

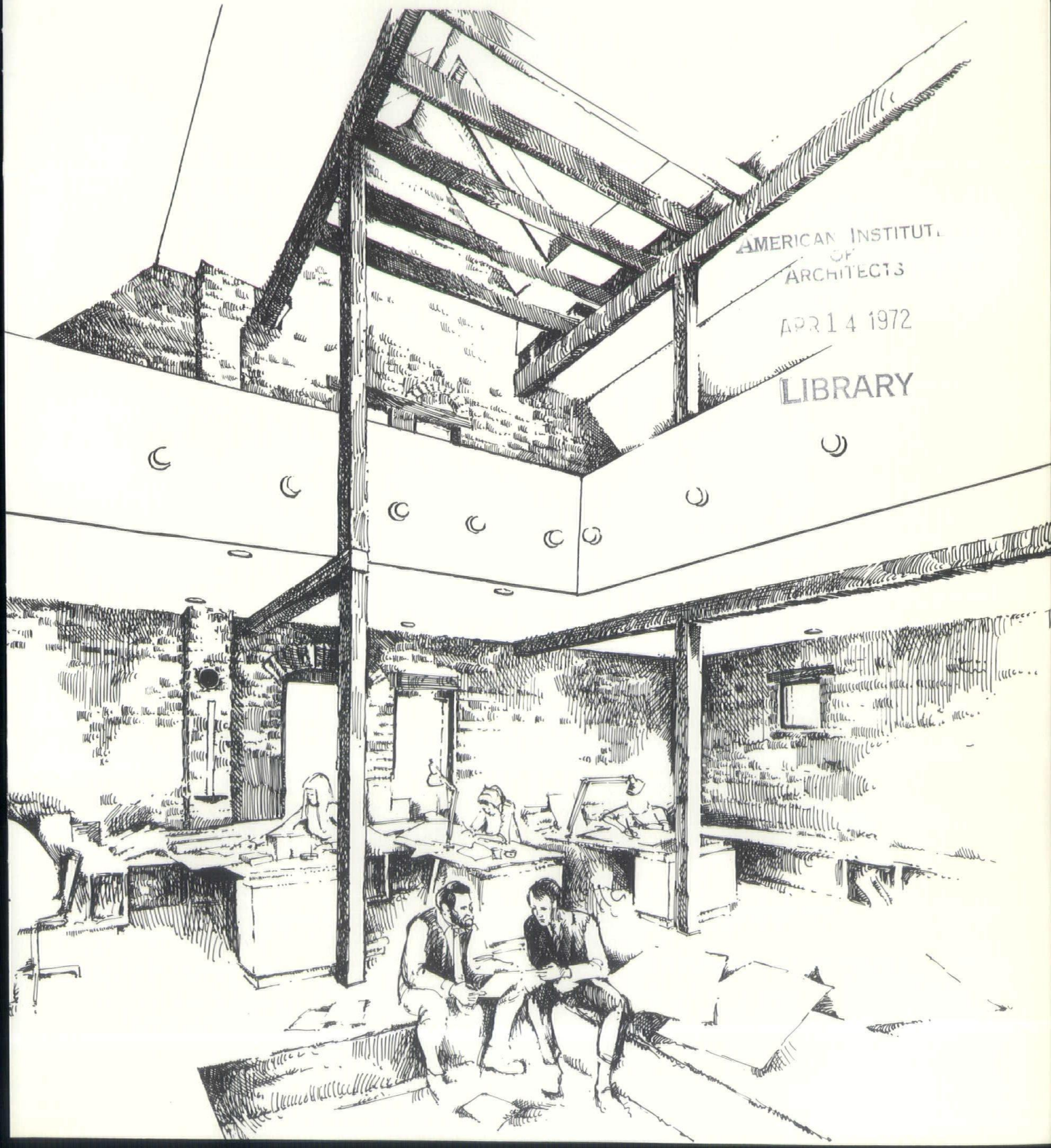
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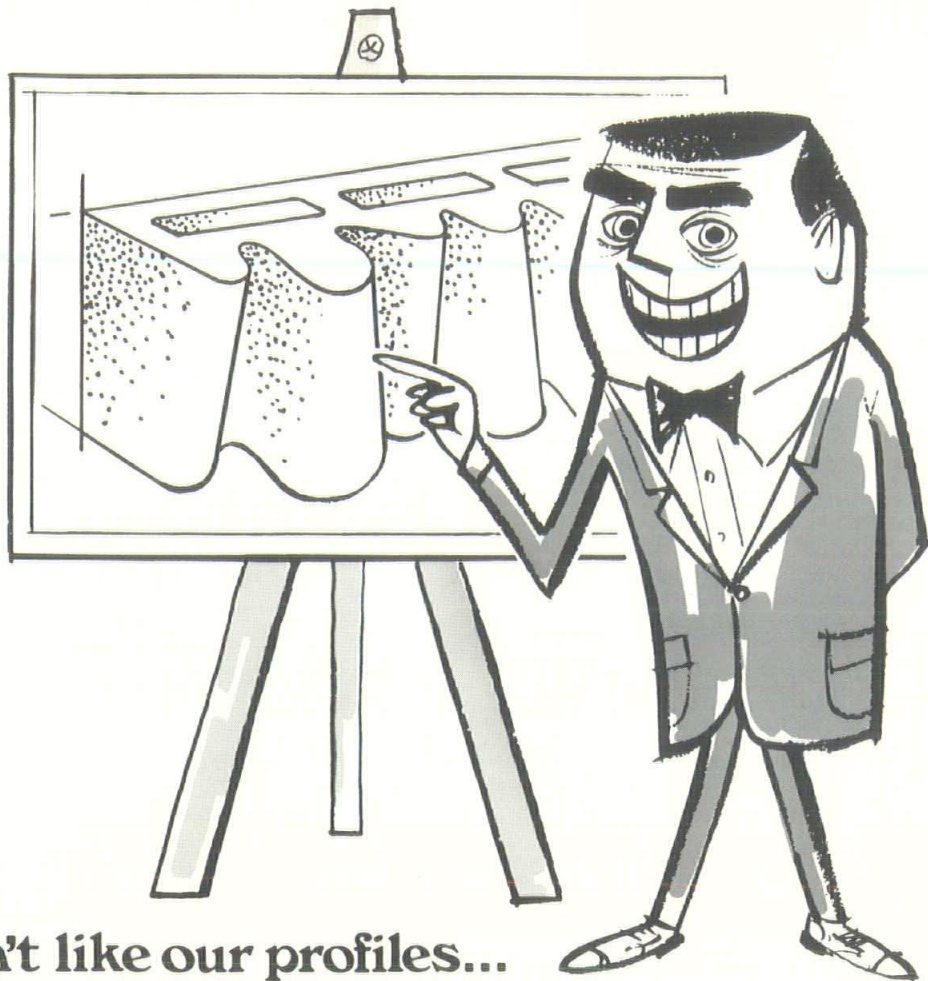
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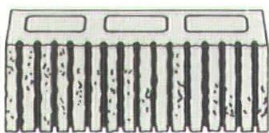
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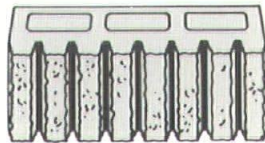


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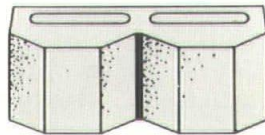
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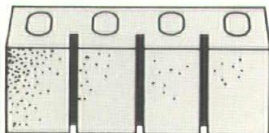
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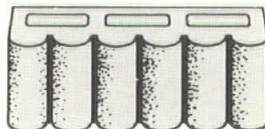
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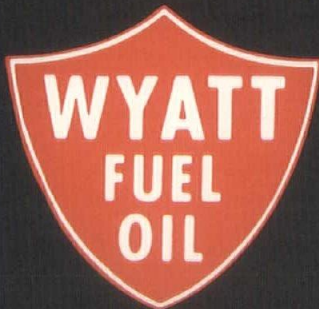
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Publisher's Uneasy Chair

We had hoped to include in this issue a story about Environmental Protection Commissioner Dan W. Lufkin's talk on February 23 at Albertus Magnus College, New Haven. Time and space intervened between the thought and the act. Perhaps we can draw an impression from his fine talk with one quote extracted from its center: "We are beginning to be aware of the mess we are in now and the greater mess we are going to be in if we don't begin to control the use and abuse of our finite, interconnected natural resources."

Protecting the environment is great, and we're all for it. What is scary is the way we Americans tend to overreact. Work up a strong emotional appeal, give it good communication in all the media, and the alert politicians and their brothers (and sisters) in bureaucracy take it from there. This can be good or bad depending on what you have to gain or lose. We could do such an outstanding job in saving the environment that our entire economy could be flushed down the drain with all the clean water. Worth reading on this subject is Peter F. Drucker's "How Best to Protect the Environment" in the March issue of *Reader's Digest*.

As far as *Connecticut Architect* is concerned, this issue takes a deep look into a young New Haven architectural firm whose members would rather do monumental building jobs than build monuments. Charles DuBose has written a worthwhile article about the evolution, revolution, and hopeful solution to architects' design aspirations, and Bob Mutrux takes a penetrating look at the ecosystem and its prospects in the remaining years of the twentieth century. We swing out of state to look at what a Connecticut architect has designed for mountain country in Vermont, and then back to see what a Philadelphia architect has designed for Yale in New Haven.

New Haven Trap Rock has done an outstanding clean-up job at its marine terminal in Pine Orchard. Its environmental control structure designed by Henry A. Pfisterer will be the subject of an article soon in the *Connecticut Architect*. □



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FRONT COVER: New Haven's Environmental Design Group restored an old carriage house to create a stimulating work place for its members. Interior sketch by Michael Tom Graham shows the conversation pit "where things get done." Story on page 10.



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Four Dollars and Fifty Cents a Year

Who's Minding the Ecosystem?

Robert H. Mutrux, AIA

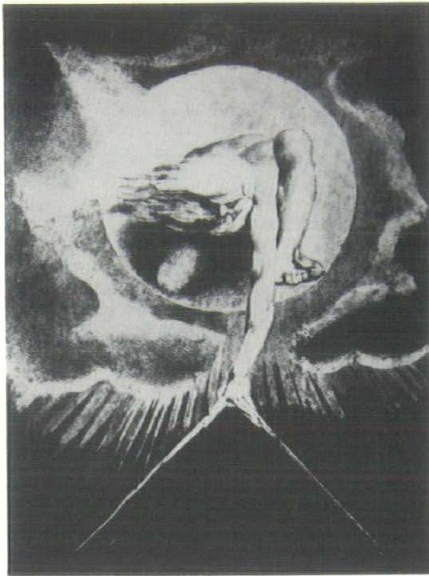
If all papers written to date on ecology were set on fire, the atmosphere would be polluted for miles around. And everything of importance has still not been said.

One is the fact that a lot of the blame for the things that may happen before the register rings 2,000 A.D. can be traced directly to the world's architects.

The written and the erected records bear this out. Away back in the time of the six-day week, the Architect of the Universe created an environment which was supposedly perfect. Then man, with the aid of woman, blew it. The serpent (history's first Ph.B. in Human Behavior) played on man's ego with the words, "Ye shall be as gods," a phrase which, losing nothing in the translation, means "You, too, can be an architect!"

Since then man, with a minimum of aptitude and no previous experience, has been doing his own creating, and almost everything he has turned his T-square to has gone sour. Noah, the first naval architect, crammed his entire family and all those animals into a project that had only one window. (Viz. the King James, the Jerusalem, the Douai, and the New English Bibles.) Solomon, in all his glory and wisdom, lost his temple because he didn't make it fireproof.

Today's maitre d'oeuvre designed the house his client can't afford and the high-rise that everybody hates. He invented the church which can't pay its taxes and which nobody attends. He designed the factory that fills the air with sulfur dioxide and poisons the water with mercury. He dreamed up the bridge which made possible the superhighway to host the automobile everyone wants two of so we can maintain our annual quota of 50,000 casualties. And he plan-



"The Ancient of Days"

ned the city which breeds dirt and disease and poverty and crime and every form of human corruption.

With a record like that, what can the architect do, short of self-immolation, to redeem himself? With his name in accusingly big letters on that bronze plaque, he certainly can't say, like the defendants at Nuremberg, that he was only following orders!

It may already be too late. Barry Commoner, in his book "The Closing Circle," warns that unless we make some massive changes, we will all go down the drain in thirty years. And be recycled in the process.

Maybe it isn't too late. The architect of the future may be a team composed of the ecologist, the economist, the social scientist, and the environmentalist, working closely with the engineers, the demographers, the bankers, the developers, and the computer. This team (also called a "consortium") may show us, just in time, how to build dwellings the poor can afford — and be proud of; how to design the factories to make the things we

need — and to sort out the things we don't; how it is possible to build cities and neighborhoods where all races, creeds, and income-levels can lively happily and permanently as well as visit — and still get rid of the sewage in a way that nature won't reject.

But it will be a team for which the architect, who for five thousand years did a fairly creditable job for kings, bishops, and giant corporations, must still try out to assure himself a position. He must prove that he is the only one who can contribute the element of imagination and inspiration which will make the world of tomorrow a truly liveable environment for all society, and that this element is not to be found in the slide rule, the test-tube, or the principles of physics.

It goes without saying that if, according to Senator Abraham Ribicoff, we do indeed "build more in the next thirty years than in all our previous history," that staggering amount of man-made environment must respond to the needs of the spirit and soul as well as the body of all men, not merely the endowed minority. It is a challenge that the architect has never before had to face.

But it can be met. For the first time, the team, rather than the individual, will be called upon to produce the world's architectural works of art.

A dream? Perhaps. But, as stated in the Proverbs, "Where there are no dreams, the people perish." Survival, with this as its goal, is worth whatever it costs.

It's not too late to start. And who knows? On the day of dedication, say about 1983, when the ribbon is cut, people may start going back into that church. They may even find out what the First Architect's master-plan was all about. □

TREE HOUSE

Wilmington, Vermont

OFFICE OF

BRUCE PORTER ARNEILL,

ARCHITECTS

Haynes Brothers, Inc., General Contractor

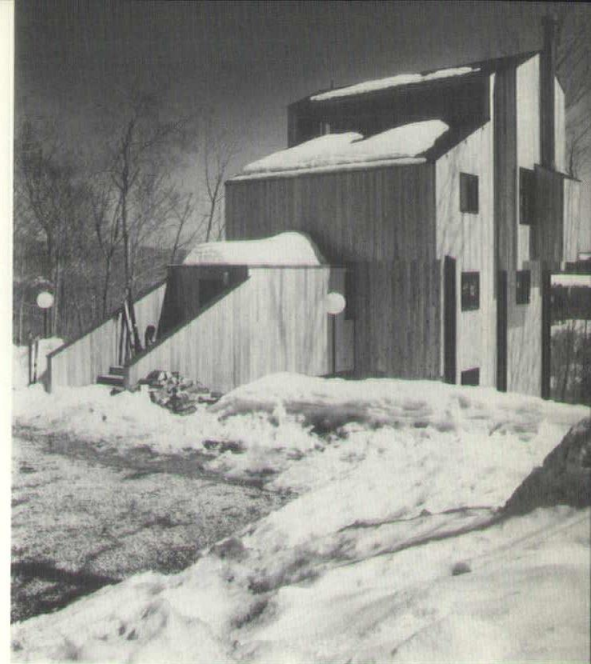
When Bruce P. Arneill designed a seventy-foot-high vacation house in Wilmington, Vermont, the contractor named it the "Tree House." Perched near the top of a hillside, it was for architect Bruce Arneill an experimental hillside tower house for single or multiple-family living. Among native Vermonters, some like it and some do not — with most of the split appraisal in favor.

Facile function.

The architect had three basic thoughts in mind in his design and execution of the house. First, he sought a practical way to use inexpensive, treeless, steep sites for housing while leaving good, flat, more valuable land with trees in its natural state. Second, he wanted to find a practical way to make a second home very flexible and yet have very little wasted space. Third, he wanted a practical exercise to determine if, by using a simple, practical, box-shape, he could design an interesting house or row of houses which could be built easily in large numbers.

Since the Tree House was to be used mostly during the skiing season, the concept of using steep land as an experiment made good sense. Land in ski areas is becoming increasingly expensive, and the flatter tree-covered areas are becoming cluttered with houses. By using the side of a hill, a vertical house takes less land. It can be entered at various levels, usually has a good view, destroys fewer trees, and leaves more valuable land in its natural state.

The basic program for the house was a mudroom, two ski rooms, living room, dining area, kitchen, a lower living-dining-kitchen area, six bedrooms, a sauna, and a storage area. The house can be used as a



Convenient entrance way is at second level.

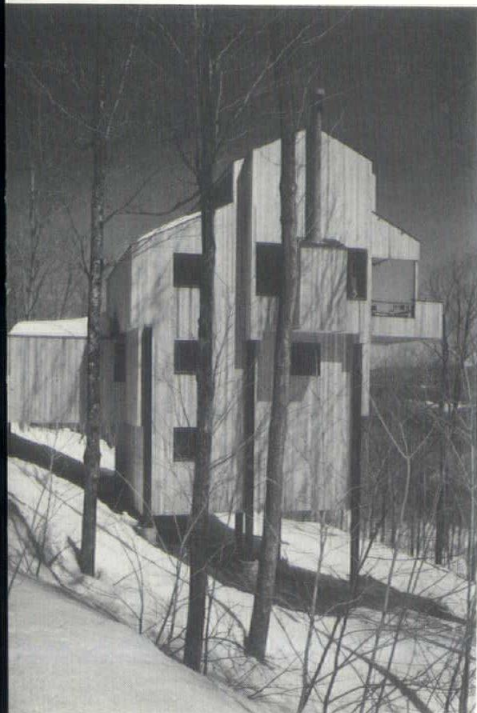
one-family house with adults and guests on upper levels and youngsters on lower levels. The lower living-dining-kitchen area in this case can be used for either a bar, playroom, family, or work area, or any combination of these functions.

Or, the house can be used as a two three-bedroom-apartment complex. The lower apartment has an entrance under the bridge with a ski room or mudroom, three bedrooms, living-dining-kitchen unit and a bathroom. The upper apartment has a mudroom in the covered bridge, a ski room, three bedrooms, a living room, dining-kitchen unit, a large loft overlooking the living room, and a bathroom.

By moving windows and some minor parts, the steel frame and side walls could be used by adjacent houses. This would create row houses for the sides of hills and still provide for multiple usage. In fact, by plugging the houses together, more plan variations would be possible at far lower cost.

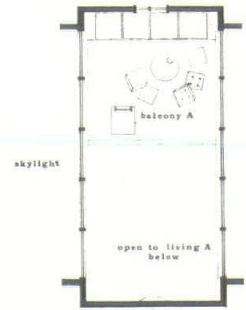
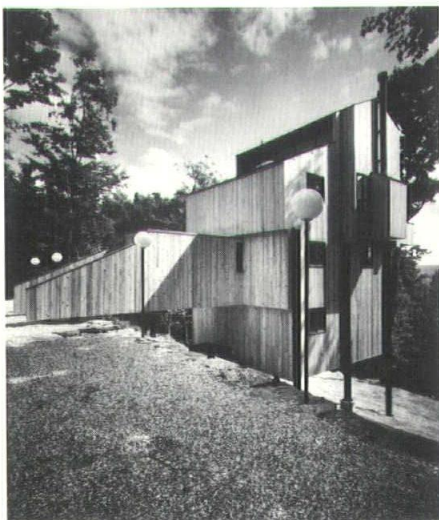
At present, the house is being used as a ski club using all except the lowest level, which is rented as a one bedroom apartment.

Because this was an experimental house with myriad problems encountered in the experiment, the overall cost was higher by far than would be involved in subsequent





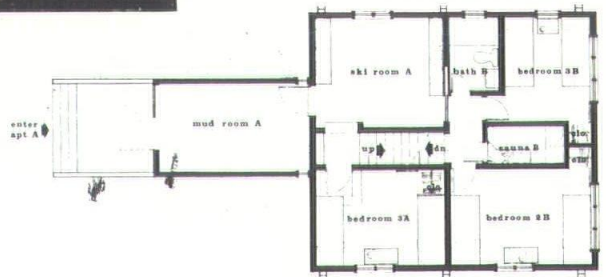
ABOVE: From its hillside vantage point the Tree House stands tall among the trees and commands an airy view. BELOW: Entrance and parking area are located conveniently.



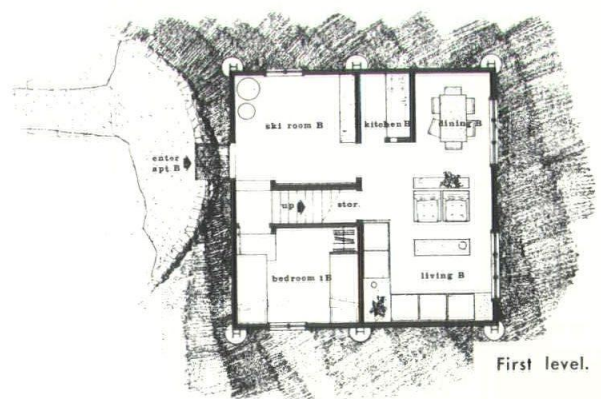
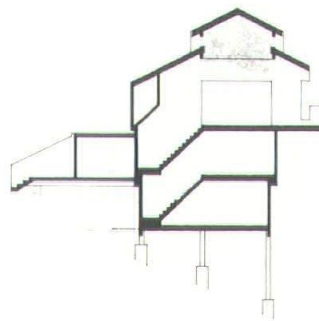
Fourth level.



Third level.



Second level.



First level.

construction. Considering such variables as mountain area building costs and contractor ability, types of finishes, lighting, and built-ins, the house would cost between \$20 and \$30 a square foot, or from \$40,000 to \$60,000. This could be reduced by eliminating the lower level.

If a system were developed for mass producing the house with the knowledge the architect has developed, it could be used easily on flat sites, as well. The lower level could be used as a half basement or eliminated and used for parking. Another possibility would be to eliminate the lower level and either put the house on a slab, or drop the second level into a half basement. The variables for Mr. Arneill's Tree House are unlimited and yet fall within a basic module system.

In the pilot house, all furniture except a few chairs and dining tables is built-in. There is storage under all beds, and all couches or cushioned areas in the ski rooms have storage below and can double as beds. All the polyfoam mattresses are covered with colorful fabrics so the house looks neat and tidy even when sleeping bags are rolled or out of the way.

All mattresses, couches, bolsters, pillows, throw pillows and curtains were made in variables of five colors, delivered to the site as one package, and installed in about an hour. For all practical purposes, they comprise the entire interior furnishings. With carpet throughout and this simple and colorful interior scheme, maintenance is simple. The house can be cleaned quickly and look orderly, even when a group of skiers has just left or is in the house.

There are possibilities for twenty-one beds, excluding the use of couches in the living room or bunks in the lofts.

By using a special exterior wall system integrated into and serving the complex structural system, a double insulating and hollow wall



ABOVE: Mountain view is exciting from the comfort of the living room. BELOW: Interior combines function with comfort.

was developed. With this good insulation and the careful selection of windows and efficient use of space, electric heat made very good sense even though the house was located and used in a rugged winter climate.

The heating system is set up with blowers and baseboard units so it can be left at forty-five degrees, and within twenty minutes house temperature can be brought toward seventy degrees. Also, in the event of power failure, the extra amount of insulation allows the house to stay much warmer for a longer period of time than most houses. By having a totally electric house, there are less chances of things going wrong and maintenance can be provided by one source, except for plumbing. However, the piping is all in one wall with the balcony plumbed for a future small bathroom, so it can be used for a master bedroom or guest room.

"This particular house has been used summer and winter. It has been used for a one-family dwelling, a two-family dwelling, a ski club, and an apartment. It has been used for summer weekends and vacations and for the skiing season. In all cases, it has proved to be most enjoyable, very functional, and easy to maintain," Mr. Arneill said.



Collaborating with the Office of Bruce Porter Arneill, AIA, were Francis Associates, Inc., Marion, Massachusetts, mechanical engineering; Office of Rudolph Besier, Old Saybrook, structural engineering; Office of Raymond Doernberg, New Haven, interior consultant; and Office of Sylvan R. Shemitz, West Haven, lighting consultant. □

BRUCE PORTER ARNEILL, AIA, holds bachelor and master degrees in architecture from Yale and has completed additional study at Mexico City College and L'Ecole des Beaux Arts in Paris. Active in community affairs, he was chairman of New Haven's United Fund campaign in 1971.

Environmental Problem Solvers

Lynn Sparrow

Brick silo adds dimension and houses service facilities.

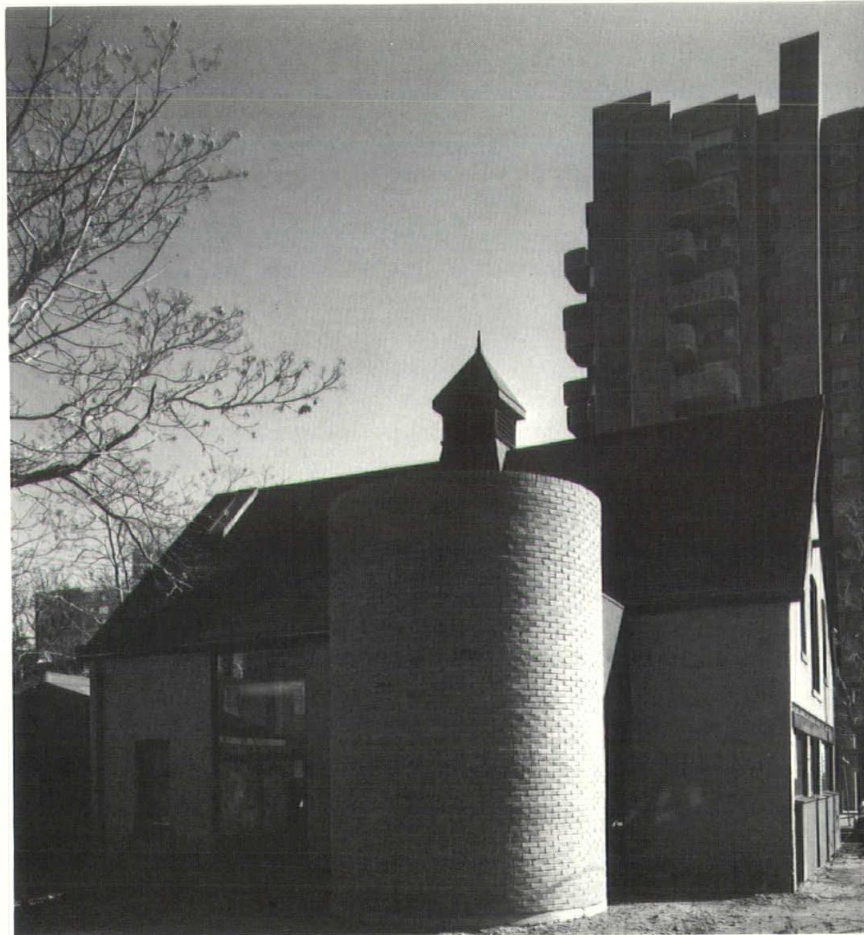
In the past seven years, Environmental Design Group has improved the lot of a West Indies island community; ensured the character preservation of a Vermont wildland; changed the face and feel of a New Haven school; created an atmosphere for social interaction in a girls' dormitory in Pennsylvania; involved the citizens of a Connecticut town in its development and density — and generally stated its alternative of awareness and interaction to preserve and improve our personal and physical environments.

It is EDC's contention that the pressures for an expanding economy, the compulsion to build anew, and the opportunities to develop land for great financial profit have combined to encourage an insensitive over-development of our land resources and the degradation of our total environment. Environmental Design Group feels it is imperative that we "re-establish social and human priorities and values to

ensure that necessary physical development be economically feasible, ecologically sound, socially contributive, and physically pleasing." To these ends, EDG has adopted as its first responsibility to explore the use and revitalization of existing and already developed resources before undertaking new construction. The group has an equally important objective to attain these ends through what it

refers to as the creation of awareness and responsibility of all "space-ship earth's" inhabitants toward its threatened ecology, as well as those engaged in the design and construction industry. EDG believes that this education and involvement can best be achieved through direct user participation in the development process and cites its experience as a successful example of this concept.

RIGHT: Former carriage house contrasts favorably with the Paul Rudolph structure in the background. BELOW: As it was.



RIGHT: EDG office entrance is between silo and revitalized building in a combination which dramatizes the original crisp lines and brick facade. BELOW RIGHT: As it was.



Environmental Design Group, 19 Howe Street, New Haven, was founded in 1964 by Jonathan L. Foote, B.A. and B. Arch. (Yale). He was joined in 1967 by Augustus G. Kellogg, B.A. and B. Arch. (Yale), a former graduate school classmate who shared his disenchantment with the role of the traditional architect and who had a corresponding commitment to enhance the physical and social environment through an awareness of human needs. In 1969, EDG gained additional principals in Allan J. Dehar, Lawrence Institute of Technology; and Barun K. Basu, B. Arch. (Bombay), Government Diploma in Architecture (Maharashtra), and M. Arch. (University of California at Berkeley). Legally structured to provide planning and architectural services as a professional partnership, the Environmental Design Group was incorporated in 1970 to broaden its scope of business practices. It retains its small group dimensions and orientation, sensitive to clients' needs. In its recent move into an old carriage house off Howe Street, EDG has revitalized a blighted patch in the city amid loud architectural monuments.

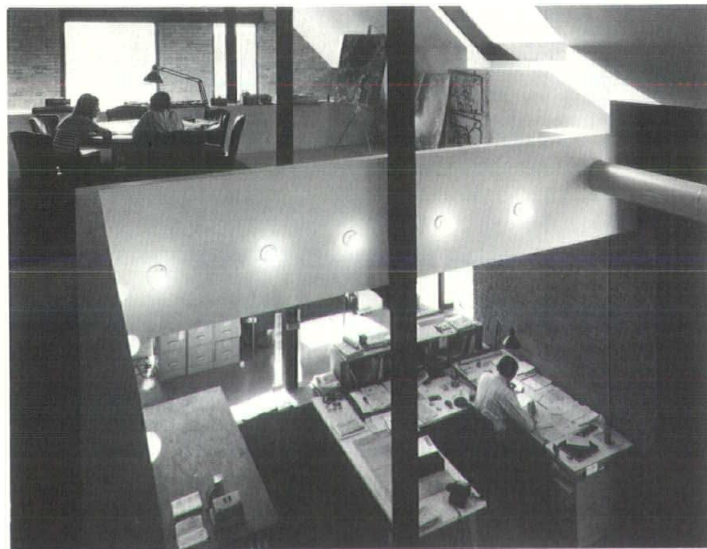
The group format of architectural organization is relatively new to the industry which has traditionally been a profession of individuals and individual egos. The members of EDG have rejected the "authorship" idea of a project as "belonging" to the originating architect, formulated in secret and guarded with jealousy and pride. They feel group involvement with projects tends to break down the architect as an "artist" and helps him to see beyond himself in decision-making. "We are constantly reminded not to build for ourselves, but for the people who will occupy the spaces we create. It is their needs, rather than our own, that we must satisfy."

A relaxed, informal atmosphere is considered essential for optimum productivity of the problem solving group. EDG offices reflect this informality and allow open communication and constant contact with the activities connected with their practice. The focal point within the office space is a pit where much of EDG business transpires. It is here that, free of interfering tensions, barriers to openness and objectivity are relaxed. Discussions are held, ideas are



challenged and confirmed, and the EDG concept is brought to bear. Minds with different strengths and common goals fuse their feedback into new awareness and relevant responses to their clients' wishes and needs. This is its synthesizing process.

Environmental Design Group has no predetermined formal structure. Leadership is in a constant state of flux; the atmosphere is one of continual change and growth. The interdisciplinary group structure of EDG creates an extended "family" in which each member is open to others' ideas and criticisms and dependent on one another's knowledge and skills to provide comprehensive objective solutions to the problems of clients. A group state



ABOVE: Looking upward in spacious interior with its balcony reached by the interesting spiral stair at the left. LEFT: Balcony provides added work and storage space. BELOW: As it was.



can have different outlooks, gather more possibilities, and present more realistic alternatives for the client's choosing, according to EDG.

Although one principal takes charge of a project, the others con-

stantly consult, adding their viewpoints and experience to that of other interdisciplinary associates. Each member of EDG, while trained in all phases of architectural expertise, seems to specialize in some area which, in combination with other group knowledge, gives a balance and cohesiveness of ideas and skills uncommon in a small firm.

Jon Foote is an innovator, exploring new directions for EDG, promoting its concepts, and extending its design services into new fields. Major areas of activity have been

in development planning, community design, resort development, and long-term planning. As chairman of the Chester Planning Commission, Mr. Foote has been instrumental in instigating a feasibility study and development plan for his own town. This utilizes local groups to undertake the major portion of the studies necessary for such a plan and includes Chester's citizens in a project which will affect their lives directly and employ their sensitivities in decision-making. It is agreed in the community that results are better than could be achieved by an outside developer.

By virtue of his Chester Planning Commission chairmanship, Mr. Foote is also a member of the Connecticut River Estuary Regional Planning Agency Board and serves on the program committee to chart the direction of the Regional Planning Agency each year. Through subscribing to regional planning, according to Mr. Foote, towns have more opportunity for choice in the placement and economy of their services, with the added advantage of preserving each community's identity, when all do not have to provide every facility for their citizens.

Gus Kellogg brings sensitive understanding and negotiating ability to EDG. Because of his wide range of associations, much of his activity at EDG involves maintaining communications within the profession and the building industry. A director of the Connecticut Building Congress, Mr. Kellogg recently put together an awards program for contributions to environmental quality. This was conducted last May for the seventh construction industry exposition in Hartford (*Connecticut Architect*, July-August 1971), designed to recognize process as well as product, and to recognize the participation of all parties involved in the design and building process.

Also a director of the Connecticut Society of Architects, Mr. Kellogg developed a Lay Honors Award program, (*Connecticut Architect*,

January-February 1972) with the objective of recognizing others than architects as being responsible for enhancing the quality of the environment.

On the national level, Gus Kellogg is a member of the Committee on Environmental Education of the American Institute of Architects. Here he expands his belief that the promotion of environmental quality is dependent upon environmental awareness and education. He feels that getting as many people as possible involved in doing whatever they do *with care* can have more impact on environmental quality than he can as an architect.

Allan J. Dehar joined Foote and Kellogg after sixteen years of professional experience involving many "milestones" of American architecture (e.g., Ford Foundation Headquarters, St. Louis Memorial Arch, and the Dulles International Air Terminal). He left his earlier associates because of this preoccupation with the "monumental." Mr. Dehar felt that his work was not affecting constructively the everyday man but was being built primarily as a tribute to architecture itself, or to technology, rather than for man and his needs.

He has had this opportunity for humanistic expression at EDG and in his community of North Haven. Mr. Dehar is president of the North Haven Coordinating Council, an organization which attempts to coordinate the efforts of existing community groups to promote communication between all age groups and the community. Originally formed to provide youths with alternatives to the drug culture through awareness of other activities in North Haven, the Coordinating Council has expanded to include all segments of North Haven citizens and the fostering of a sense of personal identity with each other and the town.

Mr. Dehar also is a member of the North Haven Center on Community Education which is attempting to provide residents of all ages with sources of continuing education through utilization of existing

facilities and voluntary instructors. As an adjunct assistant professor at the University of New Haven, he conducts a course in building construction to create a greater awareness of the building industry's responsibility to the total environment.

An international perspective is added to EDG by Barun Kumar Basu. After leaving India for greater architectural experiences in the West, he was involved in research centered on the behavioral aspects of architecture at the University of California at Berkeley. He brings this strong orientation toward research and behavior to EDG and has furthered his work in these areas nationwide.

Mr. Basu has been involved in the current knowledge and advances in design methodologies and behavioral factors in design

through participation in Environmental Design Research Association Conferences at Pittsburgh and Los Angeles. He has also participated in the American Institute of Architects Research Conferences and is presently working on a paper for the next conference in Virginia. "It is time that the researchers take their findings out of laboratories and the practitioners carry their intuitions and judgments off the drawing boards to meet for a realistic problem solving approach," he says.

His interest has led to the understanding of computers as tools for generating solutions and for minimizing repetitive drawing board work. He has a special involvement in comprehensive planning in

Conversation pit is much used feature of EDG office.



the fields of health care distribution systems and residential environment systems.

These diverse personalities and backgrounds form a pattern of attitude and action related to a common value of human life and development. There is a determination in the group endeavor, as well as in their personal lives, to promote a reverence for life and space and the quality of life within that space. Recognizing that the earth is finite and man's growth potential infinite, EDG's projects reflect concern for the conservation and balance of nature.

The revitalization of existing structures also is a prime consideration, as is evidenced by work on Clinton Avenue School in New Haven. The New Haven Board of Education was faced with the problem of responding to community demands for updating a poorly maintained building erected in 1911. EDG was retained to study and evaluate the potential of this educational facility. After a thorough investigation, EDG reported that the school should be retained because it was architecturally and structurally sound and basically able to respond to changing educational and community needs. A prime concern was to extend the utilization of this existing facility as an environment that will serve student, staff, and community. EDG was able to effect needed changes to enhance the atmosphere of learning and to improve the quality of life in a particular environment for minimal expense.

A basic economy of detail is also vital to the philosophy of EDG. The preconceived idea of a space is discarded for fresh thinking about how the space is to be used. Every detail is considered for its relation to the basic function of the space and how it will affect the user.

In order to gain this acute understanding of a client's desires and sensitivities, EDG attempts to involve the client as much as possible in the identification and interpre-

tation of his needs. EDG takes time to get to know the client fully as a person and to understand what he wants, how he lives, his anxieties, his stake in the project, and his prejudices as well as his preferences. In this way, EDG can identify the basic needs which his immediate desires represent. For example, if a client requests a window in a certain place, EDG tries to determine whether he is looking for a view, a sense of space, status, or light. Once aware of the behavioral aspects related to a client's expressed desire, EDG is able to pose alternatives that might not demand physical solutions at all, or, if so, can concentrate on fulfilling those primary needs.

The conversion of a warehouse space into insurance offices is a case in point. EDG met most of the people working for the company and gained an understanding of the social groupings as to age, personality, friendship patterns, and subsequent interactions. After observing the social attitudes and behavior in the group formations and questioning individuals as to their preferences, EDG was able to integrate these ideas into a physical layout which enhanced group interaction, satisfied the need for privacy, and yet established open communications between the various strata in the organization.

EDG carries this type of user involvement to the furthest degree when working with town planning. A sensitivity to the natural and physical environment is essential to the preservation and enhancement of both, and this sensitivity can best be developed through responsible participation in the design process, according to the group.

When a ski developer bought a large piece of land critical to the rural character of Dorset, Vermont, the town was threatened by the impending rape of the natural environment and brought in EDG to provide an alternative plan of development. A group of community leaders proposed the idea of purchasing the Hollow from the ski organization if a reasonable return

could be made on their investment. EDG undertook a detailed ecological inventory to make the investors aware of the necessity of understanding the eco-structure in the Hollow as a critical factor in achieving their goals, and exposed economic, social and visual elements within the ecological parameter. It was decided to develop a small portion of the acreage for private ownership, leaving the majority of it under management by the corporation and eventually the resident community with the legal commitment to preserve Dorset's overall character, and the Hollow as a habitat for wildlife.

The involvement of area residents was a vital factor in another of EDG's development projects. On the island of Barbados, West Indies, EDG was hired to develop a tourist facility on the old Bath Plantation. Recognizing that many resort areas exploit the natives, EDG posed the alternative of including the residents in the design and ultimate operation of the facility. Time spent with government officials, interested individuals, and studies related to the existing physical environment gave rise to a land plan which minimized disturbance to the natural surroundings by allowing multiple use of property to be developed. Condominium units will be available for purchase by the islanders, so they may become landlords to the tourists their resort will attract. EDG's determination to bring local elements to the forefront, rather than to plan Bath Plantation's development in a vacuum, was instrumental in getting public approval and support for this project. "The user's participation in the decision-making is critical to the success of the environment. The attitude of life on earth as precious can only be realized through a heightened sense of self and self-esteem."

EDG's ideal of user participation in the design process is being realized in Salisbury, Connecticut. Recognizing the problems of revitalization, parking, and growth in

Please turn to page 17

A Plea for Design

Charles DuBose, FAIA

The achievement of good design has always been the architect's primary objective and, in fact, his only real reason for being an Architect. It is the force which made him study long, work hard, and dedicate himself to his profession—and it exacts from him an unswerving devotion. Probably this will always be so, but sometimes it is hard to be sure because the very meaning of design these days is often hazy, and now and then its visual aspects are almost entirely lost to view.

Certainly this phenomenon is not universal. Much good design all around us stands sharply in focus. Architectural journals are filled with exciting projects; our professional organizations are awarding well-deserved honors for outstanding design; and most of us who struggle in the arena of architecture do so with good intentions and righteous vigor.

Even so, our land teems with mediocrity, our cities are mostly a shame, and a few years ago the American Institute of Architects became so concerned that it actually declared a "War on Ugliness." It still sends out militant patrols to carry on this holy cause, but victory is not even remotely in sight. In view of all this, it is evident that something is terribly wrong and that, unless means can be found to set it right, we and our physical environment are bound to suffer.

Architecture is a primary tool for shaping the environment. We encounter architecture every day, and its design, both in functional and visual impression, has a repetitive, cumulative effect. If the effect is good, it may be the daily vitamin that stimulates us to higher things. If bad, it may dim our sight and dull our wits like a slow poison. Ever since man started putting

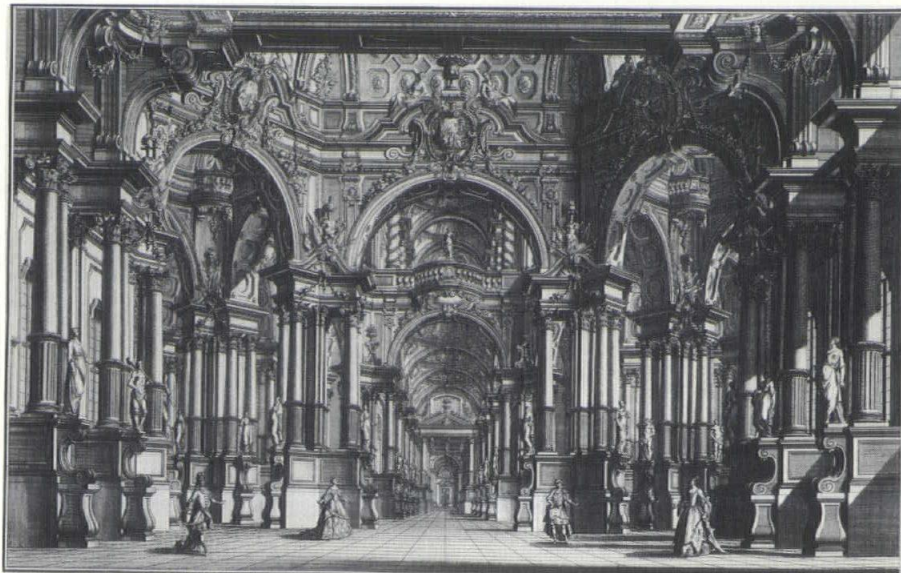
sticks together for shelter, he has tried to do it with some sense of form and fitness, and this "design" made his little structures into the "architecture" that became the basic and most durable of the arts. Architecture reflects the culture of its time so accurately that much of our heritage has come to us through the rubble of the civilizations from which we have descended.

When Vitruvius said that architecture must have convenience, durability and delight, he coined a classic phrase that is as true today as it was then. Since his time, the changes in cultures, technologies, customs, and motives have altered vastly the geometry of good design, but its underlying philosophy remains. Vitruvius might have added that "the more things change, the more they are the same." The architect designing a ceremonial tomb in the Nile Valley five thousand years ago was challenged to achieve his aim of artistic fulfillment by many of the same demons that beset the architect in today's technological turmoil.

Each ensuing civilization has produced men whose talents and accomplishments reflect honor upon their era. The Greeks took elements of design from nature and fashioned them in stone with unsurpassed artistic sophistication, and the Romans developed systems of engineering and proportion to build structures that were marvels of function and beauty. When western civilization degenerated to a state of torpor for nearly five hundred years, there arose from the ruins the great Romanesque and Gothic structures which, perhaps more than anything ever built on earth, express man's soaring aspirations. The counter-poised structure of the Gothic cathedral is still astonishing, and the soaring proportions and awesome fervor achieved by medieval man are inspiration and spiritual nourishment even now. Architectural design from the dark ages still helps to illuminate the world.

Even in more modern times, the artistic and intellectual upheavals of the Renaissance would be less vividly known to us had it not been for the brilliance of the architects

Giuseppe Galli Bibiena design, circa 1740.

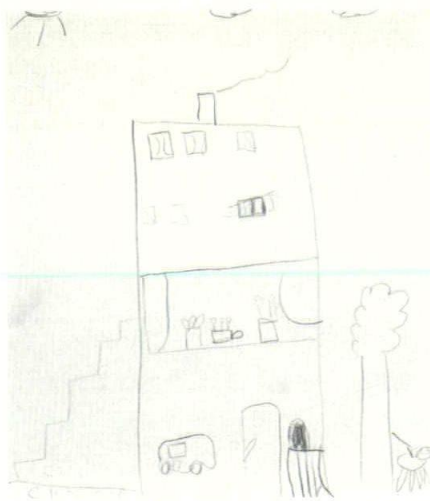


who built its image in stone. When the Renaissance overflowed Italy to impose this image on the lands around it, much of the design of Europe's present-day cities came into being. Paris became the cultural center of the world and, to teach its refinements of architectural design, it created the École Nationale des Beaux Arts. This institution later degenerated into anachronistic impotence but, at the peak of its power, it established systems of order and quality which were admired and copied around the world.

As the twentieth century began to disclose its new inventions and its new artistic and cultural criteria, architectural design took on new meaning. Form began to follow function. Less began to be more, the Beaux Arts gave way to the Bauhaus, and a new system of architectural thought grew from the genius of such men as Wright and Gropius and Le Corbusier. The world was in a turmoil of political strife which architecture accurately reflected in the dissonance of its expression.

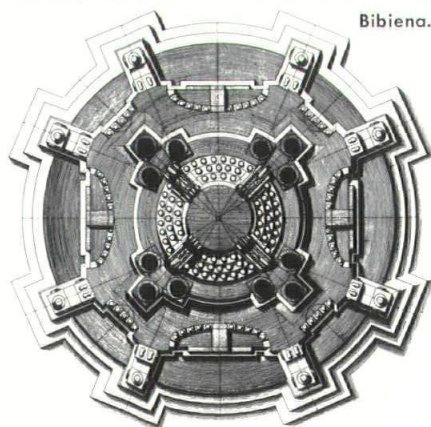
That dissonance can still be heard. We are overwhelmed by technology, growth and speed, and our confusion is all too accurately reflected in our creative efforts. In music, in art, and in architecture there is a wealth of talent, but its energies are often dissipated in erratic search for new solutions. The resulting frustration so divides and fragments our concepts that it is difficult to tell which parts are good and which are bad. We are not sure of our direction, and the standards which might guide us are constantly shifting position.

In much of our professional thought, we are permitting the term design to mean the solution of an equation whose components are largely statistical. Elements of humanistic and visual concern thus tend to be overlooked, and we are drawn to the idea that good design can be achieved only at the cost of shocking sacrifice of more urgent essentials. So design, in its full meaning, becomes a symbol of



decadence in our society and is a word to be used only with apology or explanation. We are spawning a cult of the ordinary and even the ugly on the grounds that that is the way it is. That is not really the way it is, unless we make it so by our lack of vision and creative energy.

We try to explain our shortcomings on the grounds that we live in an era of confusion and are facing problems not imagined by earlier generations. But all great eras have had their times of change and their own forms of confusion. Moral, social, and economic inequities have ever presented issues which demanded resolution; new technical propositions have always tested the designer's ingenuity; and in numberless ways men have faced problems not previously encountered. Repeatedly, architects have managed to triumph over their difficulties to produce works of significant design, and they have done so by means of ability and determination. Though today's specific problems are different from yesterday's and systems of transportation, communication, structure,



Bibiena.

wires, and pipes are more complex, our capacity for solving them is more highly developed and the chances for creative success are undiminished.

When Max Urbahn recently took over the presidency of the American Institute of Architects, he offered an architectural credo that included these remarks: "I believe in the power of architecture to uplift the human spirit as it provides for the ordinary activities of daily life, and I believe in the obligation of architects to improve the human condition."

These are principles in which we all should believe for they are incentives towards the design of a better world. Obviously, all buildings should not be monuments, and all architecture should not be everlasting. Nevertheless, design at every scale can be endowed with attributes which enrich the human experience. Every era has struggled to find itself, and each has done so in its own unique way. Certainly, the twentieth century will not do less, for it has the greatest knowledge, the greatest wealth, and the greatest opportunities of all time. The conundrums of technology and economics, of time-schedules, ecological and social ills, government regulations, and contrary views are important components to be resolved within the design process. They give validity and meaning to the solution but need not dictate its quality of expression.

Optimistically, it should be noted that creative architects around the world are doing brilliant work; the American Institute of Architects is pursuing significant new policies; changes are taking place within the profession and the government; new attitudes are abroad in the land and are surging in the rising generation. In the aggregate of these, there is hope for a brave new era of design. □

CHARLES DuBOSE, FAIA, coordinating architect of Hartford's Constitution Plaza and past president of the Connecticut Society of Architects, heads his own Hartford architectural firm. He is an architectural graduate of Georgia School of Technology, University of Pennsylvania, and Fontainebleau School of Fine Arts.

Yale's Paul Mellon Center

Yale University has unveiled its plans for the construction of the Paul Mellon Center for British Art and British Studies and announced that the structure will be a source of tax revenue to New Haven.

The center is designed to provide for educational and cultural programs, and will include commercial shops on its street level. This is the first time a Yale building has been designed to incorporate tax-producing enterprises. The estimated tax revenue for the City of New Haven will be substantially higher than the total taxes on the old commercial structures to be razed, according to Yale's statement.

The four-story building to house the center has been designed by architect Louis I. Kahn. It will be located on the south side of Chapel Street between High and York Streets. Construction is scheduled to start this summer and aimed to permit opening of the facility in the fall of 1974. Mr. Kahn designed the Yale Art Gallery, directly across the street from the proposed Mellon Center, twenty years ago.

The exterior of the new structure will be warmly colored concrete, glass, and matte mill-finished stainless steel. The first floor on High and Chapel Streets will be devoted almost exclusively to commercial shops, and a sunken court, below street level, will have commercial space to house a restaurant.

The cultural and educational activities of the center will be on the upper three floors where famous works of art will be on public display. Libraries, class-

Looking south toward terrace level.

rooms, and offices for the staff and students will be in these sections, also.

The public gallery will be the major activity of the center and the world-renowned Mellon collection will be available to the public and to school groups. The collection, which has been praised as a "national treasure," contains paintings, drawings, and rare books which are expected to draw wide public attention.

"Architect Kahn's plan offers a striking and intellectually stimulating response both to the specific program of the center and to the requirements of the wider university-urban context," said Professor Jules D. Prown, director of the center, art historian, and member of Yale's faculty.

Mr. Kahn, who is regarded by many as one of the world's great living architects, is known as much for his buildings as for his teaching and impact on architectural thought. A former professor of architecture at Yale, when he designed the Yale Art Gallery, his works are represented in many American and Asian cities. A native of Estonia, he grew up in Philadelphia and studied architecture at the University of Pennsylvania where he now holds the Paul Philippe Cret chair in architecture. In 1971, he won the gold medal of the AIA, highest professional honor in U.S. architecture. This spring he will receive the Royal Gold Medal for Architecture of the Royal Institute of British Architecture. □

Environmental

Continued from page 14

the village, a group of merchants, residents, and citizens from surrounding areas formed a corporation to buy land into which the town center could expand. EDG was hired to put together a physical plan and loaned to the Village Improvement Society by the Town Planning and Zoning Commission for four days. It was EDG's responsibility to examine the physical feasibility of organizing building expansion without losing the scale of the small town. Since most residents had a real commitment to do something for and with their community, EDG was able to stimulate the Village Improvement Society to plot the town's development themselves. The presentation material included an architectural model built by the townspeople. The Historical Society, Zoning Commission, private businesses, and others have become involved in the growth of Salisbury and are effecting the needed changes themselves.

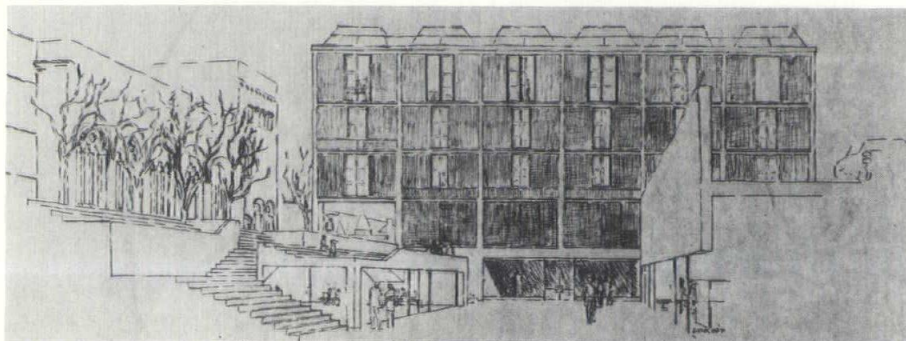
It is one of EDG's principal objectives to build the awareness in small towns that they do have a chance to determine their own destiny, rather than fall prey to outside interests. They can build to suit their own specific needs, even identify and interpret these needs on their own, and only use professionals like EDG as a catalyst for their own formations and for the technical skills they may not be able to provide.

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used by the New Haven Board of Education in a trouble-shooting capacity. An example is the New Haven Helene Grant School roof which was a nightmare to the Board of Education for six years until EDG was brought in to locate and end the problems. They did.

Awareness, communications, and responsibility for the quality of life are the issue of EDG which drafted a project proposal for funding for the Guilford Library Association under the Environmental Educa-

tion Act of 1970. The twelve-month project will involve as many participants as possible from the community through existing organizations and their constituencies in three phases: (1.) The survey and inventory of natural resources, (2.) The identification of threats and problems, and (3.) The development of solutions to specific problems.

This activity and learning process will be directed and coordinated from an existing environmental in-

formation and action center at the town library. The result of the community awareness objective will be the establishment of an Environmental Education Center as a continuing community resource.

Environmental quality is a community responsibility according to EDG. "Everybody can be architects, in terms of each man accepting the responsibility for his mark in his environment and in terms of caring about the impact."

There is no aura of professional mystique about Environmental Design Group. They merely have sincere understanding and concern for human and natural life and a means for effecting it in the ways that they live and the work that they do and the knowledge that they share and communicate. □

LYNN SPARROW, a graduate of the University of Georgia School of Journalism, is a free lance writer currently working in the field of environmental health.

Agreement Reached

The American Institute of Architects, Constructors Specifications Institute, and Production Systems for Architects and Engineers have agreed on the section format for MASTERSPEC, the automated master specification system. This paves the way for AIA and CSI to work together in automated technology and master specification content. □

Yale Curator

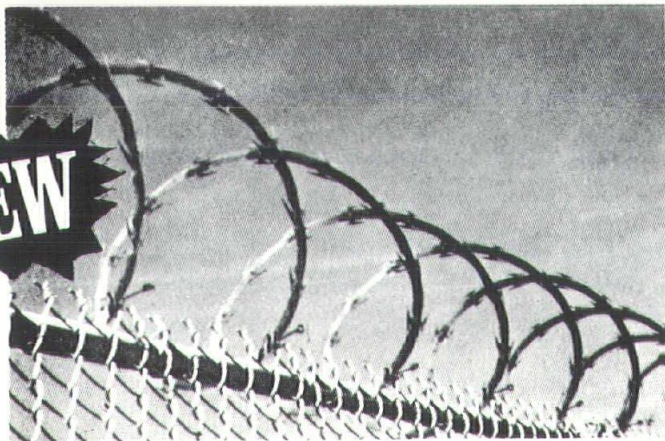
Edmund P. Pillsbury, formerly of the Cleveland Museum of art and an expert on the late Renaissance, has been named curator of European art at the Yale University Art Gallery. □

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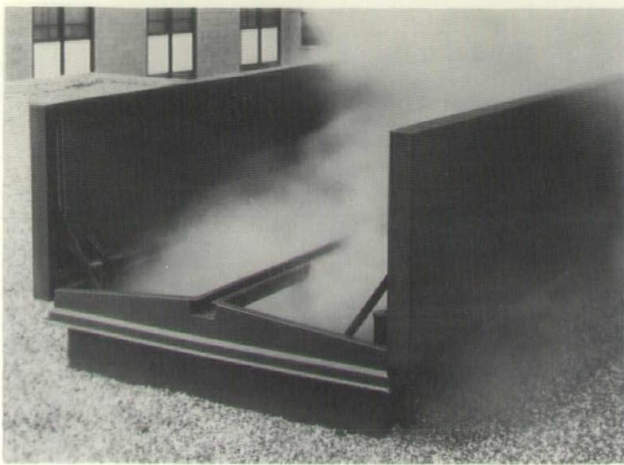
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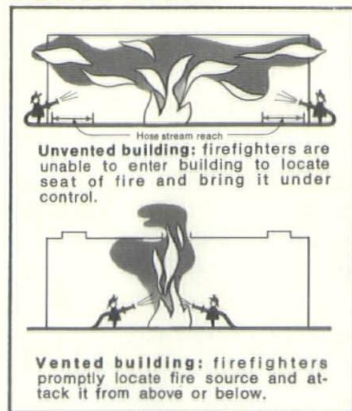


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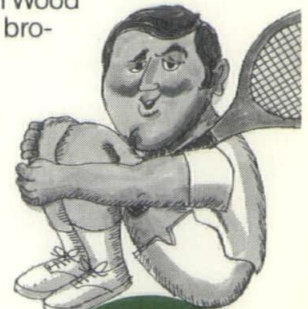
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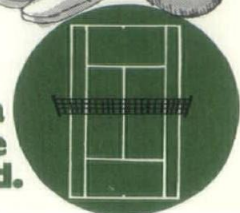
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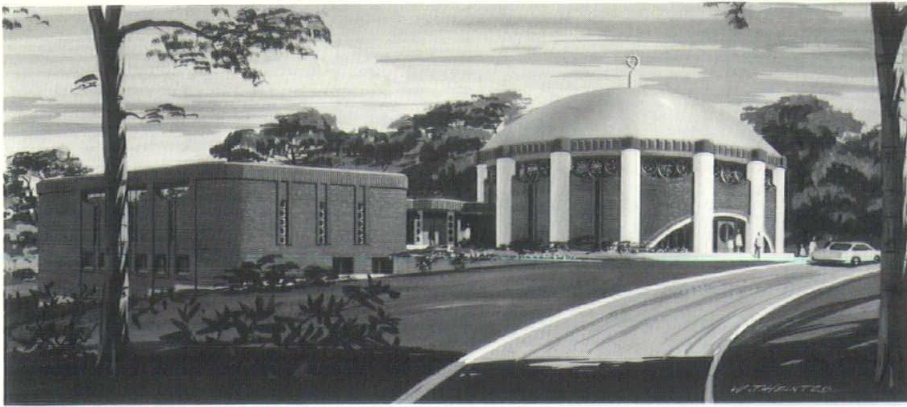
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Greek Church

With completion scheduled later this year, construction is under way for the new Holy Trinity Greek Orthodox Church in Waterbury, designed by the firm of Fairchild/Rallis/Fairchild, Architects, of Hartford.

The new religious complex is on a six-acre site, located in the western part of the city, bounded on one side by Interstate Route 84. The church itself is a domed, circular structure, signifying its Greek heritage. The adjoining two-story administration wing connects the church with a social hall and classroom building, also of two stories.

William H. Rallis, AIA, is partner-in-charge and Gordon Hyde project manager for the church, which is being built by Waterbury Construction Company, Inc. □

Medal Winner

Kevin Roche, John Dinkeloo and Associates, Hamden architects, were among five architectural firms cited for collaboration in creating the "remarkably unified new campus" for the Rochester Institute of Technology. With a landscape architect, artists, and engineers, the group won the 1972 Collaborative Achievement in Architecture Medal from the American Institute of Architects.

Other architectural firms participating are Anderson, Bechwith and Haible; Edward Larabee Barnes; Hugh Stubbins and Associates; and Harry Weese and Associates. □

Engineering Firm

Dubin - Mindell - Bloome Associates, consulting engineers of West Hartford and New York City, has been reorganized as a professional corporation. The three principals, Fred S. Dubin, Harold L. Mindell, and Selwyn Bloome, will continue as a partnership in states banning corporate practice. □

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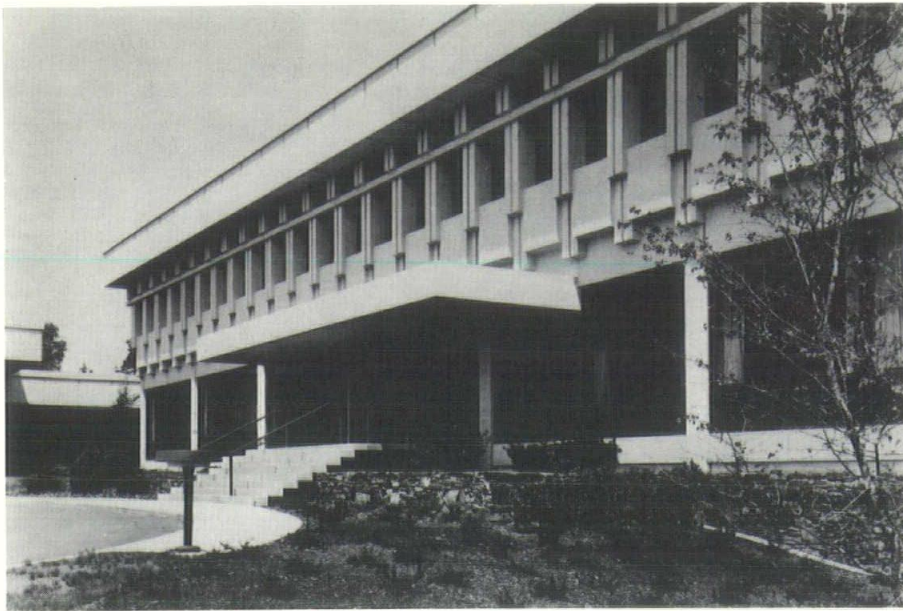
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Connecticut Building Congress has announced a college scholarship program for Connecticut students interested in studying subjects related to the construction industry. "There will be one thousand dollars available yearly in scholarship aid based on need and potential."

Application forms were sent to all public and private secondary schools in the state. Students interested in applying for scholarship funds were given a March 15 deadline.

A committee of educators, building industry representatives, and community leaders will select the award recipient. Members of the scholarship awards committee are Frank G. Chadwick, president, The First New Haven National Bank; Herbert L. Emanuelson, attorney, Emanuelson & Wynne, New Haven; Allen Hubbard, engineer, Hubbard, Lawless & Osborne Associates, Inc., New Haven; Augustus G. Kellogg, architect, Environmental Design Group, Inc., New Haven; Henry A. Pfisterer, engineer, Pfisterer, Tor & Associates, New Haven; David Wyllie, Jr., former superintendent of schools, Hamden; Robert E. Baker, developer, Woodbury; Gerald A. Foster, psychologist, C. N. Flagg & Co., Inc., Meriden; Ogden Miller, former headmaster of The Gunnery School in Washington, Hamden; Edward S. Noble, general contractor, W. G. Megin, Inc., Naugatuck; and John E. Plantinga, engineer, Meyer, Strong and Jones, New York City.

Full information is available from Connecticut Building Congress, 2377 Whitney Avenue, Hamden 06518. □

Firesafe Design

Two three-day seminars for architects on designing for fire safety and hazard control will be conducted April 18-20 and October 17-19 in West Glocester, Rhode Island. Further information may be obtained from C. J. Schroeder, Factory Mutual System, 1151 Boston-Providence Turnpike, Norwood, Massachusetts 02063. □



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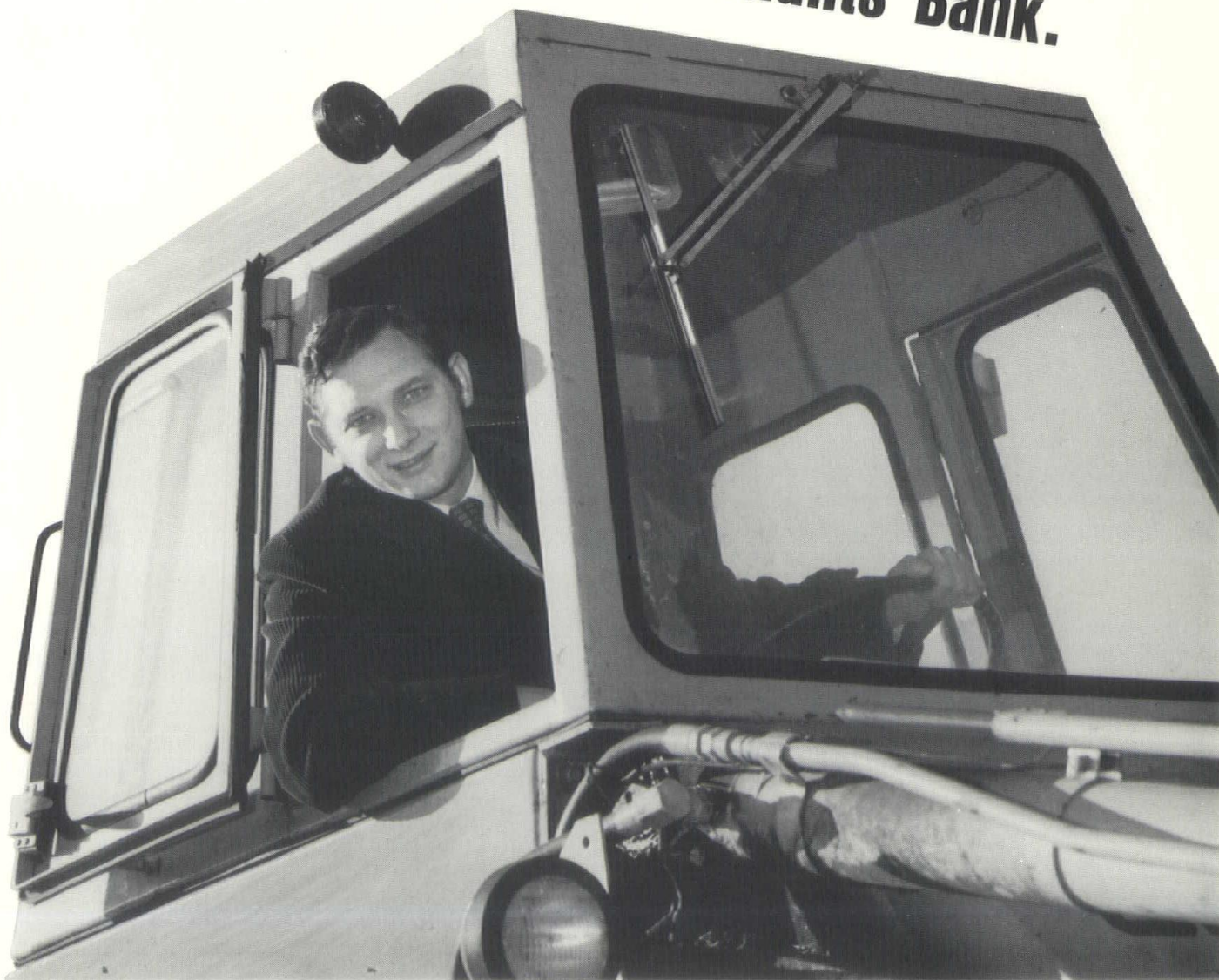
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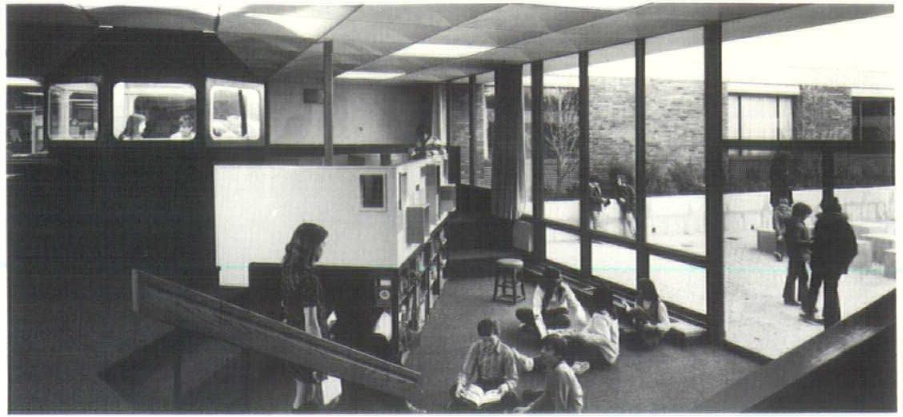
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School Award

Fletcher-Thompson, Inc., Bridgeport architectural firm, received a special award for its design of Highland Elementary School in Cheshire. The citation from the American Association of School Administrators stated the school is a "well-planned elementary school with careful consideration of traffic patterns both within and without. Indoor-outdoor relationships are excellent . . . activity courts (are) provided for each classroom . . . (there are) conveniently located,



year-round community use areas."

Several unique design characteristics include grouped classroom clusters for developing age groups, each with direct access to an outdoor activity area. Classrooms for children with learning disabilities are in the central section of the school where these youngsters learn and work in proximity to their peers and achieve a sense of community and identification, according to Frank George of Fletcher-Thompson, who supervised the architectural work.

Chester Crowley, principal of the

school, said: "I feel the school does fulfill the needs of the children. It absorbs the children and they absorb it. The enrollment is more than 1,100, yet there is still a feeling of spaciousness." Mr. Crowley noted that the school plays its part in community life with some facilities being used six nights a week for both school and community functions.

The Highland School was among thirty-five selected for special citations by the AASA jury from some four hundred school designs submitted for consideration. □

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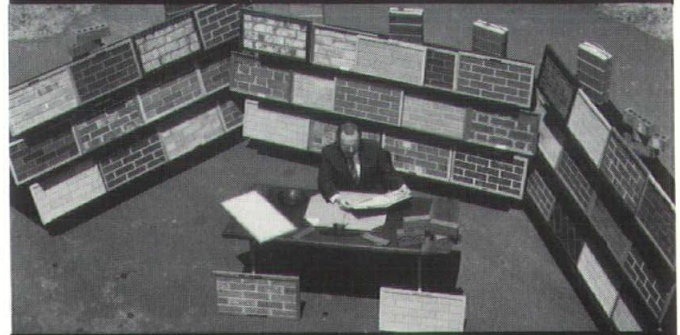


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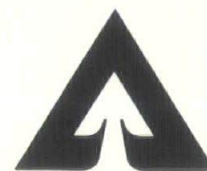
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Symposium

The performance concept of buildings will be the subject of a symposium by the American Society for Testing and Materials in Philadelphia, May 2-5. The meeting is sponsored by the Reunion Internationale des Laboratoires D'Essais et de Recherches Sur les Materiaux et les Constructions (International Union of Testing and Research Laboratories for Materials and Structures), American Society for Testing and Materials, and the Conceil Internationale du Batiment Pour le Recherche L'Etude et la Documentation (International Council for Building Research Studies and Documentation). Information is available from Miss Joan McFadden, ASTM, 1916 Race Street, Philadelphia, Pa. 19103. □

Economic Planning

Value for Money by Michael J. Frost is a study on techniques of "cost benefit analysis" aimed to aid planners take social considerations into account in economic decisions. Published by Cahners Books, Boston, the 248-page volume is meant for planners of large scale projects, industrial managers, government officials, consultants, teachers, and students. □

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Job Wanted

David Jones, an inmate of one of Connecticut's correctional institutions, applied to Allan J. Dehar of New Haven's Environmental Design Group for employment. While no job happened to be available, Mr. Dehar responded and received the following reply:

"I want to thank you for your courteous reply to my letter. I realize that the real estate index is sufficiently depressed that things are not likely to be booming at your office. It is not in the least surprising that you have no available employment.

"One of the really depressing things about being locked up is the feeling that you are something of a forgotten person. Yours was the only response I received to eleven similar inquiries . . . I really didn't expect anyone to be leaping at the chance to hire anyone, let alone a 'convict' in these times. I was impressed . . . by (your) concern for the situation of one most people ignore.

" . . . the facilities available for contacting prospective employers or for hearing of potential openings are severely limited . . . I should mention that there aren't many jobs that I would consider beneath me. It is apparent that work-release and possibly even parole will be contingent upon my security employment. . . ." □

CSI Convention

The Construction Specification Institute's 1972 convention will be held June 19-21 at the Minneapolis Auditorium and Convention Hall and the Radisson Hotel. □

Davenport Architect

Cesar Pelli, an Argentinian who has achieved international fame, will hold the Charlotte Shepherd Davenport Professorship in Architecture at Yale this winter and spring. He is architectural design director for Gruen Associates of Los Angeles. □

Naval Awards

The U.S. Naval Facilities Engineering Command (NAVFAC) in collaboration with the American Institute of Architects will present awards for completed architectural projects designed for the Navy or other government agencies whose construction was administered by NAVFAC. Construction must have been completed within the previous five years. Details are available from Commanding Officer, Northern Division, NAVFAC, Philadelphia, Pennsylvania 19112. Closing date is April 28. □



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