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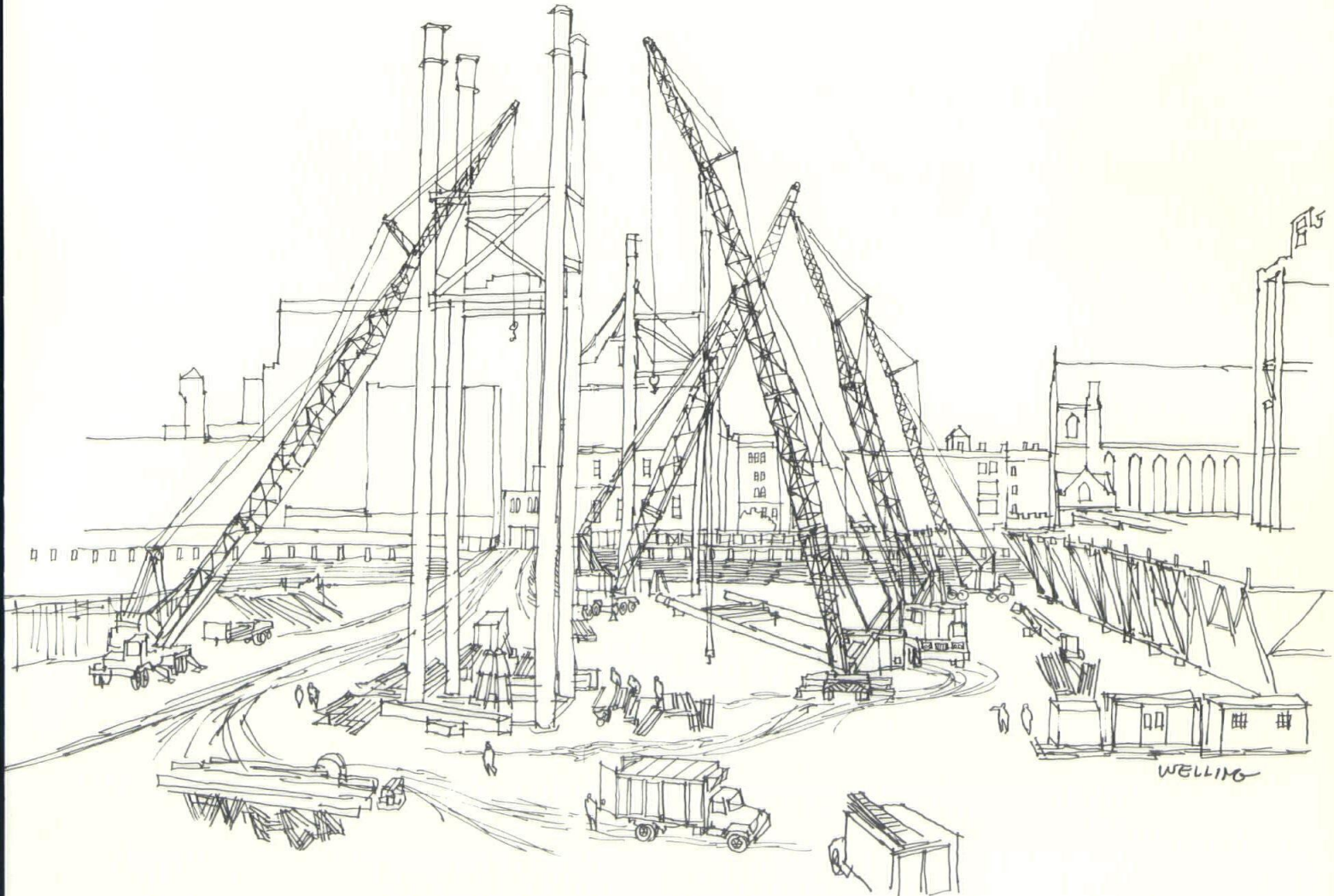
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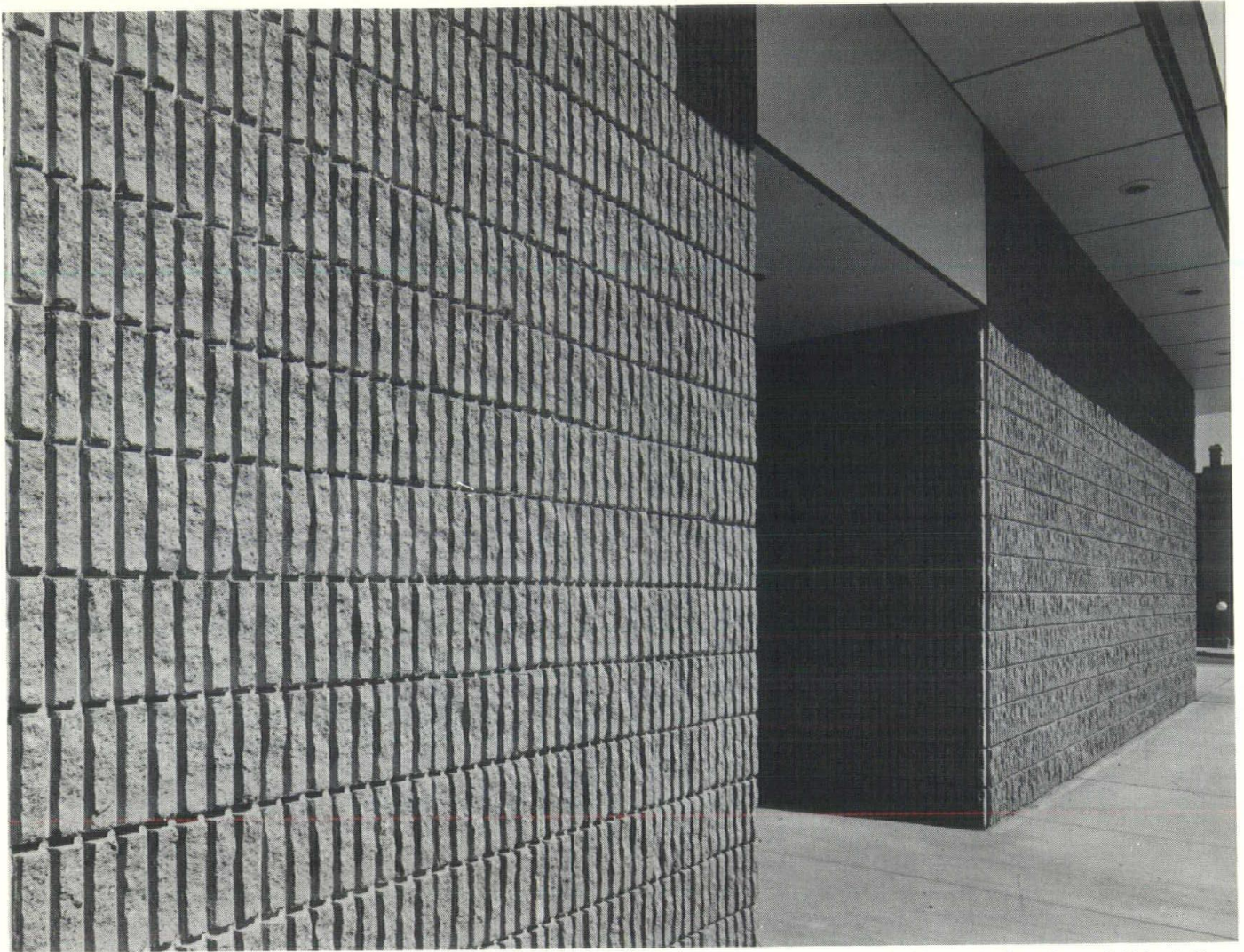
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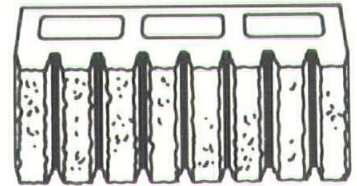
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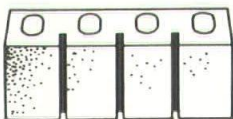
Center Mall Theater, Bristol, Conn. — Architect: Andrew Rossetti, Bristol, Conn.

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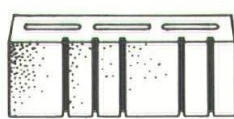


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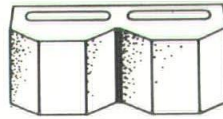
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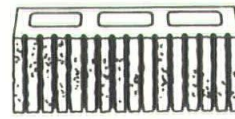
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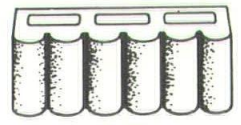
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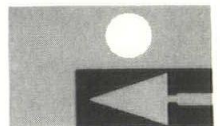
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FRONT COVER: Erecting one of the four supporting towers of the arena roof at Hartford's new Civic Center as depicted by Dick Welling's skilled pen. Harry J. Danos Associates, Architects, Hartford, commissioned Mr. Welling to illustrate construction progress.

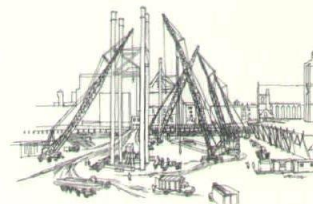


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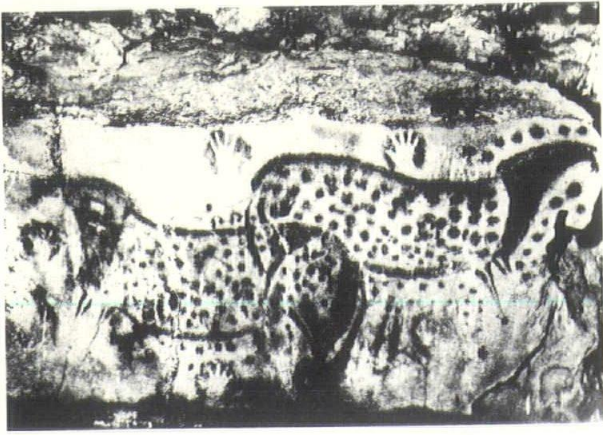
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Peche-Merle, France, circa 15,000 B.C.

From Lascaux To Las Vegas, With Mixed Feelings

Robert H. Mutrux, AIA

Early this summer, my wife and I had the extreme good fortune to visit some of those caves in the Dordogne region of France where man has left the earliest-known traces of his preoccupations with art.

We marveled at the superb paintings and rock engravings which, 170-odd centuries ago, were superimposed on nature's magnificent architecture. The contemporary quality of line and the freshness of color left us with the impression that those vaulted recesses are still haunted by the colleagues of that gifted artist who left the outline of his hand on the cavern wall. In fact, while we were absorbed in re-recording the history of civilization on our Instamatics, I had the distinct sensation that some of our ancestors, at that very same moment, were jotting down their impressions about us.

This bizarre notion persisted well after we had emerged into the bright June sunlight and, inspired in part by the regional beverage, we began to imagine just what those impressions of us might be.

Even before they discovered our subways, they would undoubtedly view the brand of graffiti which graces our highways and our hill-sides with unmitigated approval. It requires very little sophistication, in fact, to recognize the close association between the representation of a sabre-toothed tiger on a cave wall and the image of a Cougar or a Jaguar or a Thunderbird zeroing

in on you from around the corner. All of them are deadly monsters, in their respective time-zones, to be subdued or worshiped — or both!

As our progenitors approach our cities, would they be attracted to the cadmium yellow plastic of MacDonald's symbolic arches, or to their counterpart in stainless steel Saarinen designed for the banks of the Mississippi? Would they settle for an aerial view of East St. Louis or, with their predilection for things taurine, would they choose the guarantee of a good hamburger with all the trimmings? I can see them watching, with reverential awe, the daily ceremonial procession to the serving counter, followed by the silent ritualistic repast. And I can predict their reactions, incised in stone (in the cavernacular, of course), by some Magdalenian Huxtable or Venturi as they attribute deep religious significance to the occasion. What other explanation could there be, except the one we ourselves dreamed up when we watched those Greeks trundle a hecatomb (100, count 'em, 100) of cattle up the Acropolis for one of those fabulous Hellenic cook-outs?

What would they think as they see us fling ourselves daily into some chill glaring dungeon to perform such esoteric rites as advertising promotion, tax evasion, or spec writing? And how they must pity us as they see us emerge, at day's end, blinking, frustrated, and exhausted, to drink propitiatory liba-

tions while we watch our high priests (the pun is intentional, and you better believe it) like Mick Jagger and Tom Jones as they ward off various and sundry malevolent spirits with their gyrations and incantations!

Imagine their fascination as they examine the infinitely complex mechanisms which are used to produce more infinitely complex mechanisms whose major purpose is to clutter up those cramped rectangles that pass for caves today! And how perplexing it must be to discover that despite all our machines, the best means we have so far devised to depict a friend, an enemy, or a god, or to destroy him, is a simple extension to a man's arm, just as it was in the good old paleolithic days.

The idea can easily get out of
Please turn to page 15

New York, U.S.A., 1972 A.D.



WALLACE BARNES DIVISION

Associated Spring Corporation

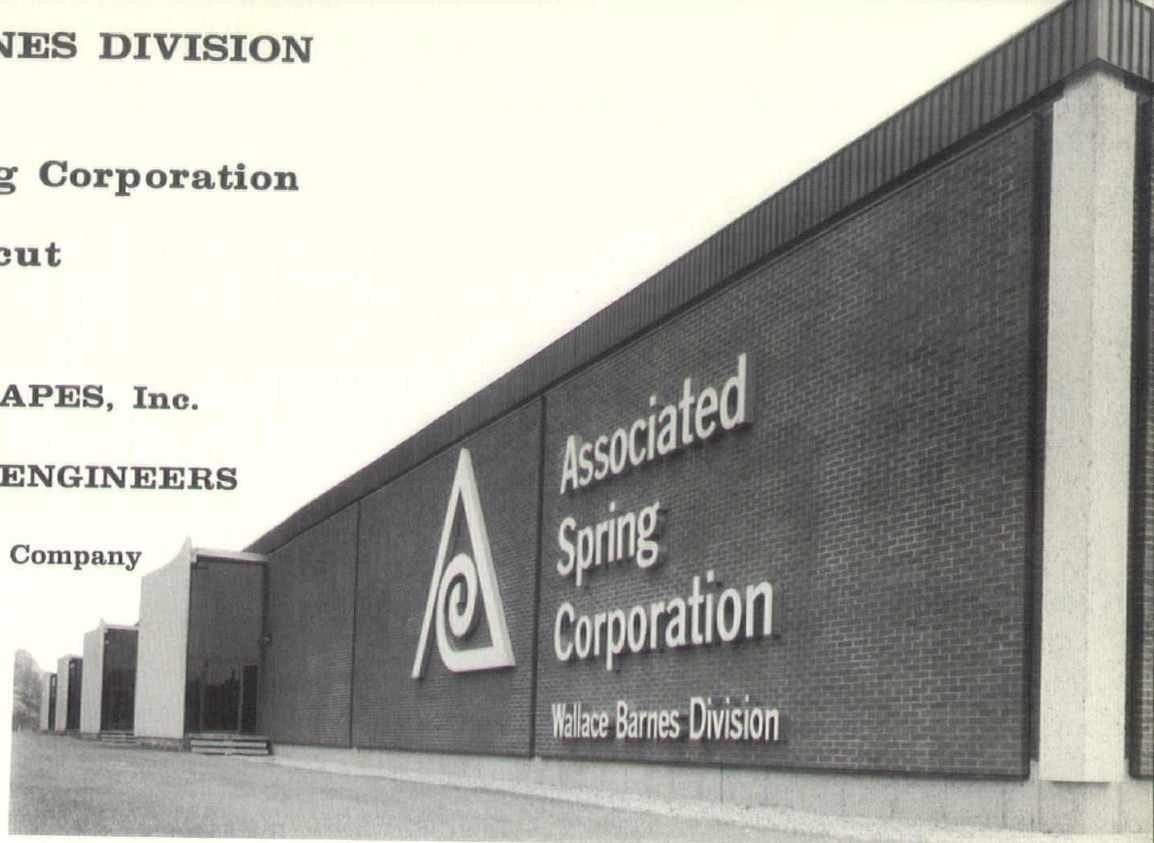
Bristol, Connecticut

WESTCOTT AND MAPES, Inc.

ARCHITECTS AND ENGINEERS

S. Carpenter Construction Company

General Contractor



Design provides natural light with privacy.

Associated Spring Corporation, with headquarters in Bristol, is a multinational company. Its international complex of manufacturing and marketing centers fabricate and distribute custom metal parts and a broad range of products aimed principally at the automotive service markets. The company's oldest manufacturing facilities have been producing metal products for well over a hundred years, and its main distribution operation traces its beginning to 1927 which was the infancy of the automotive aftermarket.

The corporation's Wallace Barnes Division in Bristol has complete springmaking facilities, extensive testing equipment, and is oriented to produce parts in high volume. Its plant, typical of

many older Connecticut manufacturing firms, was a collection of multistory buildings which were suitable when labor was relatively inexpensive and competition less keen. It was not well adapted to the high labor costs, productivity demands, and stiff competition of the 1970's.

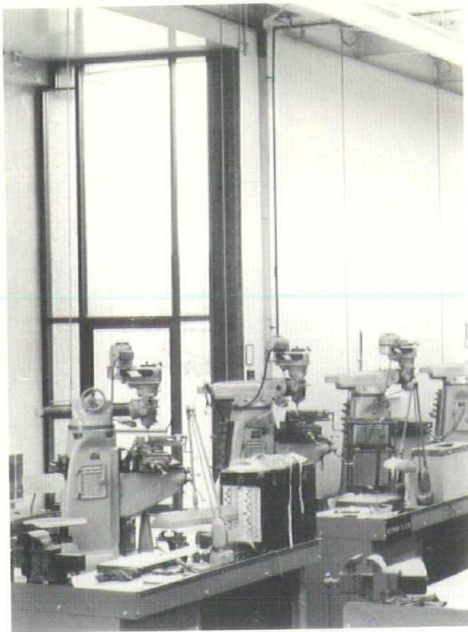
Consequently the decision was made to construct a new plant geared to competitive production. As one of Bristol's largest employers the company's management gave no thought to moving away from an area convenient to its skilled labor force. This left two alternatives to be considered. The

first was to follow the lead of many companies in the state and build outside the city. This idea was rejected because the firm's long identification with downtown Bristol was worth preserving, and it showed the company's confidence in the city which was trying to renew and rebuild itself.

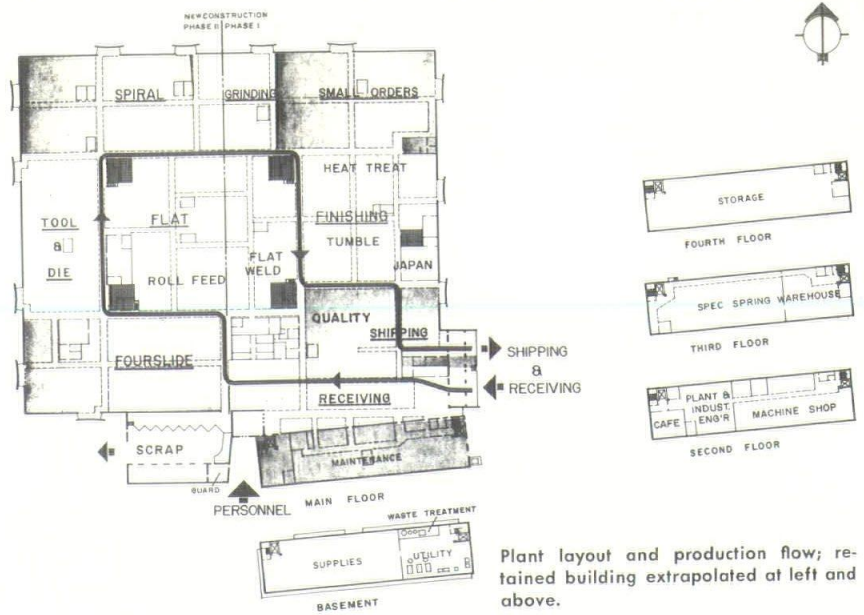
Westcott and Mapes, Inc., architects for the project, was given the challenge of providing a facility which would contribute esthetically as well as economically to Bristol's central business district and provide major advances in both

RIGHT: Parking area is below Main Street level and behind green buffer zone. BELOW: Plant as seen from Bristol's Main Street.





Natural light detail in section of tool department.



Plant layout and production flow; retained building extrapolated at left and above.

public and employee environment. And, of course, provide for maximum operating efficiency. Further, demolition of old structures and construction of the new one had to be accomplished with minimum interference to production.

The company's top management, led by Chairman Carlyle F. Barnes and President Wallace Barnes, in keeping with their stated corporate citizenship objectives, speci-

fied that the new plant be designed as an environmental asset. Truck traffic, employee parking, sound, light, and all factory operations were to be accommodated so as to be compatible with the quality of Bristol's center.

Plant layouts were developed to allow both necessary phasing of construction and internal departmental relationships, and functional location for trucking, parking,

and scrap handling operations. In order to maintain operations during construction of the new plant it was sited with minimal physical interference to existing buildings, and one of these buildings was incorporated into the design scheme.

The original plant and buildings were the result of many years of additions to and modifications of old buildings. The arrangement of departments and machine locations represented compromises due to building restrictions and resulted in an increasingly inefficient receiving, production, storage and shipment flow. This was to be corrected in one massive step.

Machine layout was designed for efficient flow and operation and maximum manpower results. Mechanized material handling and storage facilities were integrated into the general scheme. Sophisticated and environmentally satisfactory means for drainage of process waste and waste treatment, including the handling of oils and spent oil removal, were developed and incorporated in the project plan. The design of production areas included provision for im-



Relative temperatures are maintained in heat treating department by curtain wall.

Foremen's offices are complete units with all-direction visibility.

proved supervision and communication control aimed to increase productivity.

The design plan included such details as adequate ventilation in high temperature areas, accessible and adequate toilet and wash-up facilities local to work stations, and clean work areas supported by new and improved recirculating dust removal and collection systems. Plant grid systems provided wide flexibility in utility supplies of air, gas, water, and power. Uniform lighting was combined with interior color schemes to provide for eye comfort of employees. Aisles in the new plant were made wide to handle material and employee traffic, and were combined with adequate in-process storage convenient to all departments. This system created efficient and same movement within the plant. Summer and winter air conditioning was the final note for employee comfort and convenience.

Basically, the plant was designed for a combination of outstanding working conditions, efficient material, process, and product flow, and functional storage and scrap handling. Then, this was seated in a crisp, well-designed building shell which both housed the manufacturing function and presented an attractive exterior appearance.

The "light bay" exterior of the plant is a favorable design factor which creates a visual relationship



with the outside for employees. At the same time it gives the structure an interesting facade from one of Bristol's main avenues. This is enhanced by landscaping done with taste and restraint.

The plant has 220,000 square feet of usable space, designed in thirty-foot bays with sixteen-foot-high clearance. Parking for 800 cars occupies 280,000 square feet

west, south and east of the building. The firm's corporate offices at the southwest corner of the site were retained and share use of the parking area. Fifteen percent inside and twenty percent outside expandability factors were included in the design to meet future requirements. Total cost of the project was \$5 million.

Westcott and Mapes, Inc., Archi-
Please turn to page 16



ABOVE: Air view before construction. BELOW: Same view after construction.



COORDINATE EDUCATION

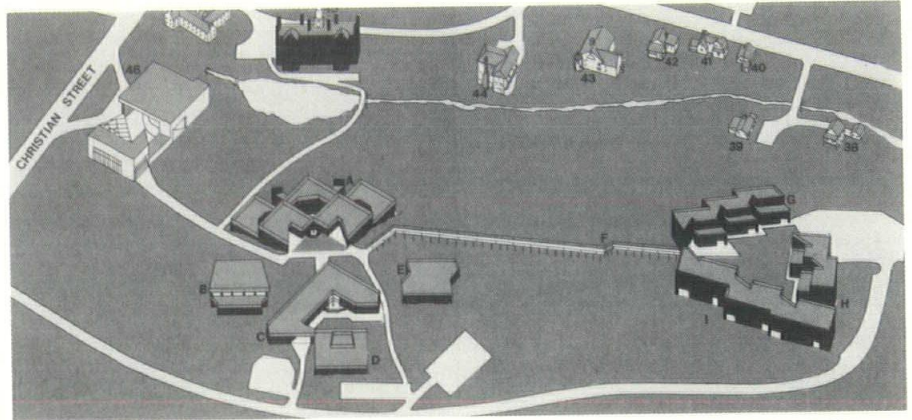
Rosemary Hall Wallingford, Connecticut

JAMES STEWART POLSHEK, ARCHITECT

George B. H. Macomber Company, General Contractor

In 1890, a school for girls was established in Wallingford at Rosemary Farm, the home of Judge William G. Choate. A few years later, Rosemary Hall moved to Greenwich where it became one of the country's first college preparatory schools for girls, with the daring premise that girls deserved some alternative to the traditional finishing school.

The success and growth of Rosemary, over the years, brought with it the familiar problems of facilities, space, and academic capabilities and, eventually, brought the school back to Wallingford. In 1968, the trustees of Rosemary and The Choate School announced the affiliation of the two institutions in a program of coordinate education, with Rosemary to retain its own identity,



Campus is closely related to Mellon Arts Center (upper left) and other Choate activities.

board of trustees, and administration. Three years later, in September 1971, Rosemary Hall moved into a new six-million-dollar campus on the site of the original Rosemary Farm.

The 3-year period was none too long for designing and constructing

a new school to provide facilities for some 200 boarding and 30 day students. Architect James Stewart Polshek, AIA, was selected to design the project and began with intensive study of the old school in Greenwich, in order to capture and transfer some of the character and quality of Rosemary. This was followed by days of study of possible sites around the existing Choate complex in Wallingford.

The result gave Rosemary almost a private campus — in relation to Choate, yet only 5 to 7 minutes' walking distance away — on a steep and wooded site. The new Paul Mellon Arts Center (*Connecticut Architect, July-August 1972*) serves both as a gateway to the arts for all students and the transition between the two campuses.

The new Rosemary campus has two groups of structures: a dormitory complex of three buildings in a triangular arrangement and the academic complex of four buildings with asymmetrical lines but formal arrangement. A five-hundred-foot

Rosemary Hall from classrooms to administration building.



long pedestrian bridge spans several small gullies to connect both complexes. The "academic complex" consists of gymnasium, administration, dining, and library buildings, in addition to the classroom building. In both groups, the buildings are sited to take best advantage of the wooded grounds.

The dormitories are brick clad buildings, while the academic group has brick infill in exposed concrete parapets and columns. Structurally, the former use metal forms for columns and flat slab beams, and the latter has sonotube columns with flat slabs. Extensive graphic designs contribute to the interior finish of most buildings.

In addition to the usual athletic areas, site work includes a new roadway with necessary parking facilities and numerous step-ramps because of varied grade elevations. With retention of most of the original trees on the site, the additional landscaping already gives the campus a settled-in appearance. Clarke & Rapuano, Inc., New York City, were the landscape architects.

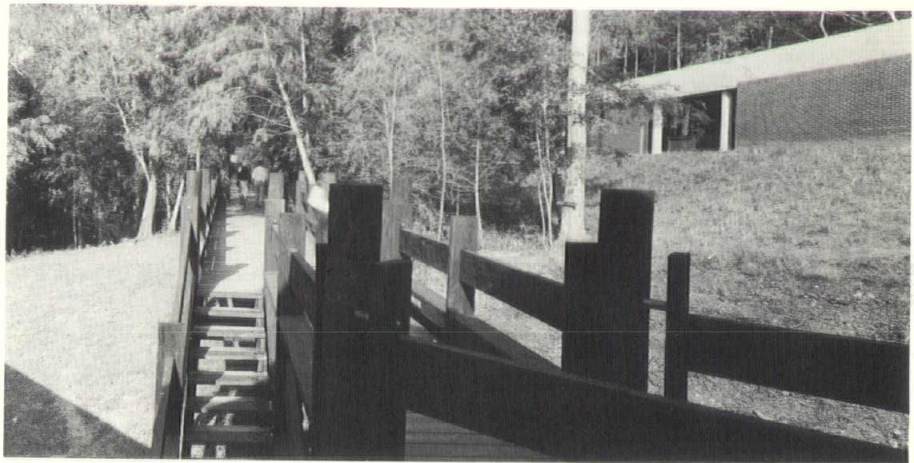
Each department of study in the classroom building occupies its own wing which contains laboratories, conference rooms, and classrooms. With the 30,000-volume Andrew Mellon Library at Choate, the Rosemary Library is an 8,000-10,000-volume satellite which includes a comprehensive collection of music and art history.

The three-story dormitories accommodate 200 students on the upper two floors. The ground floors are given over to faculty apartments and a series of common

rooms for social activities.

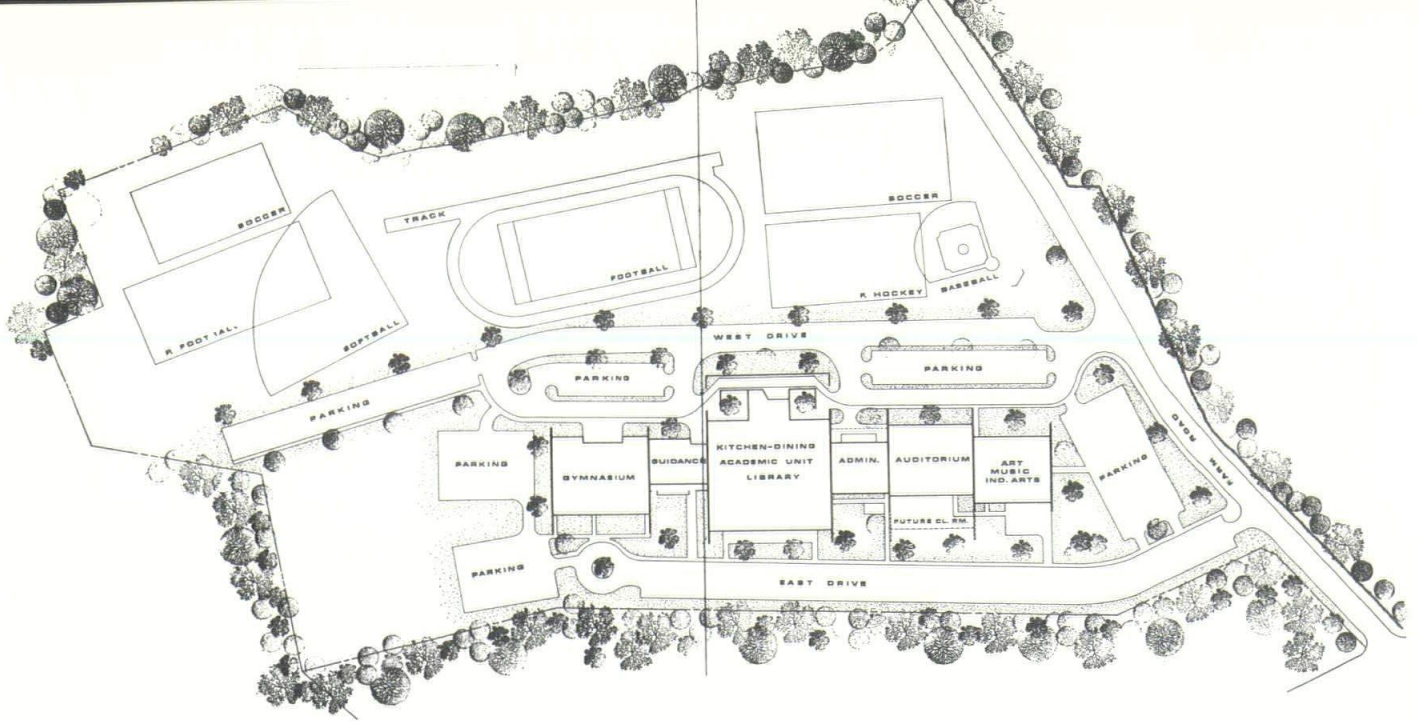
Structural consultants on Rosemary Hall were Pfisterer, Tor & Associates of New Haven and New

Please turn to page 17



TOP RIGHT: Dormitories are crisply related. CENTER: Portion of connecting rustic bridge. BELOW LEFT: Study and conversation corner. RIGHT: Cafeteria facility.





LAPHAM CAMPUS

New Canaan High School

New Canaan, Connecticut

PARTNERSHIP OF LYONS-MATHER-LECHNER, ARCHITECTS

George L. Hickey Company, General Contractor

Only too often, the architect works with the builder and owner on handling the "punch" list, takes care of any necessary de-bugging, and then moves on to a new job — never again hearing about the completed project. The Lapham campus of New Canaan High School represents a pleasant exception to the ordinary for Thomas J. Lyons, AIA, partner in charge, and

his associate, Harry M. Buckingham, AIA, project architect, of the Partnership of Lyons-Mather-Lechner, Bridgeport architectural firm.

Writing in July 1972, Alan Haas, principal of New Canaan High School said: "Now that we have completed our first year in our new school on the Lapham campus, there is time to reflect . . . Of the many highlights of the past year,

one of the most notable was the entirely satisfactory performance of the building . . . It has received praise and warm reception from many people, near and far. Most important, however, is its functionality for use as a teaching and learning environment. There is no doubt that it is superior in this regard."

And some might well consider Mr. Haas closing statement the ultimate accolade for a large urban high school: "The students have manifested their satisfaction with the building by taking amazingly good care of it during the entire year!"

Of prime importance in the planning of the New Canaan High School was the requirement of a large library resource center which would provide seating space and carrels for four hundred students at one time. Space required

Main entrance.





West elevation presents interesting geometric facade.

was twelve thousand square feet and would contain seventy thousand different media items. Ancillary facilities adjacent to this area are conference rooms, librarians' offices, workrooms, typing rooms, AV workshop and TV studio. A complete closed circuit television

system was provided throughout the school and to many carrels in the library. Classrooms located adjacent to the library resource center would eventually provide for the future expansion of this valuable information center. Students and teachers meet for conferences

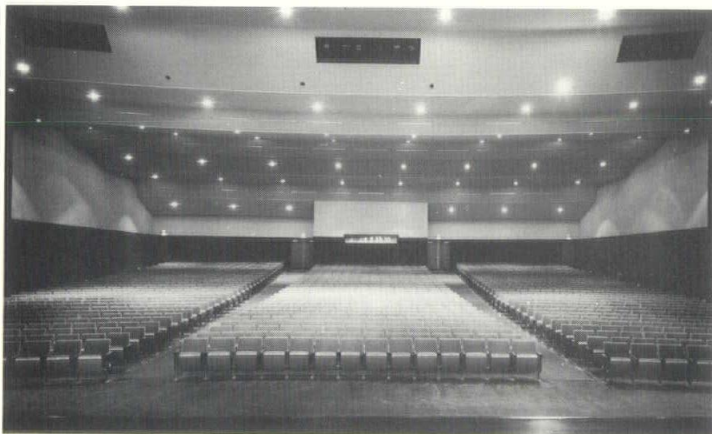
here. All student study, research, and reporting are carried on in this library resource center.

Because of the community dedication to the advancement of scientific technology, the upper floor was completely devoted to a Science — Planetarium — Math complex. Thirteen laboratories were completely equipped, with four separate research classrooms for small group instruction. A complete math lab was also included in the program. The planetarium, with thirty-foot dome, is available for community use.

The student dining rooms are used to serve six hundred persons in three shifts. One dining room is utilized as a student common area throughout the day when not in use for dining.

The Unified Arts Program required a 1,200 seat auditorium for a very active theatrical group in the school and community. Two revolving turntables were installed on the stage, and a small theatre in the round was also provided. Fine art studios, music, industrial arts labs, and homemaking educational facilities form this complex, with interrelating and pulsating exchanges between each department. An art gallery, much in demand, is provided in the main entrance lobby area adjacent to the auditorium.

The physical education program required substantial facilities. The main gymnasium is divisible into



LEFT: Twelve hundred seat auditorium for school and community functions. BELOW: Library resource center has a capacity of four hundred people.





ABOVE: One of two student dining rooms. RIGHT: Earth sciences laboratory. BELOW: Planetarium is one of thirteen laboratory facilities.



four small gymnasiums and seats 2,400 spectators at one time.

The seven, large, reinforced concrete shear walls, each two feet thick, serve as load bearing walls, retaining walls, and fire walls between units. Structural steel columns and beams were used throughout with composite reinforced concrete floor slabs and concrete slabs on grade predominating. Roof areas are poured gypsum with one inch insulation, twenty year bonded built-up roof with white marble chip aggregate. Spray-on asbestos fiber was applied on all steel beams so that the structure is essentially fire proof.

The building has only two main facades which are oriented east and west. The exterior skin on these facades is brick with concrete block backup. Windows are aluminum sliding with bronze finish, doors and frames are hollow metal with baked enamel finish, and glazing is bronze-tinted glass. Interior partitions are concrete block with epoxy paint finish or steel stud with gypsum board/fiberboard in two layers with vinyl covering for tacking surface in most teaching areas. Ceramic tile walls and floors are provided in all toilet and shower rooms. Ceilings are acoustical tile throughout except in stair towers, toilet rooms, locker rooms and entrance vestibules where cement plaster is used.

All interior doors and millwork are red oak in natural finish. Floors are vinyl asbestos tile in most areas, terrazzo in dining rooms, quarry tile in kitchen-serving area, and wood in gymnasium. Carpet is provided in the library resource center, planetarium, administra-



tion, guidance, language labs, and business education rooms for better acoustical control. The main corridor, lobbies, and stair towers have flagstone floors. Clerestory windows are placed in partitions between classrooms and corridors.

Folding partitions are utilized only in five places: between two classrooms for team teaching; in the main gymnasium subdividing it into four smaller gymnasiums each fifty feet by eighty feet; and in two exercise rooms, subdivided into four spaces each forty feet by forty feet.

Heating is by steam converted to hot water for fintube convectors on exterior walls and for interior duct-work air heating elements. All interior classrooms are air conditioned and heated through air-handling light fixture frames. Return air is also through these frames or by fixed grilles into a corridor plenum. Thermostatically balanced temperature is maintained by electric reheat units located within the individual classroom supply ducts. The main chiller unit and cooling tower is located in the boiler room area, with three steam boilers.

The site is beautiful with plenty of trees surrounding the property. The drop-off to the east was sufficient to allow entry to the first floor on the east and to the second floor on the west side of the building. Level former pastures were available for athletic fields with a minimum of change in contours.

The New York firm of Seelye, Stevenson, Value & Knecht were structural consultants on the High School project, and Tanguay Associates of Hamden was responsible for mechanical matters. The principal subcontractors were Peter Santella Company, New Canaan for the electrical work and the Joseph Day Company Milford, for heating, ventilating, and air conditioning. □

THE PARTNERSHIP OF LYONS-MATHER-LECHNER dates from 1939 when Thomas J. Lyons and Austin W. Mather, both graduates of the Pratt Institute, formed their partnership. George J. Lechner, Munich Institute of Technology, joined them as a principal in 1969. In addition to Harry M. Buckingham (Cornell), other associates in the firm include Arnold R. Gustavson (Syracuse), George C. Holm (Yale), Morton Kass (Yale), Alfred H. Lange (University of Illinois), and Robert B. Verelly (University of Bridgeport). The firm's projects include many award winners, particularly in educational facilities.


Lascaux

Continued from page 6

proportion. And yet there is no scientific proof that, through some arcane form of reincarnation of which we are not yet aware, every person who was ever born is not at this moment checking us out. Indeed, there are men right now, in togas and without, who once rubbed elbows with their 254,999 fellows in the Circus Maximus in Rome, and who are eyeing with obvious disdain our own paltry little stadia with their mere 80 to 100,000 capacity. However, their evaluation is likely to be tempered with approval as they see us make human effigies of Lions and Saints and Bears and Eagles and Falcons and even Dolphins and worship the Hell out of them.

Most haunting, however, is that gloomy figure in medieval garb who appears and reappears and who, because he wears gloves, might be a maitre d'oeuvre. Undoubtedly he was present when the heights of man's idealism — and his egoism — reached 120 feet at Chartres Cathedral and 124'-4" at Rheims and 140 feet at Amiens and 157'-6" at Beauvais — where the arches suddenly collapsed. He is continually looking at the sundial strapped to his wrist and taking notes that look like "Woolworth Building — 792 feet, Empire State, 1250 feet, World Trade Center, 1350 feet, Sears Building, 1450 feet", while he mutters to himself and shakes his head. Obviously waiting for one of history's well-known instant replays.

In any case, the more you think about it, the less doubt there is that while we are looking at history, history is looking at us. And maybe the artist who drew his hand on the wall of the cave is trying to say STOP!



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Paper Available

"The Transition to Systems Architecture" by Joseph F. Pierz, AIA, of M. N. Crabtree Associates, Inc., Architects, Hartford, has been accepted for distribution by the National Technical Information Service (NTIS).

The paper outlines a two-year corporate effort directed at creating a flexible technique for the effective interface of all "software" services and "hardware" components within one total building system. It highlights changes taking place within the construction industry, such as interdisciplinary team coordination, subsystem production and procurement, and national systems licensing programs, which may affect significantly the future methods of design and building. Problems noted during actual day-by-day experience are presented with suggestions for alternate solutions.

Mr. Pierz' paper was presented earlier at a conference of the Environmental Design Research Association. Copies are available from NTIS, Springfield, Virginia 22151, at three dollars a copy. □

New Publication

Peter Blake, former editor of *Architectural Forum*, has joined Information Publishing Company to develop the first international English - language architectural publication due to be introduced in January 1973.

Mr. Blake is a partner in the New York architectural firm of Blake & Blake and is president of the Architectural League of New York. □

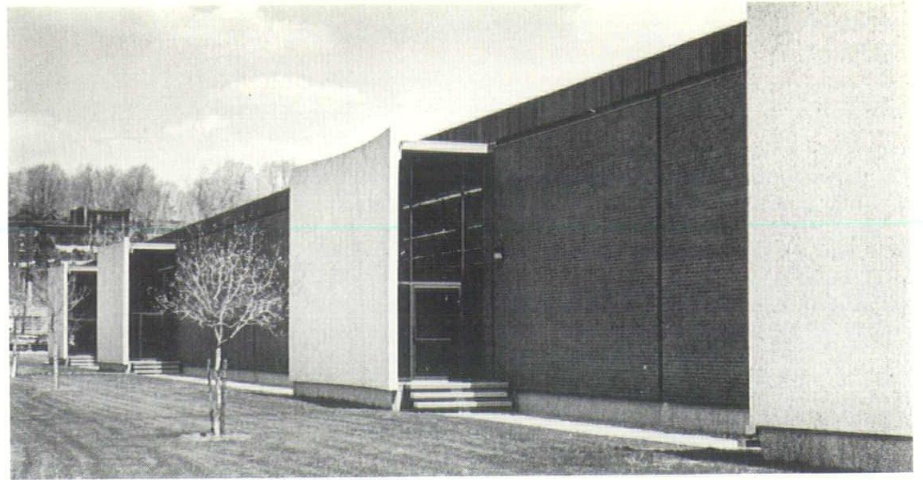
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Continued from page 9



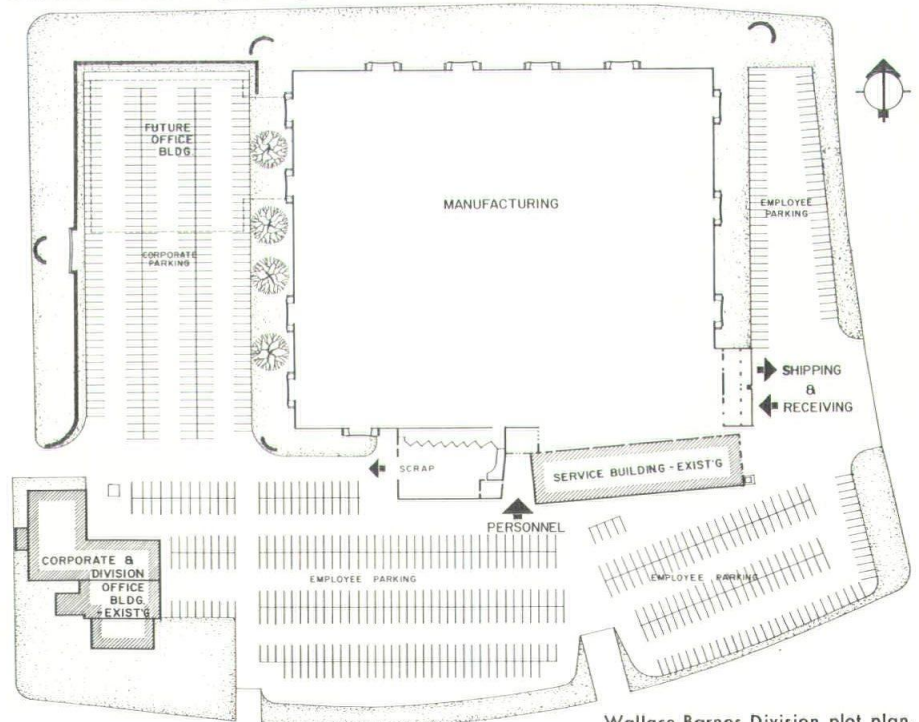
Light wells are psychological and esthetic advance over solid wall design.

Architects and Engineers, performed all the planning, layout and design work, and worked with the Bristol Redevelopment Agency on local factors. Water pollution control systems were designed by Lancy Laboratories, Inc. to treat tumbling and plating residues in waste water. An additional pollution control factor involved the use of filters in exhaust hoods over electric salt bath furnaces to trap, cool, and crystallize salts for dry removal.

As the City of Bristol continues through the dislocations and hopes of redevelopment, the Wallace Barnes Division plant provides a

central downtown pivot around which the community can grow in industrial strength. The plant is an environmental asset, as well as a major provider of jobs, in this Connecticut city which industry created and which industry supports. Because it was designed for maximum productivity and tastefully housed and sited, the plant has timeless quality which will endure as it continues to fulfill its function. □

WESTCOTT & MAPES, INC., New Haven based architects and engineers, has a broad practice of industrial and commercial building design with projects located throughout the country. James W. Hooper is president of the firm.



Wallace Barnes Division plot plan.

Coordinated

Continued from page 11

York. Cosentini & Associates of New York City served as mechanical and electrical consultants. Principal subcontractors included Buckingham-Routh Company for plumbing and M. B. Foster Electric Company for electrical and heating work, both of New Haven. □

JAMES STEWART POLSHEK attended Western Reserve University and received his degree in architecture from Yale in 1955. He attended the Royal Academy of Fine Arts in Copenhagen as a Fulbright Fellow. Prior to establishing his own practice, Mr. Polshek was associated with I. M. Pei and Partners and Ulrich Franzen and Associates. He has been a visiting critic at Yale University and an adjunct professor of architecture at Cooper Union. Earlier this year, he was named Dean of the Columbia University School of Architecture. Mr. Polshek's building designs have earned him international recognition.

1972 Catalog

A new catalog of horizontal metal doors is available from The Bilco Company, New Haven, Connecticut 06505. □

Pfisterer Scholarship

The Connecticut Building Congress announces the selection of two recipients for its 1972 Henry A. Pfisterer Memorial Scholarship Fund award to Connecticut students studying for careers in the construction industry. Awards of one thousand dollars per year, renewable yearly based on grades and performance, have been made to Michael W. Bezrudczyk, a graduate of Wolcott High School, and David A. Ducat of Danielson, a graduate of H. H. Ellis Regional Vocational-Technical School.

Michael Bezrudczyk will be entering Rensselaer Polytechnic Institute's school of architecture and David Ducat will be a civil engineering student at Hartford State Technical College.

The scholarship awards program was established this year by the Connecticut Building Congress in honor of Henry A. Pfisterer, a founder of the Building Congress and well known New Haven engi-

neer, who died in May of this year.

Serving on the 1972 scholarship awards committee were Edward S. Noble, general contractor, W. J. Megin, Inc., Naugatuck; Ogden Miller, retired headmaster of the Gunnery School, Washington; Allen Hubbard, engineer, Hubbard, Lawless and Osborne Associates, New Haven; Robert E. Baker, builder developer, Woodbury; Frank Chadwick, Jr., president, The First New Haven National Bank; Gerald A. Foster, corporate psychologist, C. N. Flagg and Company, Meriden; Herbert L. Emanuelson, attorney, Emanuelson and Wynne, New Haven; John E. Plantinga, engineer, Meyer, Strong and Jones, New York City; Augustus G. Kellogg, architect, Environmental Design Group, New Haven; and David Wyllie, Jr., retired superintendent of schools, Hamden.



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Rule Book Architecture

Alison Lambie

(Reprinted by courtesy of The Scotsman Newspaper, Edinburgh, Scotland.)

I am not long returned from an architecture - spotting journey through four counties, and have come to the conclusion that domestic architecture in this country went to the dogs around 1840 and is still at the dogs.

Today's architect is at the mercy

of the planner, whose principal preoccupations are with maintaining and improving standards of comfort, convenience and safety, and who is often not too successful even at that. Aesthetic standards have become submerged at the bottom of a pile of pernicky reg-

ulations. Reconciling beauty with convenience and a high building output seems to have beaten the planners in all but a very few areas.

Many existing examples of the fine architecture of bygone years are valued and preserved, but most of them would never get planning permission today. The decadence to which architectural standards have sunk is seen in both the public and the private sectors of house-building which are still busy putting up ghettos of little boxes made, no doubt, out of ticky-tacky and exactly the same.

I don't care how comfortable, convenient and well-planned a house is, if it is one of a hundred similar capacious, picture-windowed, master-bedroomed, open-treaded, air-ducted executive homes, detached by a hand's breadth from the one next to it, then much of the advantage of having such a house is lost.

The Building Standards (Scotland) Regulations, 1970, to which all new houses must conform, fill a 240-page book, liberally peppered with statements like "In any kitchen a daylight factor of not less than 2 per cent shall extend over an area of not less than one half of the floor area of the room or 50 square feet whichever is the less," and "No opening between any two adjacent treads of the stairway shall be of such a size as will permit the passage through it of a sphere of 4 inches in diameter," to take two of the simpler ones.

However, despite their circumlocutory perambulations around all possible aspects of house construction, carefully divided into Parts, Paragraphs, Sections and Sub-sections, there remain some curious lacunae. Despite the no doubt laudable provision that "each step of the stairway shall be such that the aggregate of the going and

Communications in Connecticut

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twice the rise is not less than 22½ inches nor more than 25 inches," there are still being built steep and narrow flights of stairs on which Granny slips, breaks her hip and has to go to an old folks' home because of the stairs. They allow bedrooms so small that the bed fits from wall to wall, like the old bed-recess in the Glasgow tenement flats built last century. They don't seem to care where the bathroom is, so long as there is one.

The bathroom in our present house is right beside the front door — or, if you like, the back door: there is only one door. If you don't see what is awkward about that then you can't have experienced being caught in the bath by someone who urgently wants to do business with you, and whom you would like to convince that you are many miles away.

Only unfortunately, since the bathroom window is beside the door and he has already heard splashing, it is too late for that. So you sit motionless in the cooling

water, listening, while he stands motionless on the door step, listening, and you know he knows that you know he knows you are in the bath keeping very still until he goes away.

Despite the regulation which states that any wall within a house should be sufficiently insulated to reduce a sound of 1000 cycles per second by not less than 53 decibels, you can still ask what the time is in a normal voice in many modern houses, and be answered, also in a

normal voice, from the next room, or even from the next house.

Complaints about the next-door's drunken antics, or the upstairs lady's activities with a late vacuum cleaner, are still legion. Now the advantage of the hand's-breadth space between the spec-built houses can be clearly seen. It's nothing to do with detachment in the sense of having one's house standing in its own grounds — it is merely a more effective method of sound-

Please turn to page 21

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The New York Telephone Company's recently completed Long Lines Equipment Building in New York City was designed by the architectural firm of John Carl Warnecke, FAIA.

The 40-story equivalent, granite faced building was also an exercise in problem solving for Plastacrete Corporation of Hamden. The 800,000 square foot structure is windowless and covered with natural stone quarried and fabricated in Quebec, Canada. The only glass in the building is in the rest room mirrors.

Plastacrete's Allied Building Systems subsidiary was selected by the Turner Construction Company, general contractor, to manufacture, erect, test and evaluate the technology aspects of attaching some 24,000 granite slabs to nearly 5000 precast concrete panels—then solve the problems of handling and erecting nine-ton panels to heights reaching 535 feet.

Working under the direction of the architect and the engineering firm of Weiskopf and Pickworth, testing began in 1968 to ascertain the effect of such factors as temperature and humidity.

"To our knowledge this was the only full-size testing ever done on composite stone and precast panels," according to Philip Paolella president of the Plastacrete firm.

Some 400,000 square feet of stone selected by the architect for color was trucked from Quebec to the Allied plant in Newington. Six granite slabs, each about three by nine feet and two inches thick, were placed face down in a steel mold. Anchors were installed and then a neoprene gasket was inserted into the joints to act as a secondary water stop. Each panel was given a sheet of polyethylene bond breaker and then backed by concrete. The finished panels, nine by eighteen feet and weighing nine tons, were trucked to the job site in New York. □

PRACTICE CONSERVATION

New York Telephone Company Building, Broadway, New York, in final exterior construction stage, is clad with story-height granite slabs attached to precast concrete panels.



SMS Award

SMS Architects, New Canaan, received an honor award for its design of St. Matthew's Episcopal and Wilton Presbyterian Church in Wilton (*Connecticut Architect*, January-February 1972 and November-December 1968) at the recent Atlanta conference on religious education.

The 1972 Guild for Religious Architecture selected SMS Architect's church and eleven other award winners for its 1972 traveling exhibit which is part of the group's educational service. □

Building Automation

A new twelve-minute color film discusses the advantages and disadvantages of computerized building automation. Aimed for an audience of building owners and managers, financial investors, and architects, the movie does not attempt to sell computer control, according to the announcement. Instead, "it points out that a computer can be a valuable tool in one building, an unnecessary extravagance in another."

Showings may be arranged through Honeywell's Commercial Division, 2727 South Fourth Avenue, Minneapolis, Minnesota 55408. □

Connecticut Conservation

Senator Abraham B. Ribicoff, speaking recently at the Housatonic Valley Day Ecology Fair in Cornwall, said that Connecticut conservationists must fight on two fronts — against those who would have the state become little more than a satellite of the giant metropolitan areas, and against those who would turn Connecticut itself into one big city.

Speaking of a proposal to dam the Housatonic River to divert water to the New York City area, Senator Ribicoff said: "Here we see an illustration of how the planners are all too willing to sacrifice our own natural ecology for the benefit of people who outnumber us."

The senator went on to say that the "trend toward sacrificing the natural heritage of Connecticut to the requirements of metropolitan areas will gain in momentum unless we organize ourselves against it whenever it appears.

"Urban growth must be planned and controlled carefully and our rural areas must not be allowed to be eaten up by sprawling cities. Then we will build a future in which there is room for everyone to grow and work and live in the style that they desire," he said. □

Rule Book

Continued from page 19

proofing than a single wall.

If you want to take a refreshing look at Scottish domestic architecture in its heyday, go and see Culross, where many of the buildings have been restored to their former beauty. Climb the stairs in the seventeenth century house known as "The Study," now owned by the National Trust, and spend a few minutes in the little white-painted turret room at the top, which elicited from our youngest a great sigh of longing and the heart-felt statement: "I wish this was my room."

However, there are chinks of light here and there. A few local authorities are doing clever things with restoration and even imitation of former architectural glories. Selkirk has built itself a street of houses in the tradition of eighteenth century Scots architecture, with steps, archways, fore-stairs—the little irregularities which lift

a group of terraced houses out of the category marked "housing," and into that marked "architecture."

Nowadays, we are told, irregularities cost money: uniformity is cheaper. But uniformity is deadening, stultifying, ultimately depressing. It should not be impossible to combine beauty with convenience and safety: Selkirk has managed it; so has Edinburgh in many imaginative restorations.

What we need, in addition to planning departments, is an overall custodian of aesthetics, who will be a sort of Kenneth Clark, Richard Demarco and Peter Womersley rolled into one, and whose decision on the banning of ugliness will be law. Then, perhaps, there will be no more tower blocks ruining ancient sky-lines, and an end to covering green hills with rows of little boxes. □

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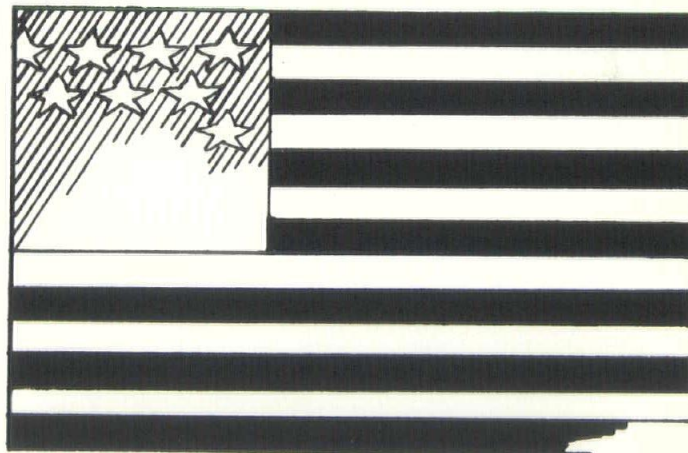
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Commission Moves

The Connecticut Development Commission has moved to the former Travelers Research Center on Washington Street between Park and Jefferson Streets in Hartford. □

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Joint Conference

Over one hundred architects and engineers attended a conference on the Occupational Safety and Health Act (OSHA) jointly sponsored by the Connecticut Society of Architects and the Connecticut Engineers in Private Practice. The conference was held on August 11 at the Northeast Utilities auditorium in Berlin.

Panelists made presentations in the morning session, moderated by Russell Stecker, FAIA.

Leo Alix of the State Department of Labor described the relationship of State to Federal laws on OSHA. He discussed the procedure in determining violations and making citations.

Attorney Peter G. Kelly of the Hartford firm, Updike, Kelly and Spellacy, talked about OSHA's general impact on the design professional. He outlined the new Safety Engineering Manual and the Standard of Care. Mr. Kelly expressed the thought that OSHA regulations could result in a new field of service for the design professions.

The specific impact on design was detailed by Arthur Kornblut, AIA, administrator of the Institute's Department of Professional Services. Mr. Kornblut also described what the national professional societies were doing to help their members in matters concerning OSHA. Their primary function, thus far, has been to maintain contact with Federal OSHA officials and to disseminate information to the membership. □

Glendon R. Mayo, P.E. and code consultant, discussed the use of the OSHA law and the use of its regulations as a working document. He emphasized the point that the regulations are law and must be considered in all phases of design and construction.

Edward Noble, president of Megin Construction Company, related his firm's experience with OSHA regulations.

Robert Reid, a contractor and member of the AGC Safety Committee suggested seven steps that contractors and the design professionals can take to make more certain that they are complying with the code.

The afternoon session, moderated by Attorney Kelly, was devoted to responding to written questions from the audience. Serving on this panel were Robert Goodell, P.E., Lyle Randall, a contractor, and Russell Stecker, FAIA. □

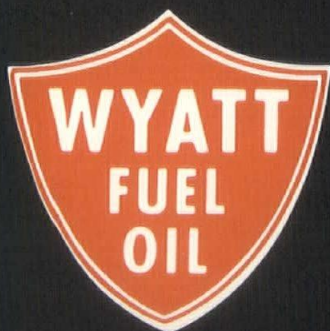
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