelphia.

Commissioner Kozlowski served as mayor of the City of Milford prior to his appointment as public works commissioner. He was graduated from Clarkson College of

Technology with a bachelor of mechanical engineering degree and was employed by the Bullard Company in Bridgeport for 18 years.

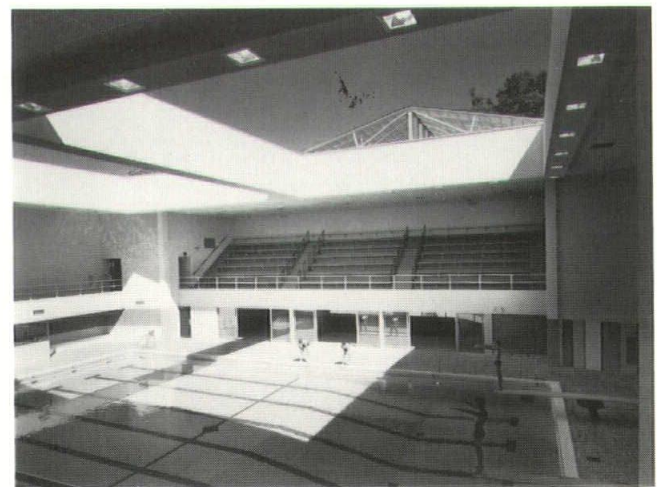
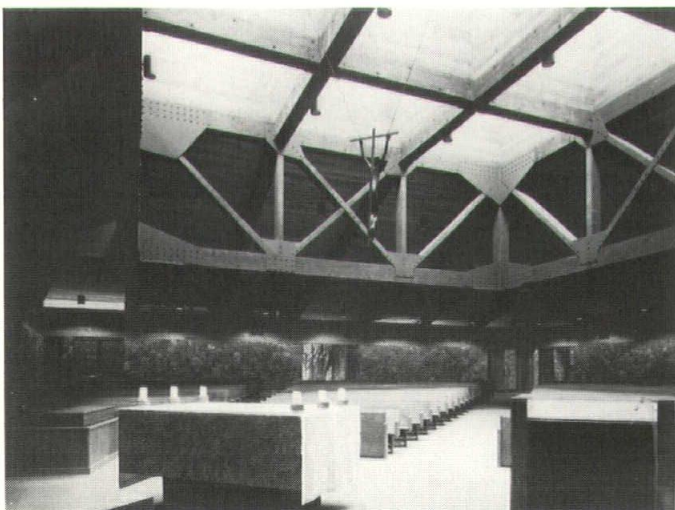
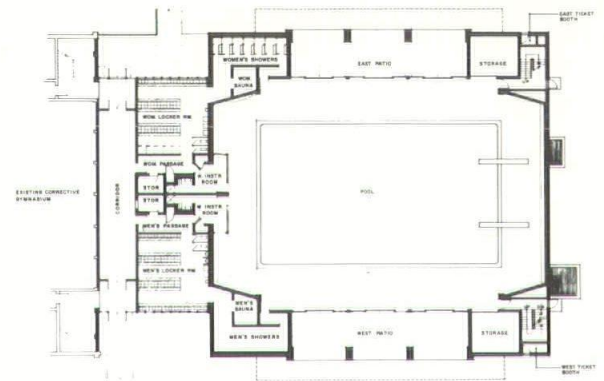
Vincent Scully teaches graduate and undergraduate lecture courses on modern architecture and an introduction to art history as well as a seminar in Renaissance and Baroque painting at Yale University. He has lectured on architecture, urbanism and city planning at many universities in this country and in Europe.

Saul Horowitz, Jr., as president of HRH Construction Corporation, a New York-based general contracting company, has been responsible for the firm's specialization in high rise buildings. During HRH's forty-five years, it has built over a billion dollars worth of construction, including the Whitney Museum, Columbia Law School, New York University Hospital, and Chase Manhattan Bank in Puerto Rico.

Please turn to page 22

BOTTOM LEFT: Church of St. Peter Claver makes effective use of natural light.

RIGHT AND BOTTOM RIGHT: East Hartford High School swimming pool addition is fine functional design.



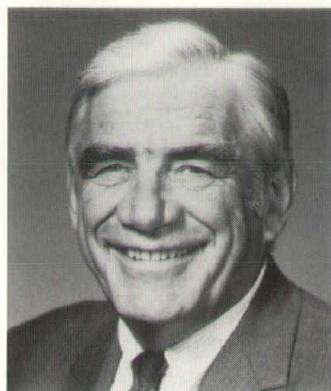
Four Connecticut Architects Honored



Russell L. Stecker, FAIA



J. Gerald Phelan, FAIA



John W. Huntington, FAIA



Gray Taylor, FAIA

Four Connecticut architects have been honored by election to membership in the College of Fellows of The American Institute of Architects and were given the privilege of adding the initials FAIA to their names. They are John W. Huntington, J. Gerald Phelan, Russell L. Stecker, and Gray Taylor.

Investiture of the newly elected Fellows, which brings to seventeen the number of Connecticut architects so honored took place on June 21 at the national convention of AIA in Detroit.

John W. Huntington, of Huntington & Darbee, Architects, Hartford, began his career as a designer for Harrison & Fouilhoux, Architects, New York, following his graduation from Yale College and Columbia University. He was an associate architect for the Pentagon in Washington, and subsequently chief engineer in the Facilities Division, Office of the Chief Signal Officer, War Department, where he was commended for "Meritorious Civilian Service" in 1945. The following year, he established an architectural practice in Hartford. In 1955, he was awarded the AIA bronze medal for his design of St. Mark's Chapel at the University of Connecticut. Active in civic and community affairs, Mr. Huntington in

1967 was elected Mayor of West Hartford, the second Democrat in history to achieve this distinction.

J. Gerald Phelan (*Connecticut Architect*, Vol. 2, No. 3), is both a registered architect and engineer. He joined Fletcher-Thompson in 1916 as the firm's first architect, served as its chief designer, and in 1942 became president. He was elected chairman in 1970 and continues his career with the Bridgeport-based firm which he led to its position as one of the nation's largest architectural and engineering organizations. It designs educational, medical, industrial, and commercial facilities for clients throughout the country. Mr. Phelan's primary interest today is in the design of hospital and health care facilities such as the \$25 million redevelopment program of Bridgeport's St. Vincent's Hospital. A past president of the Connecticut Society of Architects, he has received citations from CSA as well as the Connecticut Society of Professional Engineers. He also has been awarded the Pratt Institute Alumni Medal and the Fairfield University president's award.

Russell L. Stecker, president of Stecker and Colavecchio Architects, Inc., Bloomfield, spent a year on a fellowship studying building materials and systems following his graduation from Cornell University

in 1949. His firm has concentrated on planning of educational facilities since it was founded in 1964, and is now expanding into other fields. It was cited recently for the design of Hillcrest Elementary School in Wethersfield. Mr. Stecker has served as a member of the Connecticut State House of Representatives where he was instrumental in passage of legislation which permits the corporate practice of architecture. He is a past president of the Connecticut Building Congress and has served on national AIA committees concerned with building materials and systems and production office procedures.

Gray Taylor, who is associated with SMS/Partnership Architects, Stamford, has a reputation for designing secondary school and college structures of outstanding merit. His designs for Briarcliff College, New York, and Greenwich Academy, Connecticut, and an addition to the Greenwich Library have been selected on eight occasions for honor awards and citations. He was architect for Ramapo Regional High School, Franklin Lakes, and Indian Hills High School, Oakland, both in New Jersey. These schools were commended on the basis of site selection, design, and imaginative use of materials. □

Richardson

Continued from page 7

meant to be seen at once in its entirety — a vanishing species of picturesque architecture.

Today, through changes in its locale, the spirit which imbued the Cheney building has been somewhat dissipated. Consider however

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the period around 1875 when Richardson was at work. The skyscraper had not been born. Hartford was largely a city of narrow three and four story structures dominated by Georgian and Greek revival styles. The task of giving credible expression to seven floors of a massive building, a requirement of that day's burgeoning commercial activity, had hardly been explored. Attempts to arrange traditional styles to serve new uses frequently foundered in the inability of the architect to solve functional problems let alone problems of visual appearance. It was Richardson who changed all that and brought new standing to the profession of architecture.

Unlike his contemporaries, Richardson made the solution of the intricate building requirements an integral part of his design approach. Aesthetically, Romanesque

forms were his vehicle to express the power and durability of the new business class that was his client. By weaving the great mass of his facade into three tiers of arches he was able to visually unite its seven stories into a powerful whole. A light court at the back of the building must have provided the interior office space considerable amenity. This was later removed when the building became a department store.

As the design progressed, a most important refinement was made. Originally conceived in brick, the final design substituted the brick with the area's plentiful brownstone ashlar, using buff sandstone for arches and trim much to the improvement of the monumental effect. In the end, Richardson's building appeared robust and pre-eminent in nineteenth century Hartford.

Time and change have dulled some but by no means all of these effects. The qualities of robust mass and permanence still remain along with its rich color and texture. But taller structures erected beside and opposite have to some extent negated the imposing character of the building and obscured any frontal view from a distance. Designed as an integrated whole, the facade is almost never seen that way except at sharply oblique angles up and down Main Street. One can only speculate on what

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the influence of this facet of Richardson might have been had he set his building back a scant twenty or thirty feet. In this proper perspective, framed and accented by a small plaza of green, the power of his design might have projected powerfully to the countless urbanites who passed. This he had done with his acknowledged masterpiece, Trinity Church in Boston. Today, the open space of Copely Square gives that Church the vantage it needs for joyous reflection. While more than casual pause is needed to overcome this oversight in urban design, an unhurried look compensates and reveals the great wealth of sculptural detail that still has the power to delight the eye.

Richardsonian Heritage

The Richardson of monumentally rich and sculptural architecture has not been without heirs. Almost immediately a host of imitators appeared aping his dark Romanesque stones, mostly in an unsatisfactory way. More directly his influence was channeled into the lighter and more graceful eclectic Renaissance revival styles that followed as exemplified by the work of the firm, McKim, Mead, and White. They were to overshadow him and to dominate the decades ahead. Mead and White had worked in Richard-

son's office and learned well his lessons of powerful visual form allied with a rational organization of the floor plan. But with the waning of the eclectic styles, this Richardsonian influence also waned, and it was the more prosaic Richardson of Chicago's warehouse that came to the fore. The Cheney building accordingly moved into the shadows of public acclaim.

But the final chapter on Richardson is yet to be written. So fruitful has been his work that architects today, searching for vital direction, look to his forms to tell of an unrevealed future. Attempts to destroy any of his work remaining are greeted with the fear that some vital seed of crucial importance will be destroyed with it. Even the threatened destruction of some of his lesser work such as the railroad station in New London (*Connecticut Architect*, Vol. 7 No. 3) is considered a cultural disaster. And today, with the new sculptural resources available to the architect through materials such as precast concrete, additional possibilities are

dawning to make use of a Richardsonian heritage of integrated design incorporating powerful patterns of light and shadow.

Henry-Russell Hitchcock, Richardson's principal biographer, has probably summed up the future outlook when he wrote as early as 1934: "The problem of esthetic expression of fine materials is rising to attention again after the simplification of the late twenties, and ornament, but lately buried, is now in an embryonic state preceding rebirth. Richardson's work is relevant once more. . . ." Hartford's old Cheney building will remain an important stop on the itinerary of the art historian, the architect, and those who love richly composed buildings. □

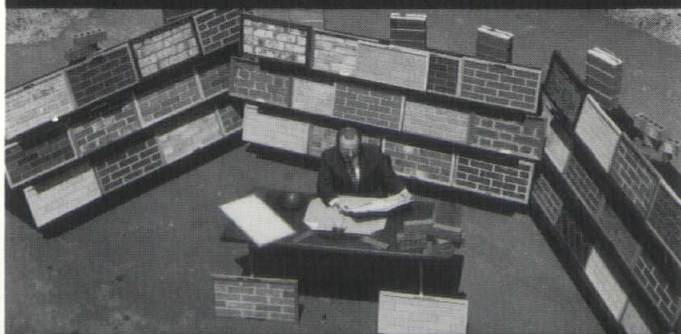
Fairfield Consultant

J. Gerald Phelan, chairman of the board of Fletcher-Thompson, Inc., has been appointed general consulting architect for Fairfield University by the Rev. William C. McInnes, S.J., university president. □

Cheney Building is rich in tradition as a benchmark of architecture.



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AIA Award

The Brewster Corporation, Old Saybrook, had its exhibit selected as one of the ten best at the annual convention of the American Institute of Architects at Cobo Hall, De-

troit, June 20-24. Topping the list was PPG Industries, Inc. The Brewster exhibit showed the firm's portable panels for space division and display. □

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Students Honored

Two graduate students in the Yale School of Art and Architecture have been named to international honors.

Nicholas Doob, graduate student in art, spent the spring term in Czechoslovakia as a special aide to Hollywood film director George Roy Hill. Kunihiro Hayakawa, environmental design student in the program in architecture, won second prize (500,000 yen) in a Japanese prefabricated-housing competition open to any architect.

Mr. Hayakawa's design, which gives "flexibility in accordance with demand," consists of a twenty-five-meter-square cube which, after being transported to the building site, opens into "closed" or "open" capsules providing linked space for individual and family living. "The dwellers," he says, "can place the capsules as they please and thereby participate in the creation of their living environment." The capsules can also be stacked or slid into supporting racks to form high-density communities, according to Mr. Hayakawa. □

Acoustical Consultants

Russell, Gibson vonDohlen, West Hartford architects, has established an acoustical consulting department to be managed by Ralph H. Gibson, Jr. The department will provide service for the firm's clients and also for other architectural, engineering, and associated companies. Basic services will be in room acoustics, sound insulation, and noise and vibration control.

Mr. Gibson earned his degree in architecture from Massachusetts Institute of Technology where he specialized in architectural acoustics. Before his present association with Russell, Gibson vonDohlen, he worked with Goodfriend-Ostergaard Associates and with Bolt, Beranek and Newman, Inc. He is a member of the Acoustical Society of America/American Institute of Physics. □

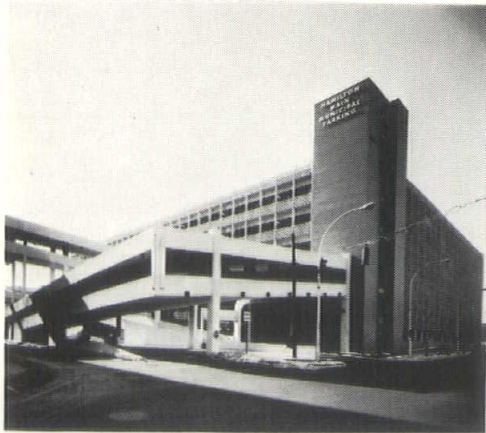
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D-Day

Continued from page 6

CARRIERES

Oh, they were all members of the parish. But there was a bunch of heretics that called themselves "Environmentalists" who were dead-set against high-rise buildings. They said it would ruin the suburban quality of the locality. But when we told them the building would double as a school, a theater, and a museum, they finally approved it.

SCULLERY

What are all those clumsy arches around the outside? It looks as though you forgot to take down the scaffolding.

CARRIERES

They're like braces. We call 'em buttresses. They take up the weight of the roof and leave the inside all clear of columns and stuff. I admit they look a little heavy.

BRINKHEIT

Didn't you use a computer to calculate the exact size?

CARRIERES

You mean an abacus? We did at first, but it broke down, and we had to finish the job by dead reckoning.

BRINKHEIT

Miss Beau Coup, how do you feel about the interior effects?

BEAU COUP

As far as I'm concerned, it's rather bare. All those vertical lines, joined together at the top. It seems a lot of wasted space.

CARRIERES

(slightly agitated) But it's done on purpose in order to carry your eye upward, and give you like a spiritual lift!

SCULLERY

Is that what's called "getting high"?
(laughter)

BRINKHEIT

You seem quite hep to the local jargon. Would you call this style "argotique"?
(more laughter)

MUMSTHWORD

I notice you left out quite a lot of the exterior wall. Was that done to cut down the cost?

CARRIERES

No, No! That was done in order to bring the outside in. Don't you remember in the Old Testament where it says, "Let there be light?"

BEAU COUP

But if you really wanted more light, why did you fill the spaces with all that technicolor advertising? Those bakers, showing off their loaves of bread, and the cobblers and butchers, and then those furriers, when everyone is

preaching conservation of wild life. And not even Paris Match or Life Magazine would have given space to the prostitutes' guild, the way you did.

CARRIERES

The Bishop insisted it would help with the fund raising. And from what I hear, it really did.

BRINKHEIT

Speaking of hearing; how are the acoustics?

CARRIERES

We still have a few adjustments to make. But we expect better results than Lincoln Center got for a lot less than the million francs they dropped. And when they get around to inventing the organ, it's going to sound fantastic.

SCULLERY

Is the building air-conditioned?

CARRIERES

Not yet, but the windows are designed for double-glazing in the future, if someone comes up with some bread.

SCULLERY

Maybe those bakers? *(still more laughter)*

MUMSTHWORD

I notice a slope of at least three feet between the west entrance and the far end. If that was done in order to improve visibility, you've tilted it the wrong way.

CARRIERES

I know, I know. That happened while we were having a sort of strike. You see, the nobles and the peasants were hauling wagonloads of material side-by-side, just like it says in the history books, but the peasants claimed that the nobles pulled their full weight only when the chroniclers were around. I had to settle the dispute, and the main floor was laid when I wasn't there.

MUMSTHWORD

But wasn't the superintendent there to check it?

CARRIERES

No. You see, I was the super.

ALL, in Gothic chorus

You gotta be kiddin'!

MUMSTHWORD

You mean to say that you were acting both as architect and builder?

According to the AIA, that's totally unethical!

CARRIERES

In our union, I mean our guild, that doesn't constitute conflict of interest. And besides, I'm collecting only one fee.

UNSTABLE

Do the other trades go along with that?

CARRIERES

We're working on it. Right now, for example, we've got a new contract with the printer's

guild whereby we'll create a whole generation of new jobs by having all our specifications fully illuminated.

MUMSTHWORD

I hope you mean fully illuminating. (*Carrieres does not appreciate the humor at all*)

BEAU COUP

What do you suppose people will say about the towers that don't match?

CARRIERES

I think it adds interest. Now at Amiens and Rheims, when you've seen one tower, you've seen 'em both. (*laughter but only from the architect*)

BRINKHEIT

By the way, at Amiens and Rheims, and Notre Dame and Senlis too, they seem to have a lot more sculpture. Would you like to comment on that?

CARRIERES

They all had a lot more money. And personally, I think they over did it. They're all way over their budgets, and Robert de Luzarches and Villard de Honnecourt are still waiting for their fees.

BEAU COUP

But don't you think it gives the building more public appeal?

CARRIERES

It depends entirely on the news build-up. Now here at Chartres, we've got something a little less obvious; a lot more subtle. We call it "charisma." That's something no one else's PR boys have thought of yet. And I think it's going to go over really big.

BRINKHEIT

Well, I think you're going to make the scene in a really big way, and I'll bet even money your new building outlasts the mortgage. Now, tell us your plans for the future.

CARRIERES

Well, I've noticed that a lot of maitre d'oeuvres have taken to the pen to improve their image. So I'm working on a book entitled "Those Anonymous Men With Their Flying Buttresses."

SCULLERY

A great title! I'll drink to that!
(*Laughter all around*)

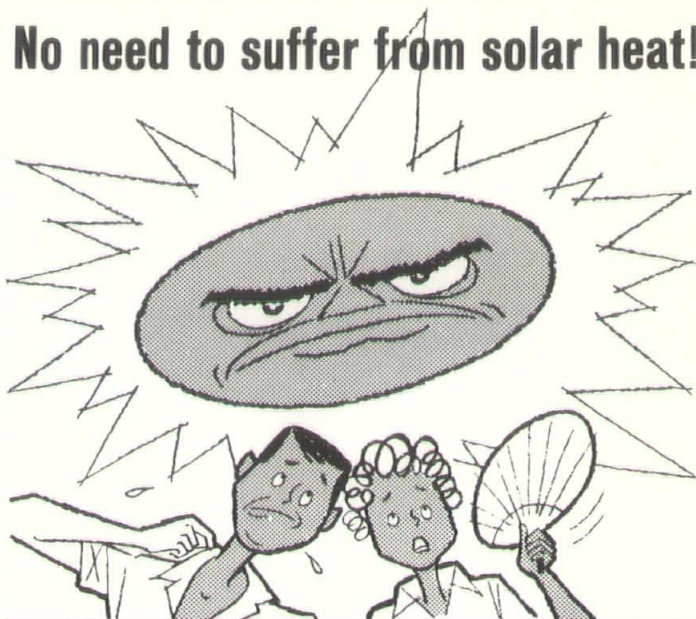
BRINKHEIT

Well, gentlemen and ladies, we seem to be running out of time; it's almost 1261. Thank you, guest architect and members of the panel. This is Chutney Brinkheit, bidding you all, good millenium.

CARRIERES

(*the first one to the exit, muttering to himself*) Thank God they didn't ask me the cost per square cubit! □

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Temporary Headquarters

The American Institute of Architects has established a temporary headquarters at 1785 Massachusetts Avenue, N.W., one block east of Dupont Circle in Washington. The Institute is expected to be located at this address for about two years while its new headquarters is being constructed at 18th Street and New York Avenue, N.W.

The new AIA building design is by Norman C. Fletcher, FAIA, and John C. Harkness, RAIA, of The Architects Collaborative (TAC) in Cambridge, Massachusetts, a firm founded by the late Walter Gropius, FAIA. Contractor for the building is the Volpe Construction Company. □

New Guide

U.S. Plastics in Building and Construction is the title of a new edition of a marketing guide and company directory published by Technomic Publishing Company, 750 Summer Street, Stamford. □



Harvey M. White, president, and Peggy Hall, executive secretary, Connecticut Society of Architects; Robert F. Hastings, outgoing national AIA president; and Hugh McK. Jones, Jr., director of AIA's New England Region, attended "grassroots" meeting in Washington earlier this year.

Architectural Contest

The French government is organizing an international architectural contest for the construction of a contemporary arts center in Paris. Contest details are available from the Delegation pour la realisation du Centre du Plateau Beaubourg, 25 rue de la Bienfaisance, 75-Paris VIIème, France. □

Modernfold Industries

New Castle Products, Inc. an American-Standard company, has changed its identification to Modernfold Industries. The product line now includes operable wall systems, seating and furniture, cabinets and storage components, wall covering, and laminated wood and vinyl wall covering. □

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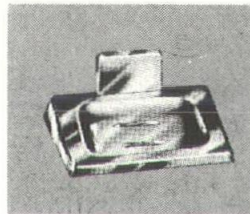
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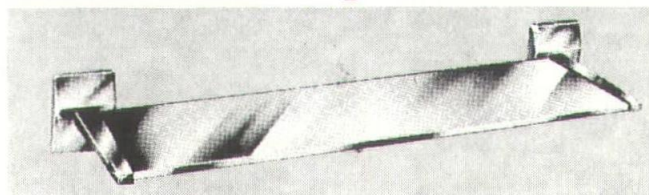
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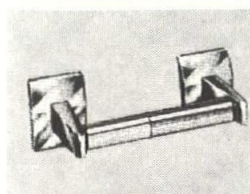


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CBC Officers

Leo D. Rose of Morton S. Fine & Associates, Bloomfield, was elected president of the Connecticut Building Congress at its annual meeting on June 17 at Restland Farm, Northford.

Other officers elected are John E. Plantinga, partner in Meyer, Strong & Jones, P.C., New York City, first vice president; Robert W. Kallinich, J. H. Hogan, Inc., New Haven, second vice president; Anthony J. Calini, Pfisterer, Tor & Associates, New Haven, secretary; and Matthew L. Blakely, The Dwight Building Company, Hamden, treasurer. Immediate past president is Clifton J. Cotter, M. J. Daly & Sons, Inc., Waterbury.

Elected to the Board of Directors for three year terms are Angelo J. M. Giardini, Associated Construction Company, Hartford; Rodney Midford, Standard Builders, Inc., Hartford; and Stuart Tillinghast, Office of Carl R. Blanchard, Jr., New Haven.

Continuing to serve on the Board of Directors are Peter Flagg, C. N. Flagg & Company, Inc., Meriden; Ralph Mausolf, Uniprise, Inc., Bethany; and Russell G. Williams, The Reynolds Electric Company, Wallingford, all two years. Robert E. Baker, Woodbury, Augustus G. Kellogg, Environmental Design Group, New Haven; Roscoe D. Smith, W. J. Megin, Inc., Naugatuck, all one year. □

NAWC Award

The Hartford Chapter of the National Association of Women in Construction awarded its "boss of the year" citation to Hirsch. Kaestle. Boos Architects, New Britain, for backing the organization throughout the year. □

Alumni Medal

Louis M. S. Beal, executive vice president of I S D Incorporated, New York and Chicago, was presented the Alumni Award of Rhode Island School of Design for "his distinguished contribution to the visual arts" and his alumni activities. □

Named Treasurer

Robert J. Keane, Jr. has been named treasurer of Fletcher-Thompson, Inc., Bridgeport architects and engineers. A member of the American Institute of Certified Public Accountants and the Accounting Research Association, he is also an associate member of the Connecticut Society of Architects. □

Too True

William H. Austin, PE, of Cheshire, forwarded the following story to *Connecticut Architect*: "In the first conference between an architect and his client, the architect asked if the client had talked to any other professional about his project.

"Yes," said the client, "an engineer."

"Grumph and pshaw," sputtered the architect, "and what stupid advice did he give you?"

"He told me to retain you," replied the client. □

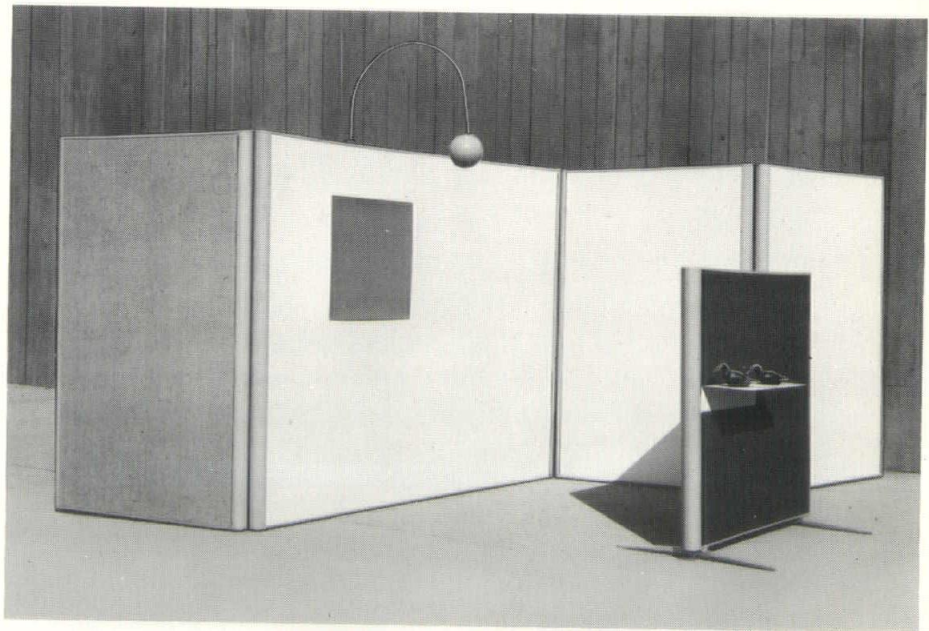
Upward and Onward

A general upward trend in the state's economy will show itself by the end of 1971, according to predictions by the Connecticut Development Commission. Major gains, the prediction states, will be in residential construction, personal income, and non-manufacturing activities.

"Residential construction, which suffered sharp setbacks in 1970, will likely increase during 1971 because of several factors. These include a greater availability of money, and the influx of new corporate offices into the state (often bringing with them personnel who will have to be housed)," the report states. □

Door Catalog

The Bileo Company of New Haven has prepared a new catalog of horizontal doors for industrial, commercial, and institutional buildings. □



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See 1971 SWEET's ARCHITECTURAL FILE (Sec. 10.1 Br.)

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Young Lee Hulett leaves Fellowship Hall on the Christian Historical Walk of the First Presbyterian Church, Stamford.

Walk Dedication

The First Presbyterian Church of Stamford recently dedicated its "Christian Historical Walk," which memorializes "outstanding figures in history from the time of Abraham who have contributed most to building and maintenance of God's Kingdom on Earth."

The walk has 103 inset engraved granite flagstones and culminates a span of twenty-seven years from concept to completion. It is said to be the only one of its kind in the world. The walk is the last of three projects conceived in the early 1940's by Dr. George Stewart, then pastor of the church. The first to be completed was the corridor wall embedded with nearly a hundred stones from great religious shrines all over the world. The second project was the Stamford Historical Wall which was dedicated in 1966. This stone wall contains commemorative markers cut from on-site fieldstone and covers three centuries of Stamford's settlement from 1641 to 1941. □

Yale Library

The new \$3.7 million underground addition to the Sterling Memorial Library at Yale University has been completed. Started in June 1969, the two level facility was built beneath the centrally-located Cross Campus to provide essential library expansion without damaging the beauty of the large grass area.

Design of the library addition was by Edward L. Barnes, New York and New Haven architect, and the general contractor was the George B. H. Macomber Company of New Haven.

The air-conditioned facility is rectangular, 223 by 140 feet. A tunnel beneath High Street connects the Sterling Library with the addition's upper level. Two thirty-by-thirty-two-foot sunken courts at the High Street end of the upper level serve as main entrances while providing some daylight in the subterranean building. Enlarged fire exits at the other end let in additional daylight.

The Yale Library is the fourth largest in the United States with 5.6 million books. It is exceeded in size only by the Library of Congress, the New York Public Library, and the Harvard University Library. □

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CBC Awards

Continued from page 12

John Embersits is responsible for Yale University's new construction and central services which includes the physical plant, grounds, maintenance, housekeeping, dining halls, heat, light, power, engineering, and purchasing. He supervises an annual operating budget of \$19 million, purchasing budget of \$30 million, construction budget of \$10-15 million yearly.

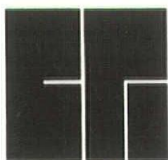
Gerald Foster graduated from the University of Michigan with a master's degree in guidance and counseling and received his doctoral degree from Arizona State University. He is director of management development for C. N. Flagg & Co., Inc., Meriden, and has served as a consultant and staff psychologist for several corporations throughout the United States.

Herman Spiegel earned his bachelor of science degree in architecture at Rhode Island School of Design and master in civil and structural engineering degree at Yale University. He is currently professor of architectural engineering and acting dean of faculties of design and planning and director of studies at Yale University's department of architecture.

Robert Venturi, AIA, is author of *Complexity and Contradiction in Architecture* and was appointed Charlotte Shepherd Davenport professor of architecture at Yale University in 1969. He served as associate professor of architecture at the University of Pennsylvania from 1957 to 1965. He was graduated from Princeton University where he also received his master of fine arts degree. □

Regional Conference

The 1971 fall conference of the New England Regional Council, AIA, will be held at the Colonial Hilton Inn, Northampton, Massachusetts, October 15-17. Hugh McK. Jones, FAIA, Guilford architect, is New England Council president. □



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Yale

Continued from page 10

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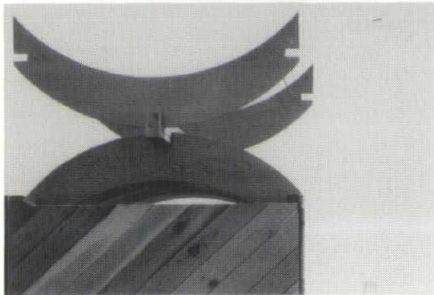
Student James Wilkinson commented that "the town got a pretty good deal — for fifty cents a person they have a beach that can be used by everyone." He was referring partly to the open pavilion, which was designed with an eye toward older people who might like to sit in the shade in "city" clothes while still enjoying the children at play and the seashore.

As is usual with group projects like this, the wills of the architects often conflict. Professor Bloomer's groups have tried a variety of techniques such as competitions, but this year, under the direction of Architecture Professor Robert Frew, chose a "game theory" motif. The class divided into interest groups and negotiated a solution. "You get a lot of fighting," said Professor Bloomer, "but you end up with a better building."

Some of the results — besides the extension of the building, along the beach — were unusually good use of materials, like the fir flooring and low-maintenance cedar siding, and general use of diagonals which contribute to the illusion of a complex plan — though the buildings are basically rectangular.

Among the few concessions to "pop" design were walls in each of the two main buildings that are opened up with two five-foot diameter holes. The holes form a sighting axis across the beach between the structures, and "they're fun for kids, besides," said student Don Raney.

. . . and fun for grownups, too — which is the point of the job. □



Architects, JG, inspect project.

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Quote Unquote

Following are some thought provoking observations on the quality of architecture by several well-known practitioners, although not in the order of their appearance.

"Architecture wrote the history of the epochs and gave them their names." *Mies van der Rohe*

"Good architecture is effective. It means something. It works. It accomplishes its purpose. It solves a problem. It's real. It doesn't leak, and the plumbing works. It's responsible. It respects persons. It respects its environment and is involved with it. Its creation was an enlightening, uplifting and stimulating experience.

"It programs an experience. It provides quality in space and a sense of place. But above all . . . it's delightful, it satisfies."

Richard Schoenhardt, AIA

"The contribution of the creative designer whose art can realize more fully the visual aspects and the human appeal of planning is essential." *Walter Gropius*

"I like buildings that do something with the space they inhabit — those that create and cast shadows, that play boldly, or delicately, with sun and space." *Richard Schoenhardt, AIA*

"Light is the giver of all presences." *Louis Kahn*

"Good architecture will generate a satisfying response in *all* persons. Good architecture will be universally liked. In order to generate this response, it must be sensitive and respectful of persons. It must bow down and serve men." *Richard Schoenhardt, AIA*

"But what has become of the grand spirit of art that made, in times past, man's reflection in his environment a god-like thing?" *Frank Lloyd Wright*

"Architecture is a social art. It is the making of space for man — here and now. It seeks to solve man's physical need for shelter and his spiritual need to enhance his life on earth. I admire the architecture that answers today's needs with today's techniques." *Willis Mills Jr., AIA*

"Wherever technology reaches its real fulfillment it transcends into architecture, the true symbol of our times." *Mies van der Rohe*

"I admire those architects who understand the complexity of today's problems and who recognize the urgency of working together with other people — professionals and

non-professionals — towards solutions.

"Better architecture results from a creative search for the best artistic solution to the highest functional end.

"The search must be dedicated, patient and creative. The means must be appropriate to the problems functionally, structurally and temporally. The end must satisfy man's needs — both physical and spiritual." *Willis Mills, Jr., AIA*

"Architecture . . . with the help of our stupendous progress in the life of sciences, will permit us to "know" man better than he has ever been known." *Richard Neutra*

"Life is more complicated today — maybe people have not changed, but the world certainly has. The problems facing architects have increased geometrically, and their demands are in general contradictory. A simple list would include—

A man's heart and a man's mind.

The individual and society.

Sociology and technology.

Plan and structure.

"Architectural extremes — or "strong statements" — derive their interest by excluding certain aspects of a building-for-people problem in order to emphasize others. This kind of "design" has some of the appeal of minimal art but it is not architecture. The architecture of truth bases its decisions on national, consistent rules or systems. Unleavened by the heart, this leads to an inhuman wasteland — an architecture of brutality. Conversely, the architecture of love bases its decisions on irrational personal whims, leading to a sentimentally picturesque architecture of self-love.

"A work of art makes psychic demands on those who perceive it; there is a tension between physical fact and psychic effect. Architecture that seeks to answer man's

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need for truth and man's need for love simultaneously and dynamically, with a heightened sense of tension between the two, will transcend the duality and become alive. These are the spaces filled with life." *Willis Mills, Jr., AIA*

"As a man who knows his day, who loves his day, who knows and loves the exercise of life, whose feet are on the earth, whose brain is keyed to the ceaseless song of his kind, who sees the future in a kindling vision, as a man who wills to create, so shall our art be."

Louis Sullivan

"To me, architecture is best seen as the interface between humans and their non-human environment. Good architecture is architecture in which the interaction between people and things is rich, varied, and mutually enhancing. Bad architecture is architecture in which the interaction is sparse, monotonous, and mutually destructive.

"Some architecture, such as non-manned industrial structures, interacts but little with people. The interaction consists mostly of the architecture's being seen by people, and I would judge it accordingly. On the other hand, a community is a yeasty, living thing in which people derive their emotional nourishment from the community, and the community shapes its non-human component. It would be inadequate and wrong to judge a community simply as an object to be seen, just as it would be unfair to judge a microwave tower in terms of its human content." *Donald Baerman, AIA*

"Much deeper chords must be struck than those reached by analytical information if we want to call forth an enthusiastic, courageous response, capable of sweeping away barriers that now stand in the way of better planning and housing.

"The architect worth the name must have a broad and very comprehensive vision indeed to

achieve a true synthesis of the future community." *Walter Gropius*

"By looking at architecture as an area of interaction, we tend to consider communities, not buildings. We judge not in terms of abstract concepts such as harmony and grace, but rather we ask: "Harmony to whom?" "Graceful to whom?" We do not close our eyes to the firmness, commodity, and visual delight of architecture, but rather we open all our senses to perceive the dynamic sights, sounds, and smells of a living organism. We do not design housing as a machine for architectural prophylaxis, but rather we attempt to create a choreography of healthy life." *Walter Baerman AIA*

"Everything is possible through calculation and invention. Industry has created new tools . . . such tools capable of adding to human welfare and lightening human toil." *LeCorbusier*

"In my estimation, few, if any, examples of truly good architecture exist. The Parthenon, for instance, represents a ruling class monument to itself erected over the crushed bodies and bleached bones of its slaves." *Robert L. Wilson, AIA*

"Architects in the past have embodied the spirit common to their own life and to the society in which they lived in the most noble of all noble records — buildings." *Frank Lloyd Wright*

"Esthetics are too often used as a substitute for functionalism and many "outstanding works of architecture" are so labeled simply on the basis of the pleasing quality of a building's facade." *Robert L. Wilson, AIA*

"Architecture, for the several past centuries, has suffered from a growing accretion of words. Phrase-making has come to be an accepted substitute for architecture-making." *Louis Sullivan*

"Of good architecture, I feel that the questions should be asked; what does it really contribute to the quality of its environment? What impact does it have on its neighboring structures, facilities and space? What effect will it have on that so-often forgotten element, The Real Client, the people who will use it? In the interface between people and their surroundings, more often than not, people come off second best. I feel that great architecture must reorder this mis-alignment. People must come first, there must be a humanness to the quality of the environment. We must move toward a total living environment in all its aspects: physical, ecological, sociological, emotional. In the environment of quality the space created is equally as important as the space creators." *Robert L. Wilson, AIA*

Continued on page 26



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Quote

Continued from page 25

"The solution of urban problems in our cities can still be quite free and may express in the serene joy of their green areas the need for romanticism and poetry which, I hope, will still be felt by future generations." *Pier Luigi Nervi*

"The Architect, by his very nature, is an environmentalist, a shaper of man's surroundings and a profound influence on man's future actions and reactions in the world in which he finds himself. It is then our absolute duty as Architects to provide an environment at once human and relevant, viable and real, which will allow man to evolve into the ultimate being of which he so feels himself capable.

"If we fail this duty we will have allowed to escape a most magnificent opportunity." *Robert L. Wilson, AIA*

"Men will be judged by their words, their deeds, and then art." *John Ruskin*

Address Changes

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"Perfection of means and confusion of aims seems to be the characteristic of our age." *Albert Einstein*

"The architecture of the future will be directed towards truth." *Pier Luigi Nervi* □

Davenport Professor

Moshe Safdie has been named to the Charlotte Shepherd Davenport chair of architecture at Yale University. Mr. Safdie, thirty-two-year-old Montreal architect, achieved world prominence with his design of "Habitat Montreal" for the Canadian Expo '67. He taught a special seminar in urban housing this spring term at Yale.

In announcing the appointment, Yale's acting dean of design and planning, Herman D. J. Spiegel, said that Moshe Safdie "has brought to his field a fresh look at what architecture should provide to satisfy people's needs. In addition to his desire for excellence in design, he clearly addresses himself to the paradox of preserving individuality in a mass setting and of achieving economy and beauty simultaneously."

Professor Safdie, author of "Beyond Habitat," is at work currently on modified Habitat structures for Israel and Puerto Rico. The original Habitat Montreal is still in existence and occupied, with forty-three new units scheduled for addition in the near future. □

School Designs

Warren H. Ashley, West Hartford architect, had his designs selected for the eighteenth consecutive year for exhibition at the annual convention of the American Association of School Administrators. His Bow Memorial Elementary School in Bow, New Hampshire, and Kearsarge Regional High School in Sutton, New Hampshire, were both designed with an open space concept to allow maximum flexibility in curriculum and teaching methods. □

New Magazine

Leisure Home Living is a new magazine in New England aimed at the region's market for vacation or second homes. Editorial and business offices are at 130 Shepard Street, Lawrence, Massachusetts. □

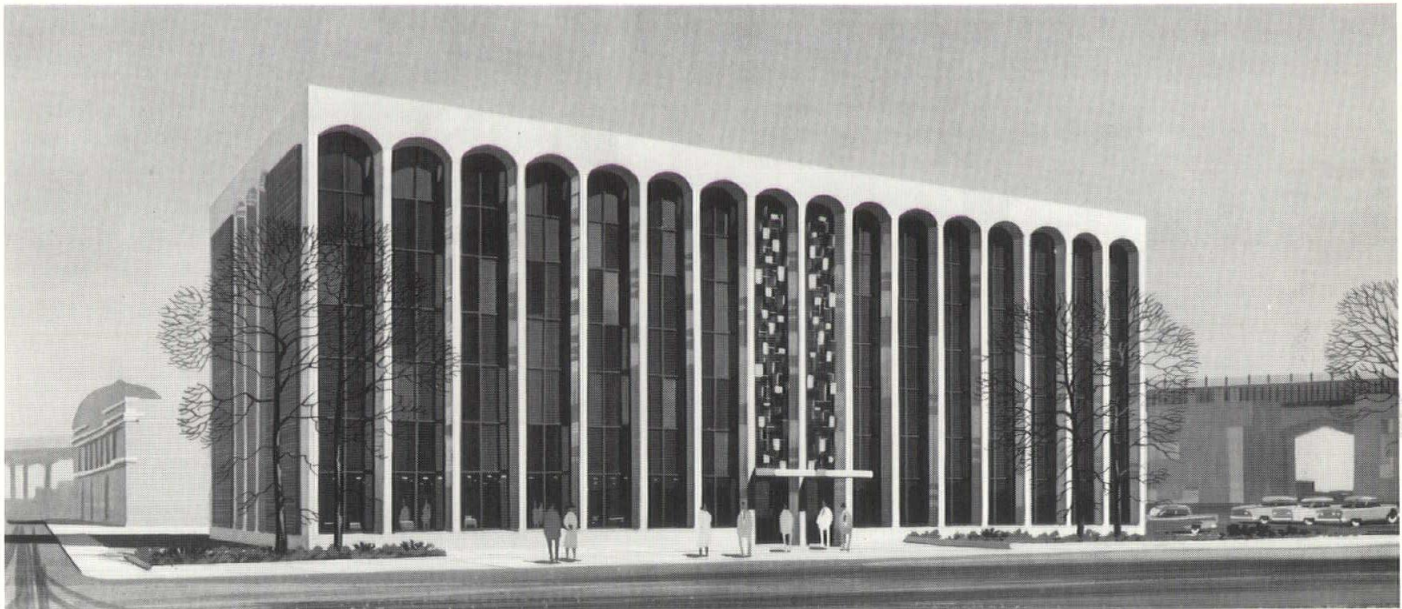
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