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About this issue:

When an architect's building is completed, furnished and occupied, his first desire seems always to have it preserved on film. Some try to do the job themselves, occasionally with excellent but most often with mediocre results. As a professional architectural photographer, Robert Perron describes some of the pleasures as well as the pitfalls of shooting buildings. He frequently might like to shoot the designer as well.

As we approach the midpoint of this Bicentennial year, it also seemed appropriate to look at one of Connecticut's most interesting architectural phenomena, the State Capitol building. In piecing together the story of how it came to look the way it does, writer Dorothy Beriss unearthed some interesting facts which prove that the relationship between architecture and politics hasn't changed very much over the years.

Finally, under the heading "So you think you've got problems!" we look at the imaginative solution to a score of negatives produced by Antinozzi Associates of Stratford in designing the new Bridgeport Transportation Center.

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....from the CSA

From the President

Should Architects advertise?

The debate on this question has intensified and, at the moment, the issue is at a critical point of decision. At the National AIA Convention in Philadelphia in May, a significantly new and totally revised Standards of Ethical Practice was presented for approval. The revision was tabled for further study, but, if the proposal is adopted, there will no longer be any prohibitions against advertising. Would this be good for the public and the profession? Certainly some think so.

Here are both sides of the argument as I see it.

The traditional stance of the profession has been to prohibit advertising. This has included paid advertising, identification through explicit product endorsement, self-laudatory or exaggerated statements about one's self or firm, or the employment of others to advertise on behalf of the architect. The predominant reason for the prohibition has been that the nature of professional service is such that advertising would be degrading, wasteful, misleading, and generally inappropriate.

The use of advertising places architectural service in the commercial arena, and architects have considered it important to separate professional service from commercialism. The essence of professionalism is objectivity, honesty and integrity. Advertising which selectively features particular characteristics, implies that one product, service or person is superior, or doesn't tell the whole truth, would degrade basic professional character. Architects, in proclaiming their own virtues, would certainly not be displaying objectivity.

The selection of an architect should be based on careful consideration of skills, experience and capabilities. None of these can be properly presented by advertising. An architect should present himself personally, be known by his reputation, and establish new client contacts through personally established relationships and referrals.

Typical forms of advertising would be too simplistic to effectively present a basis for consideration for selection. The public might well be misled by clever advertising campaigns into selection of an inferior firm over one better qualified, but unadvertised.

Since advertising should not affect architect selection, yet would be a cost which would indirectly be passed on to the client, it would be wasteful of clients' money.

Those that believe that advertising should be permitted come from within and outside the profession. Those within argue that competition from other than architects forces us to advertise in order to survive or maintain our role in the construction industry. Particularly, corporations and design-build contractors who are advertising have gained a significant portion of our work. We must advertise to let the public know we are here and why we should be given the responsibility for their design and construction programs. Further, they argue that architects have always advertised in the broader sense. They have proclaimed their particular merits through brochures, letters, telephone calls, and personal contacts.

From outside the profession, the encouragement to advertise has come from the Federal Justice Department which has felt that the ban on advertising is a restraint on free enterprise, and that advertising would increase competition and thus reduce the cost of architectural services to the public.

The Justice Department, of course, is wrong. Advertising will *increase* the cost of service to the public. They must either think that advertising is free, or that architects will be stupid enough to fail to include such costs in calculating their fees. And advertising will likely result in a reduction of the number of competitors. It will be a greater burden to the financially struggling firms. By comparison, they may become more obscure. Perhaps they will fail.

I believe that the Ethical Standard which prohibits advertising will be lifted, due to

pressures from the Justice Department, if from no other source. I also believe that the increased competition from other than architects requires us, in some cases, to join the advertising community. I have faith that architects certainly will be as competitive as others, and in fact will win the game. A few words of warning, however, might be in order.

First, the quality of the advertising must be such that our professional character is upheld. It must be honest, forthright and dignified.

Second, it must not be excessive, lest our clients' interests be harmed by undue cost.

Third, architects will have to exercise good business judgment in considering advertising costs.

Non-professional competition and consumer interests, acting through the Justice Department, seem to be deciding the issue. The change may be upon us. It would be well for us to consider thoughtfully how we will respond.

Richard E. Schoenhardt

FROM THE EXECUTIVE DIRECTOR

Considered by many the most important item to be acted on at the AIA National Convention, the Proposed New Standards of Ethical Practice was, after much debate in and out of the convention hall, tabled for one year. This action paralleled the thinking of the CSA members who attended three mini Grassroots meetings held by the CSA in April. The consensus here, and apparently at the Convention, was that the new Standards would have such a profound effect on the profession that they must be thoroughly studied.

A resolution submitted to the AIA Convention by the CSA and the Pittsburgh Chapter, AIA, that called for the AIA directing a *major effort* towards communicating "the full scope of the profession's skills and principles" to the public was passed in amended form. The words, "major effort" were softened, much to the disappointment of the CSA and Pittsburgh delegations at the Convention.

The delegates from CSA to the Convention were: Richard Schoenhardt, Kenneth Allen, Henry Miller, George Conklin, Willis Mills, Richard Sharpe, Hugh Jones, Carleton Granbery, Robert Wilson, Edward Jeter and David Jepson.

The first edition of the CSA Reference Book has been distributed to the members, advertisers and many potential clients. Aside from carrying rosters of individual members and firms, the book has photographs of some recent Connecticut buildings, material on AIA and CSA, and a comprehensive list for Construction Industry Services. The first of anything is always the most difficult, and we look forward to a larger and more complete reference book next year. The size of the book will be determined by the volume of advertisements sold, and it is hoped that an improved economic climate will precipitate heavier advertising sales. Our first reference book has drawn favorable comments from our members. Communicon Publications is to be commended for high quality of this first effort produced in truly trying times.

Mike Buckley, Commissioner of Design and Environment, announces that Ed Jeter of Hartford will manage the Lay Person Award Program this year and that Harold Roth will run the Honor Awards Program. Architects should start seriously thinking about persons who are not architects who have contributed to the enrichment of the built environment. Firms should assemble the photographs they have on projects they wish to submit to the Honor Awards Program. By doing this early, they will have time to have additional photographs taken that can effectively present the project to the jury. Harold Roth has said that he plans to call on architects from outside of the state to serve on the jury. This contrasts with the juries of recent years that were composed of in-state architects and contained one non-architect.

The State of Connecticut Architectural Registration Board recently held elections. Carl Blanchard was elected president; Jack Schecter was named vice president, and Andrew Cohen was elected to continue as secretary. Andy has been secretary of the ARB for many years.

Lyon Farm, a residential community in Greenwich designed by SMS Architects, has won a second prize, an Award of Merit in the American Institute of Architects 1976 Homes for Better Living Awards Program. This project had won an award in the CSA 1974 Honor Award Program.

Supplemental Dues notices have been sent to every corporate member of the Chapter, though the dues are levied on firms for architecturally oriented employees who are not members of CSA. Features that give recognizable benefits to those firms paying the dues have been added this year. Employees on whom dues are paid become CSA members and get CSA mailings and other benefits. An alphabetical list of firms who pay supplemental dues will be compiled and will be made available to persons inquiring to the chapter office about architectural services. Other benefits are being actively considered. Though we try to make the form as clear and easy to use as possible without making it look like something from IRS, we have already been asked questions, and we will be happy to discuss the dues program or the statements with anyone who calls the office. Please be reminded that Supplemental Dues are due on June 30.

Sales of AIA documents by the chapter office are moving along but not as fast as we had hoped. We are counting on deriving significant income from these sales, and we are counting on members and firms to buy from us and to tell contractors and others who use AIA documents that we have a complete stock and we offer next-day service via UPS.

The air is clearing in the smoke-filled halls of the State Capitol, for the General Assembly has adjourned. Chapter members, led by Government Affairs Commissioner Murray Gibson, were active at the Capitol and in their districts. Their activities contributed to the failure to pass of a bill extending the tax on services to architecture and a bill increasing licensing fees to \$100. These were the important bills, and all of the state's architects owe some thanks to those who took the time and trouble to testify before the Finance Committee of the Legislature and to contact their representatives at their homes. Though it is hard to say what the Legislature would have done on these bills without our efforts, there is little doubt that the organization of our testimony before the Finance Committee and the contacts to the individual members of this committee and other important legislators had a favorable effect.

This lobbying effort would not have taken place had there not been a CSA to organize and manage it. Please bear this in mind when either you begin wondering "what the CSA has done for me lately" and what you can tell a non-member to convince him or her to join.

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Architectural Photography

The Perfect Telephoto Shot

by Robert T. Perron

How should the architect approach photography? What can he expect to get out of it? Does he need a professional consultant for all of it? Does he really need an architectural photographer for any of it?

In the 1960's, when New Haven was a blossoming pantheon of renowned architecture, I was commissioned by one of the business magazines to photograph two of the recently completed buildings in the New New Haven for a major architectural portfolio. As a courtesy, the magazine asked me to consult with the architects beforehand.

Photography by Monica A. Wolff



One of the architects showed me right away into his projection room. The screen first brightened with a slide of an elevation drawing of his building. The drawing faded, and it was replaced by a photographic slide, taken to match the drawing perfectly. We went through the same process with a few other shots. The message: this is where you stand to see my building. Nowhere else.

I protested that my journal had specifically asked for a shot that would show the building's relationship to the rest of the city, especially the redevelopment area. Not relevant. I was told.

The other architect sat with me on the fur-covered floor of his conference area. His message was simpler. I've finished the building. Now it's a piece of sculpture. Look around. I want to know what you see.

So, with quite opposite mandates, I approached the two buildings. Of course, as I began shooting, my own ideas and certain physical realities — concrete, earth, unfinished landscaping, the camera's capabilities, etc. — began to overshadow the architects' instructions. But certainly I felt freer to glorify the "piece of sculpture" than the building which was fixed in my mind as an abstract drawing.

In the twelve years that I have been working as an architectural photographer, I have been taken out to many a rock-bound site to capture the potentially dramatic views from a proposed building, and to show two or three possible niches in the land where the building might be situated. At times, I have even tried to bend perspective so as to fit shots of a model onto site photos. Certainly I have seen the design process in action by photographing a working model in ten different configurations. I have done construction shots and "scouting shots" of nearly completed buildings to try to line up a roster of publications for the completed project.

But these are steps which I think architects can do better for themselves. They're tools of the working process, and seem best wielded by the designer, or by someone in the office who can be sent out six times to add to the coverage without bankrupting the firm.

However, the "in-house" photographer does not seem to be so successful in creating the super-spectacular real-life presentation photos of the model for the client who has been totally confused by plans and elevations, or the final finished and "publishable" photos of the completed building.

When a building has all of its landscape, all of its light-bulbs, and all of its signage, it should have competent color and black-and-white coverage before the forces of destruction begin to work on it. I have often heard an architectural critic complain that a project *looked* interesting, but the architect had sent him only nine underexposed slides, all exteriors, hoping that the magazine would immediately set aside a third of its picture budget to dispatch a team of photographers to record the building properly.

Frequently — and understandably — the designer himself has a mental block in trying to back away from the building to get an objective view of it, a fresh shot not overlaid with hundreds of sketches, drawings, and self-criticisms. Often, one unauthorized change by the contractor is the only thing the architect can see.

Characteristically, when an architect leads me to a newly completed project, he first stops the car at a spot three quarters of a mile away. This is the “Great Telephoto Shot”. Unfortunately, a telephoto lens does for the space of a building what a wringer does for wet laundry; it squashes the building flat. The other special treat is generally the “Great Twilight Shot”, also a powerful flattener, which would fill the architectural press if used each time a designer admired his building at dusk.

Ideally, the architectural photographer is John Public experiencing a building for the first time. He first spies the building in its context — blending into its city block, crouching on its hilltop, nestled into its landscape. The building’s place among its neighbors is a part of the coverage that has long been neglected. Instead there are too many shots of sainted buildings in glorious isolation. Our photographic equipment is all too capable of sanctifying a structure.

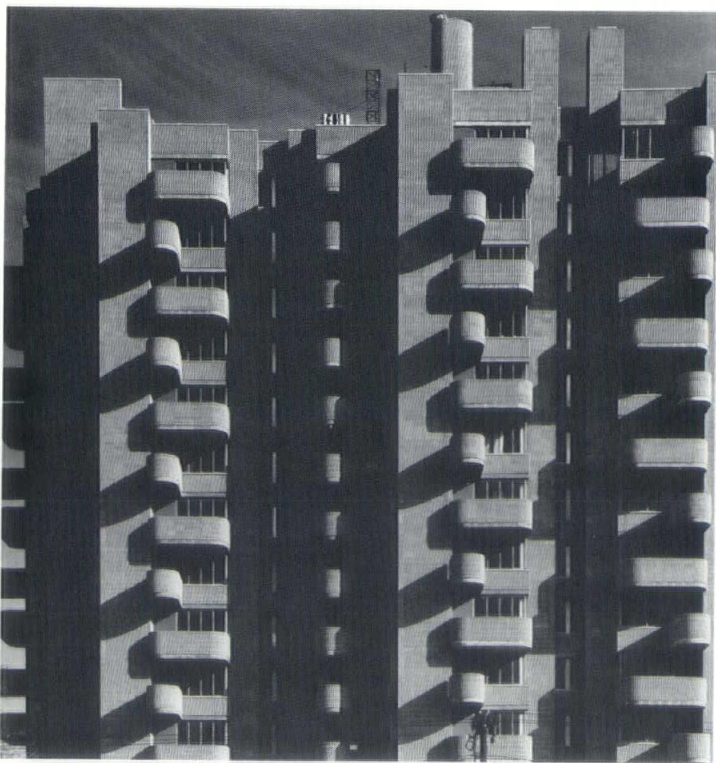
Then the photographer circles the whole project, feeling out the surfaces and spaces with his eyes as though the whole thing were a giant Maillol or a Nevelson. Already he starts to sense the organization of the building, the main idea of the project and the richness or simplicity of the materials which express it.

Drawn inside, the photographer is aware more strongly of the arrangement of space and of the elements bearing the weight of the structure. The intended traffic pattern is perhaps so compelling that he follows a prescribed path through the building, never failing to note left, right, and above how purposefully all the subtleties of the building are arranged. At last, the photographer goes back for his equipment and is able to freeze all of his impressions in the perfect angular light of midmorning.

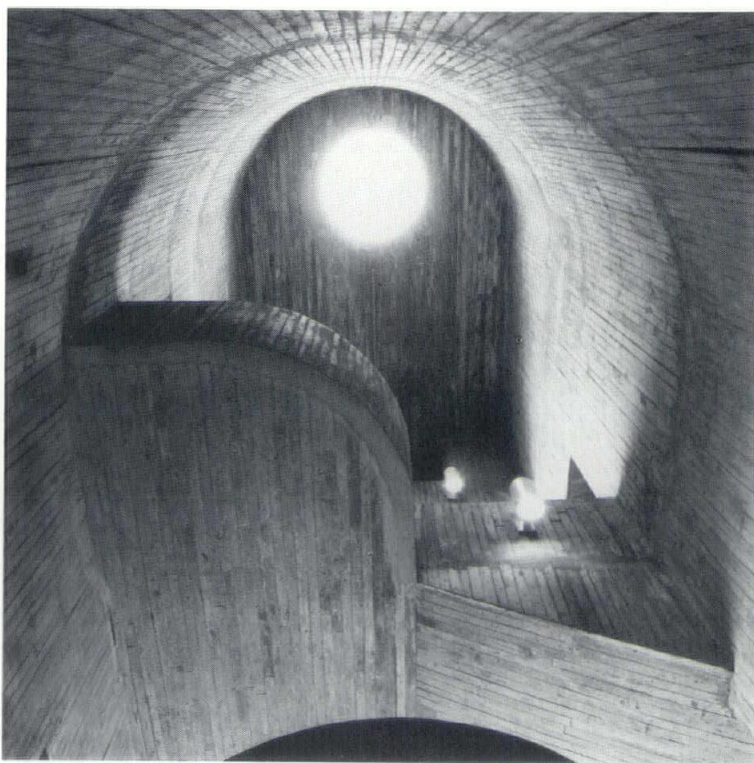
The service continues beyond the shoot, however. Finding competent processing requires research and care. Generally it is best to distribute various aspects of the color and black and white processing among various labs. In New York, for example, I find a small lab is best at black and white processing and filing my negatives, so that prints can be ordered by phone even when I am away on assignment. A larger black and white lab produces dozens of the inevitable 40” x 40” panels for architectural exhibits, and so is best for that.

I choose different color labs for processing, printing, and duping, treading the knife-ridge between careless quality and over-pricing. Each lab clamors for the whole job, but each is especially good at one aspect. Part of the photographer’s job is to keep them sorted out.

The large-format camera, with its corrections, its larger negative and reproducible transparency, its ability to render detail, has not been entirely replaced by Nikon’s P-Clens. The kind of care which may go into the lighting and rearrangement of an interior for photography seems poorly served by recording it on slides only. Slides can be made from larger transparencies for projection use.



Exterior: Crawford Manor housing for the elderly —“The large-format view camera allows us to imitate Renaissance perspective — keeping the vertical lines parallel by raising the lens. Though the 35mm P-C lens works in this direction, it seems to have technical flaws.”



Fire stair: Endo —“The light intended by the designer usually describes the space best. I am always reluctant to bring in a lot of lighting and equipment — it may tell you what brand of fabric was used, but destroy all the feeling of a room. A tiny window in the distance may be enough to describe a coliseum.”



Playground: Jacob Riis housing —“It is so important to a school or a playground to show the kids that I sometimes do a few shots with only the kids and just traces of the structure. It always seems to recommend the building to see people enjoying it.”

Brownstone remodeling —“Most coverage must have at least one “over-all shot” to establish where everything is in the room. Detail shots then elaborate on the richness of the materials and the skill of the designer.”

Slides and the small-format camera are very useful, however, in shots which include people. Static models who are staying motionless for a thirty-second large-format exposure look dead. I think ideal coverage of a building includes a collection of pictures, large and small, with three or four 35mm shots which include people, so that the viewer is aware of the building in use.

For the majority of the world who do not own or visit the house or who do not use the building, these photographs are the only way the building will be known. When a potential client asks to meet with an architect, he is first likely to see pictures of his buildings before he is persuaded to visit them. And an editor who might publish the building is probably going to see it only in pictures, since he cannot travel incessantly and still produce a magazine.

The editor might, in fact, know of a house or building primarily through the photographer. The architectural photographers are often one of the editor's resources to call upon when tracking down recent examples of a particular building type. When my phone rings these days, for instance, at least a third of the calls are requests to re-publish a solar-energy house or a recycled city building.

For architects in search of exposure, the photographer may be the most likely to know, for example, of an up-coming series in the *New York Times Magazine* on energy-saving houses, to know when *Record Interiors* entries must be in, to know the protocol of where to be published first without crossing editors, or



Bedroom: Kopit house —“Just as the sea has no horizon on a hazy day, this room seems to move right into its setting. If that is the architect's intention, I like to find a way to show it.”

whether local newspaper coverage would do more for the architect than national acclaim.

The architectural photographer keeps the records of the architect's work, may serve as a sort of press agent for it, and helps in the preparation of exhibits and presentations. These services are supplements, however, to the interpretation of the building. In deciding whether to use an architectural photographer, and then in deciding which one, you must choose one you think sees your buildings as you would like and can present them in as strong a light as possible. ■

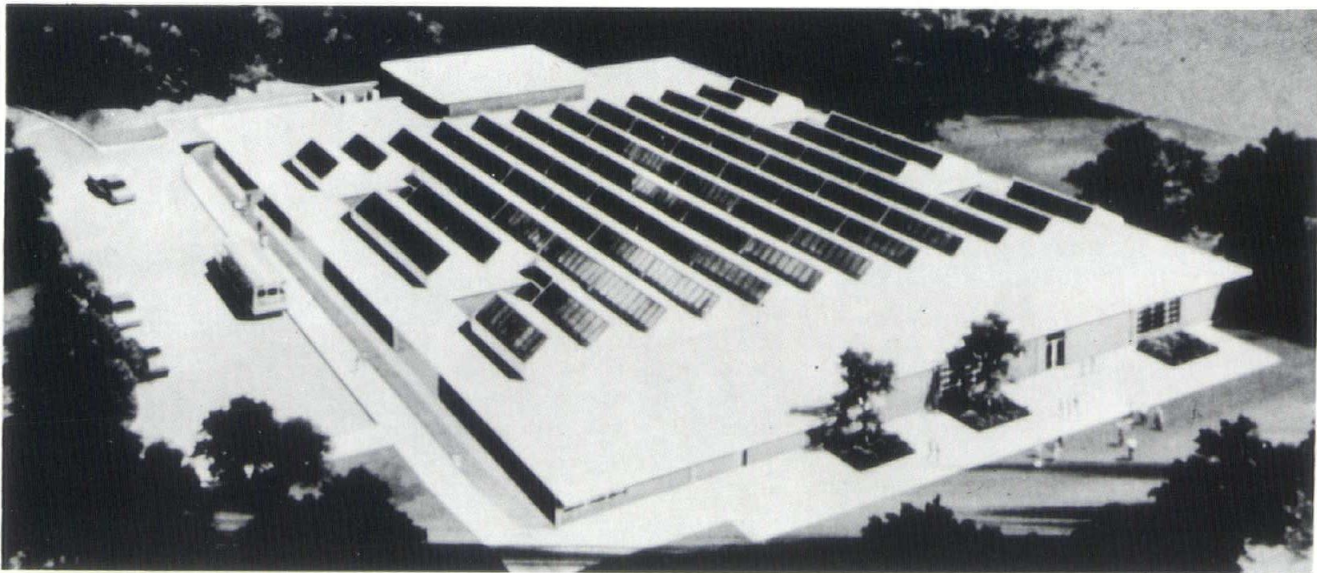


Residence on Lake Huron — "It's important to show how a building fits in with its neighbors or how it meets the ground."

Robert Perron lives in Branford, Connecticut, but maintains his office in New York City. He has been practicing architectural photography since 1963, being published regularly in the New York Times Magazine, all of the architectural press, living and defunct, as well as House Beautiful, House & Garden Guides, American Home and Connecticut Architect. He also does photography on the environment for magazines such as Audubon, Natural History, and Oceans. In 1975, he collaborated with writer Jack Hope on a book, A River for the Living: The Hudson and its People, released by Barre/Crown.

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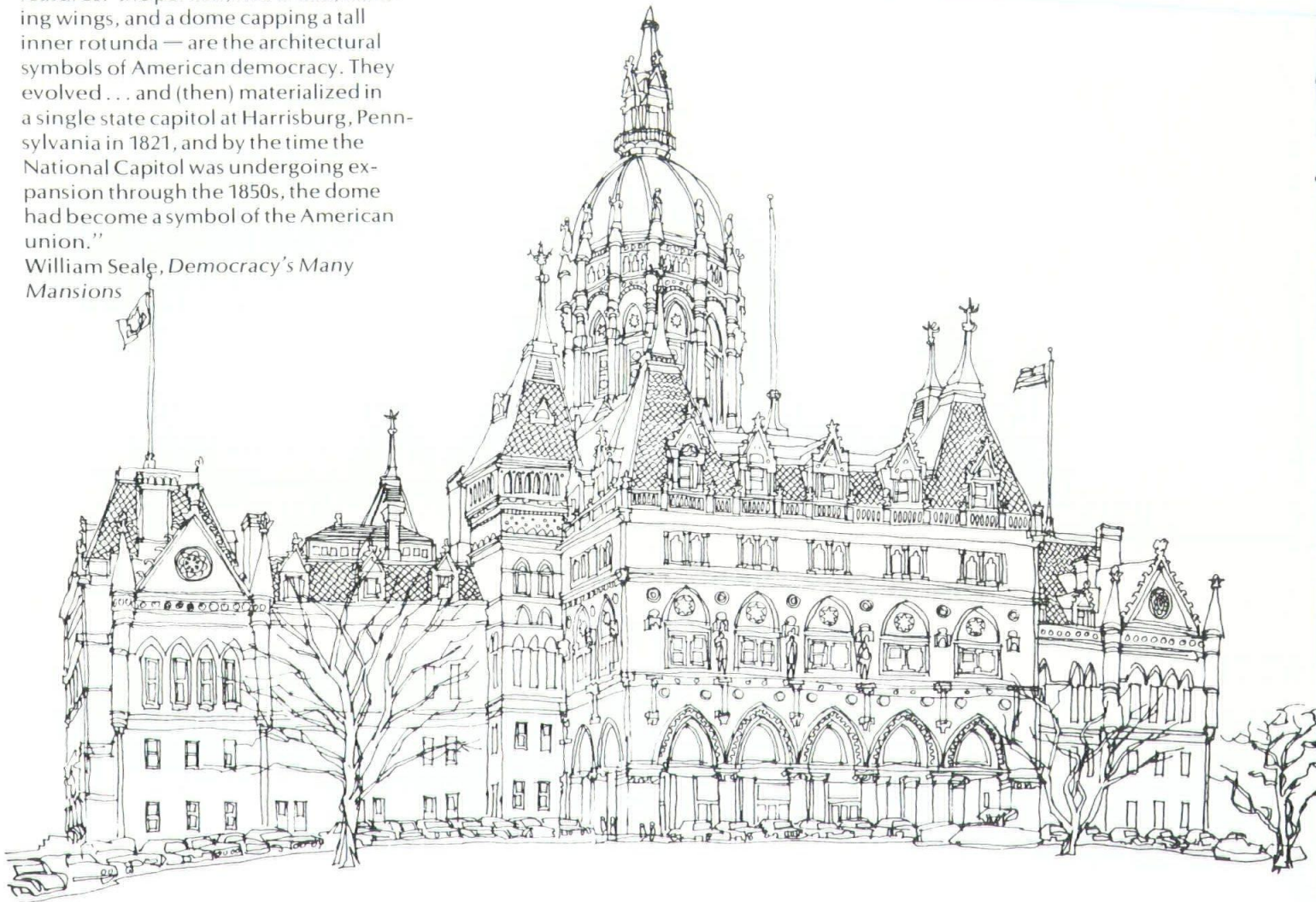
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"C" as in Connecticut, Capitol, & Controversy

"The familiar capitol architectural features: the portico, two broad, flanking wings, and a dome capping a tall inner rotunda — are the architectural symbols of American democracy. They evolved . . . and (then) materialized in a single state capitol at Harrisburg, Pennsylvania in 1821, and by the time the National Capitol was undergoing expansion through the 1850s, the dome had become a symbol of the American union."

William Seale, *Democracy's Many Mansions*



by Dorothy Beriss

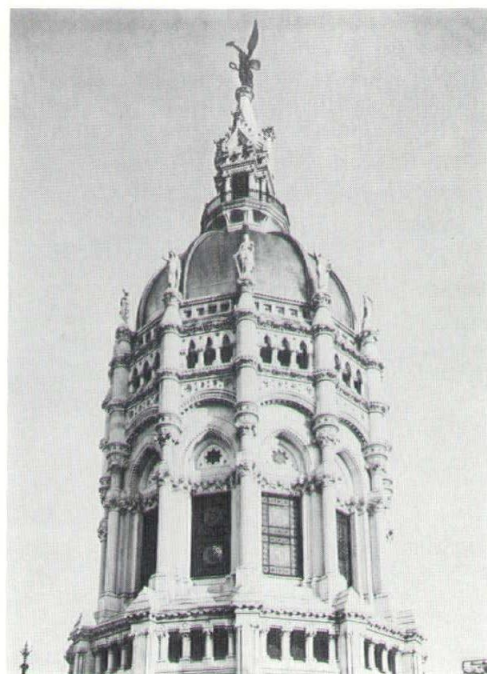
Connecticut's present capitol, and its fifth State House since 1719, was constructed during the years 1872-1880. Every inch of the way in its planning and construction was distinguished by a singular amount of controversy, which raged both publicly in the press and privately between the principals responsible for the job.

Among the architectural designs initially reviewed for construction, each building had one feature of "monumental character", either in the form of a dome, or a clock-tower. Controversy didn't step aside when the decision had to be made between clock-tower and dome. Indeed, the dome question was responsible for bogging down construction for

nearly a year. The dome alone, however, was only one physical representation of the conflicts that persisted among individuals, their ideas, and often their political parties.

A Special Board of Capitol Commissioners was created by the General Assembly in September, 1871 and charged with the responsibility to find an architect, choose a design, and have a new state capitol constructed and furnished within a budget of \$1,000,000. The Board, consisting of five prominent Connecticut men, established a competition by invitation to a select number of eminent architects of the day. A first competition resulted in the reception of five proposals which, although the public approved of their

Dorothy A. Beriss is a free-lance writer, editor and photographer who specializes in advertising, editorial and corporate communications. Among other publications her work has appeared in *Connecticut Magazine* and Sunday Supplement to *The Hartford Courant*.



“Classic and Renaissance styles”, the Board of Commissioners decided could never be completed within the \$1,000,000 budget.

Three months later, a second competition resulted in eleven more proposals, again from some of the nation’s most eminent architects, which revealed a number of Gothically-inspired buildings. One in particular that the Board of Capitol Commissioners all seemed able to agree upon was submitted by New York architect Richard M. Upjohn. His “Gothic Castle” came strictly within the budget and was topped with a central clock-tower. The original Upjohn plan has been described as a “serene and impressive mass, roofed with steep, patterned hip roofs and with a central Tuscan belltower neatly punctuating the silhouette.” Upjohn’s own statement justifying his approach was that, “Modern Secular Gothic . . . is the most popular style for public and commercial buildings on the Continent and in England.”

But “Modern Secular Gothic” was certainly not the Connecticut public’s favorite. *The Hartford Times* editorialized on March 12 and 13, 1872:

“Of the new series of eleven Capitol plans . . . there is an abundance of (British) Town Halls and Law Court copies. . . . Perhaps Mr. Upjohn’s is the best, architecturally speaking, of these . . . “Old English Gothics”. Their broken roofs and pretty outlines, with the high, central, straight up-and-down clock-tower, (are good) for the purposes to which they’re devoted in England — namely Town Halls, etc. Nobody would

ever imagine such a building to be intended for a State House.

“All would require a sign board, painted in big letters, over the main entrance, as follows:

THIS IS A STATE-HOUSE.

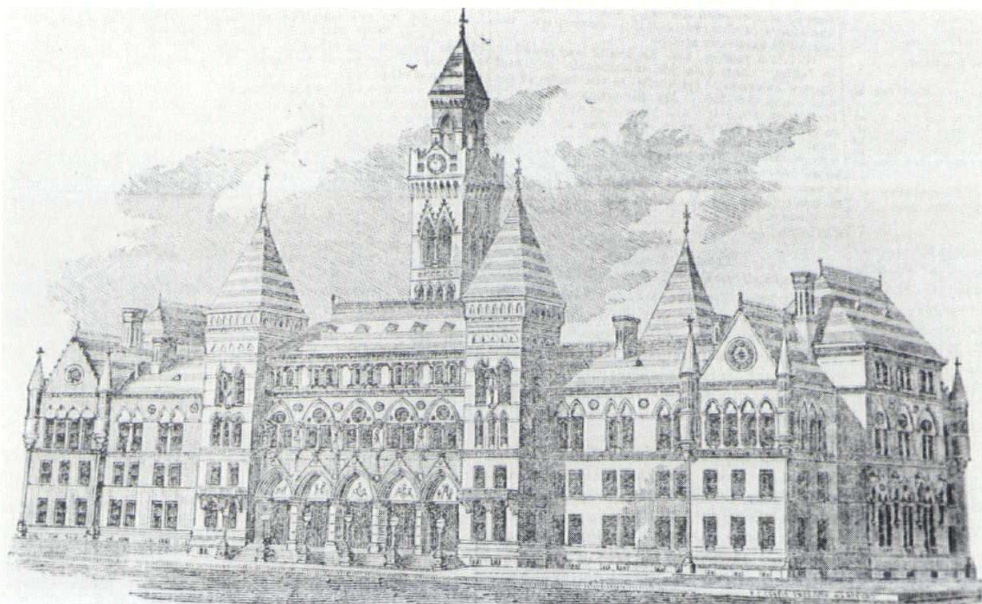
They are an architectural delerium tremens.”

Nevertheless, the Board of Commissioners went ahead and decided in favor of Upjohn’s plans on April 18, 1872. Acknowledging the decision, *The Times* indicated that it was the best building that could be constructed within the tight \$1,000,000 budget and that, while it possessed architectural merit, “Our own preference — doubtless an uneducated one — had inclined toward a dome, rather

than a clock-tower, as more expressive of the sentiment and character of a Capitol.”

Controversy continued, both within the press and within the Board of Commissioners, regarding the Upjohn plan. Meanwhile, a contract was signed on October 10, 1872 with Hartford contractor J. G. Batterson, to proceed at once with construction of the new building in accordance with the Upjohn design.

Batterson, a Hartford native, was a self-made industrial giant: president of his nationally-prominent granite works, president of The Travelers Insurance Company, which he had recently organized in 1863, and also president of the architectural firm of Batterson & Keller, which



No. 5 --- THE UPJOHN ELEVATION, NOT FINISHED.

itself had submitted losing entries to both Capitol competitions and which was a factor contributing to the controversy still fomenting within the Board of Capitol Commissioners. With the construction contract signed, however, Batterson immediately went ahead and began laying the foundations of the new Capitol building in accordance with the Upjohn design.

At this point in time, controversy about the Upjohn plan had, if anything, grown to a daily barrage in the press. In November, 1872, a general election was held and in May, 1873, the General Assembly responded to the continuing State House clamor by ordering all work halted on the building's construction until its design could be reconsidered.

In July, 1873, the new governor dismissed the first Board of Capitol Commissioners (internal dissension had already caused one member to quit), appointed a new, five-member board, one of whom was the vigorously pro-Dome editor of *The Hartford Times*, and again delegated to the new board the responsibility to select a design for a building — even if it meant choosing a different one than Upjohn's — and having it built.

Within the next year, another \$1.5 million had been appropriated for construction of the new State House, bringing the new total up to \$2,500,000. The reasons given for the increased appropriations were to enlarge the original Upjohn building, to make it entirely fireproof, and also to replace the original clock-tower with a "more imposing tower or dome".

After reconsidering all the architectural submissions — and considering the fact that the foundations for Upjohn's building had already been installed — the new Board of Commissioners agreed to continue with the basic Upjohn plan, if he could make some alterations. He went back to his drawing board and came up with the changes the new Commissioners wanted, among them a dome. He was now officially signed as architect in charge of the Capitol building project.

In an article in the Yale Architectural Journal, written around 1968, Professor G. L. Hersey commented about Upjohn's dome:

"Despite the essential classicism of the dome, it was detailed so as to maintain the old stylistic balance (of Upjohn's original building). As a shape, it was as much a tower as a dome, thus combining values of both styles. Furthermore, it has been ribbed and perforated into an aggressively Gothic form. The idea of a Gothic dome need not have originated with Upjohn, since E. M. Barry had published one for his Law Courts project in 1867. And Alessandro Antonelli was building a tower-dome for San Gaudenzio, Novara, between 1840-1880. It was only necessary for Upjohn to combine Antonelli's shape with Barry's brand of sculptured shell."

With Upjohn's alterations approved, and the additional money appropriated, work commenced some time in 1875. By March, 1878, although the building was not entirely complete, the first session of the legislature was able to meet in the new building. Their reaction, and the reaction of the public who crowded through the new Capitol, was enthusiastic.

The Hartford Courant, March 28, 1878, relates an incident that transpired during the legislative meeting that first day:

"Mr. Gallagher, of New Haven, by mistake alluded to the "gentleman from Vermont", designing to speak to Mr. Marcy of Vernon, and when the house laughed, corrected himself by saying that, occupying so spacious and magnificent a hall, he imagined that he was senator from Connecticut in Washington, and was alluding to a brother senator from a New England state, which correction was considered ample, and the point was taken to be a good one."

Cracks in the Dome

Within a short time of this blissful period, however, cracks appeared in the supporting piers of the dome, and questions arose as to whether the dome might not collapse. There was general concern over the safety of the entire building. Once again, after a great deal of bitter controversy, the situation was ultimately corrected by pouring ten tons of lead into crevasses behind the stone piers.

By 1880 the Capitol building was complete. But the controversy about it has never ended. In 1971, the U.S. Department of the Interior registered the Connecticut State Capitol a national historic landmark. As an example of American architectural forms, "the Capitol is an outstanding expression of the eclecticism of the high Victorian Gothic style." In an article on the subject in 1971, *Hartford Times* writer Dave Williams headlined: "CAPITOL'S HODGEPODGE MAKES IT A LANDMARK", and went on to say, "The State Capitol, that ugly duckling of Bushnell Park, became a swan of sorts today with the announcement that its "eclectic" style makes it a national historic landmark."

Well, in light of the most recent developments, as recent as 1973 and 1974, controversy over the State Capitol will probably continue for at least the next century. For on June 12, 1973 yet another Board of Capitol Commissioners was created. This time twelve members, appointed by various governmental officials, were designated The Connecticut State Capitol Preservation & Restoration Commission. And in April, 1974, the legislature passed an appropriation of \$8.895 million dollars in only the first of a three-phase program for the purposes of "restoration, renovation and alterations to the State Capitol."

One can only wonder what will happen next. ■

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ANDY RESNISKY

Housing? Who Wants It?

by Robert H. Mutrux, AIA

We are a nation of incalculable wealth. I refer to nothing so essentially limited as our gross national product of \$1½ trillion. This is a lot of money, to be sure, but it is strictly calculable; it represents a mere 300 miles of a 94.5-foot wide highway covered with \$1,000 bills, or just barely enough of the same denomination stacked flat to surround the Empire State Building.

I refer to the fact that, as a nation, we can obtain literally anything we want, regardless of the cost in dollars, for no more than the community's asking. For example, we willingly invested \$25 billion, (or 5 miles of the aforementioned highway) in lunar exploration because we wanted it, mainly to satisfy our pride. Historians will credit us with building the twin towers of the World Trade Center, not because one alone would not suffice, but because the duplication appealed to us. And more recently, in the midst of the worst recession in a generation, we opened the \$70 million Hartford Civic Center, because we coveted that glittering array of shops, offices, restaurants and hotel rooms in unnecessary addition to the ones we already had.

This modern Midas-touch works equally well in reverse. We decided that we did not want to pursue an aimless war in Southeast Asia, so we opted out. It wasn't the \$150-billion tab we objected to however; it was pure moral indignation. And we shot down former President Nixon's \$5.5 billion SST, likewise for less than economic reasons. We could have built a half-dozen of them out of the "overages" in a year's defense budget if it had aroused our enthusiasm.

In short, there is money in the common vault in untold abundance. The key to the door is not logic, nor a balance sheet, but a direct appeal to the emotions.

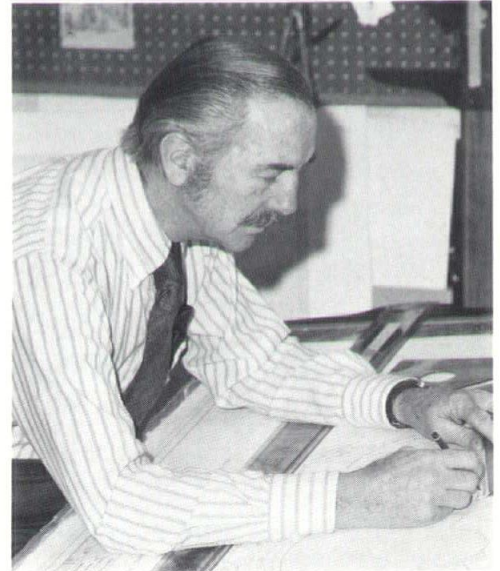
This explains our consistent refusal to spend money on low-income housing. We simply don't want to, although we are neither frank nor honest in our published reasons. We base our stance on the premise that "there is no money", but this is arrant hypocrisy. If a war were to break out tomorrow, we would unquestionably "find" the funds to finance it to the hilt, for the obvious and primitive reason that

enough flags, drums, and trumped-up challenges to our ego would easily overcome any number of fiscal obstacles. But when our half-hearted interest in housing ran out a few years ago, we did not once consider dipping into the same magic reservoir; our personal pride was not at stake, so we simply defaulted.

Our reluctance to respond to the need for housing has no financial basis whatsoever. It is based on negative enthusiasm, on the selfishness of those who, through their putative individualism and inner drive, have "made it" on their own and who deeply resent the appeal of those who are unable to "make it" on similar terms. Despite the fact that, in an earlier (and completely irrational) outburst of social sympathy, we promised "to provide a decent home in a decent environment for every American family", we failed miserably to produce. Worse yet, the entire issue, which enjoyed a modicum of public attention to decade ago, is now dying ingloriously on the vine.

There were major outcries in high diplomatic circles when we refused recently to participate in a distant tribal conflict, and the dire predictions as to its possible outcome came near to tipping the balance. But no one, to my recollection, cried out in audible indignation when the housing moratorium was declared. And although the need for "decent" homes for at least half of our population grows more critical by the day, no one is openly and forcefully demanding a return to the relatively insignificant subsidies that are essential to the problem.

Although the issue is politically worthless, its period of hiatus is not limited to the election year. It will continue indefinitely until, through some carefully developed PR program — or the fervor of some charismatic figure selflessly dedicated to the cause — our feelings are once more aroused. We must be made aware, as a whole nation, that our relation to our less well-endowed fellows is at least as vital as our rapport with the Russians, the Arabs, or the Chinese, that national defense might direct itself to the very real dangers within our cities and in our streets as well as the imagined ones outside our borders,



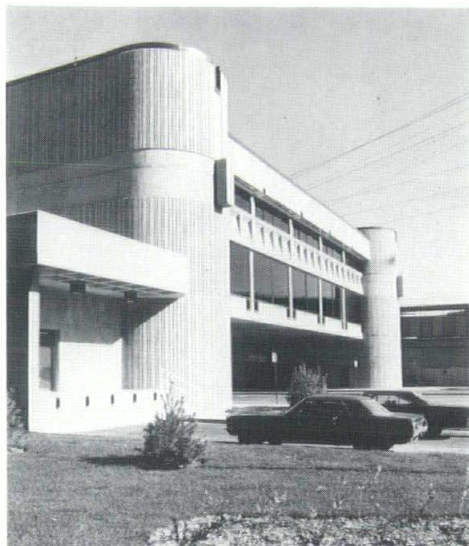
Robert H. Mutrux, AIA, a member of the Editorial Board of Connecticut Architect, is now serving his fourth year on the National Housing Committee of the American Institute of Architects. He resides in Wilton, Connecticut.

and that such rhetorical abstractions as "peace" and "prosperity" are meaningless unless they are accompanied by concrete domestic realities.

The constant reiteration of our reliance on "the private sector" to work out this problem is an egregious evasion of elementary economics. In a society dedicated to free enterprise and the promise of profit, this is precisely the sector that literally couldn't care less, and its members have demonstrated it repeatedly. It is the public's own responsibility to face the national situation before it degenerates into a national disgrace.

Perhaps by some miracle, one of our presidential aspirants will perceive that housing, as a plank in his political platform, is not merely a play on words. It is a powerful appeal to the national conscience, and its potential is virtually untouched. He may, through his dedication to this profoundly human issue, make history by proving that, if inspired, we will vote with our hearts instead of our pocket-books, or (God Help Us!) "With our Feet"!

Bridgeport Transportation Center



by Robert C. Rogus, AIA

Culminating a process which began over nine years ago, the City of Bridgeport recently opened its new \$3,000,000 Station for the Penn Central Railroad. The opening marks the completion of Phase I of a larger project known as the Bridgeport Transportation Center, which will provide a true transportation "hub" and "gateway" to the newly revitalized Downtown Bridgeport Area. In addition to the Railroad Station, the Center will provide updated bus terminal facilities, a two thousand car parking garage, facilities for taxis and airport limousines, and possible helicopters and boats.

The process began in January, 1966 when the City of Bridgeport retained Victor Gruen, F.A.I.A., to prepare a general plan for the development of the City's Central Business Area. Key to this development was the construction of a new Railroad Station more accessible from the Business Area. Gruen's plan selected a location on a Penn Central track straightaway approximately one thousand feet south of the old Railroad Station.

Constructed at the turn of the century, the existing Railroad Station had been rendered obsolete not only by age but also by contemporary railroad technology. In an effort to speed up train service, the Penn Central Railroad had elected to put into service a new railroad car manufactured by the Budd Corporation, which can only board and exit passengers from so called "high-level" platforms (4' - 0" above track level). Platforms throughout the State of Connecticut had been a mixed bag of grade level and high level platforms, and had to be replaced by a consistent series of high-level platforms.

High-level platforms will not function properly on the curved section of track on which the old station was sited for reasons of geometry; straight eighty-five foot long railroad cars create dangerous gaps with curved platforms. Result: new platforms constructed generally one thousand feet south of the old station,

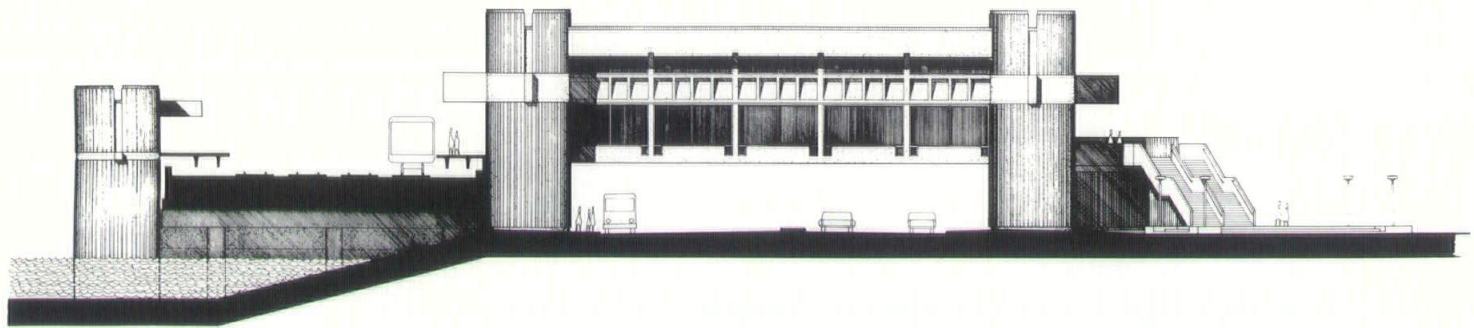
located on a straightaway, and closer to the Central Business Area. Platform construction, including exterior stairs, canopies, and appurtenances was a separate project, and was designed by Day and Zimmerman of Philadelphia.

Antinozzi Associates of Stratford, architects for the project, faced a series of virtually insoluble problems for the design of the new station proper, all created by this location. A brief description of the site is in order.

First, the tracks themselves were elevated on an existing nine foot thick concrete viaduct, about thirteen feet above existing land flanking them on the west. Second, the tracks were flanked on the east by the Pequonnock River, which is subject to tidal action, with mean high water about twenty feet below the tracks. Third, the U.S. Corps of Engineers Harbor Line restricted any substantial development in or above the river. Fourth, the State of Connecticut had essentially completed final drawings for Water Street (a State Highway) on land flanking the tracks to the west, which called for a road about thirteen feet below the tracks. Fifth, the State required sixteen feet of clearance for any construction over Water Street. Sixth, Penn Central trains were powered by an overhead electric catenary system, whose geometry and high voltage prohibited any development above the tracks. Prime transmission power lines of the United Illuminating Company also pass over the tracks at this point. Finally, tidewater met the sloping land under the track viaduct, creating an unsavory condition.

Therein lay the problem: existing (unmovable) elevated tracks bounded the river to the east, Water Street (unmovable) to the west, electric catenary system and power lines (unmovable) above, and tidewater (unchangeable) below. Certainly a design challenge.

The only apparent possible solution was to build the Railroad Station in the air rights over Water Street. The final solution called for three towers, a "bridge" and a tunnel. The towers were to provide



TOWER C TRACKS TOWER B WATER STREET TOWER A
 BRIDGEPORT RAILROAD STATION · NORTH ELEVATION 0 25 ANTINOZZI ASSOCIATES ARCHITECTS

vertical access, the "bridge" was to provide conventional railroad station space, and the tunnel was to provide horizontal access to opposite sides of the tracks.

Tower "A", constructed on the west side of Water Street, supports the western end of the "bridge". Tower "B", constructed on a sliver of land between the east side of Water Street and the west side of the elevated tracks, supports the eastern end of the "bridge". Tower "C", built in the river to the east side of the tracks, is independent. The tunnel connects towers "B" and "C" under the tracks.

The "bridge", spanning Water Street, is the heart of the station. It has two levels; the station level (elevation 28) at the same elevation as the high level platforms and an office level (elevation 45) above. The station level contains the main concourse, the waiting room, ticket office, vending area and Penn Central facilities such as office space, baggage and freight rooms. The office level, as yet undeveloped, will contain transportation-oriented offices.

The towers contain the vertical circulation elements: stairs, ramps, passenger and freight elevators, as well as snack bar, storage rooms, mechanical equipment rooms, and toilets.

Required clearance called for the construction of the "bridge" to be somewhat ingenious. With Water Street fixed at elevation 11 and the station floor fixed at elevation 28, only seventeen feet were available from Water Street to the station floor. As mentioned previously, the State required sixteen feet of clearance over Water Street, leaving only one foot of construction depth available for the proposed ninety-seven foot clear span. No columns to grade were permitted by the State, as it was felt that they would be a considerable traffic hazard.

The solution was to span the ninety-seven feet from tower "A" to tower "B"

with four six-foot-deep steel plate girders at the office level floor, then hang steel tension columns from the girders often enough to pick up the eleven-inch concrete waffle slab which forms the station level floor.

The two central girders are below the office floor, but the two exterior girders are partially upset to form window sills for the office floor, and to allow more apparent visual importance to the station level vis-a-vis the office level. The concrete fireproofing/weatherproofing cover for the exterior plate girders echoes the ribbed web reinforcing required by the plate girder design. Construction above the girders was conventional; steel compression columns, steel beams and steel joists surmounted with metal deck.

As might be expected, foundation problems were prodigious in this area. Tow-

er "C" in the water had its own set of problems. At towers "A" and "B", the enormous loads carried to the ground through steel columns at the girder ends called for concrete filled-steel piles; great difficulty was experienced in driving them into "land" long ago created for early Bridgeport — old wooden piles and piers, random masonry fill and boulders, with a random goodly lacing of tidal muck.

The finished station should function reasonably well considering the peculiar set of restrictions which controlled the design. For example, having the station floor at the same level and adjacent to the New York bound platform works well as the bulk of waiting passengers are waiting to go in the New York direction; Boston bound passengers are fewer in number and can wait in the small waiting room located in tower "C".



Waiting room areas and office facilities in the Bridgeport Transportation Center are located in the "bridge" spanning Water Street.

Many commuters will not use the Railroad Station at all; they will gain access and egress to the platforms via exterior stairs at the north and south ends of those platforms.

Broad, inviting exterior stairs connect street level to station level at tower "A". It is contemplated that most people actually using the station proper will arrive there by utilizing these stairs.

It should also be noted that this is a public building, and as such, must be fully operable to the handicapped. The entire building can be negotiated by a series of passenger elevators and ramps.

Freight, such as mail, is brought by truck to the freight room in tower "A", brought by freight elevator to the station floor, held in the baggage room, and then moved directly to the New York bound tracks. Boston bound material must move from the baggage room down the eleva-

tor in tower "B", through the tunnel, up the elevator in tower "C", whence it can be moved directly to the Boston bound tracks. Incoming material reverses this process.

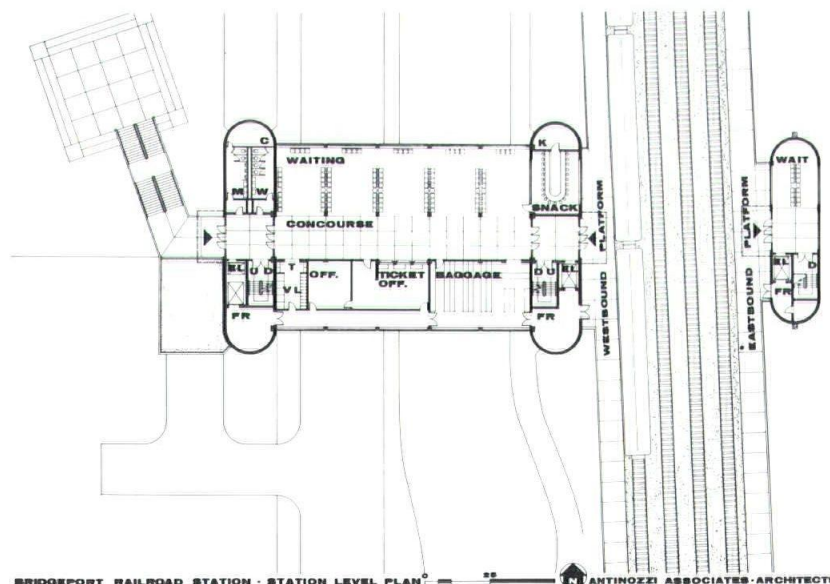
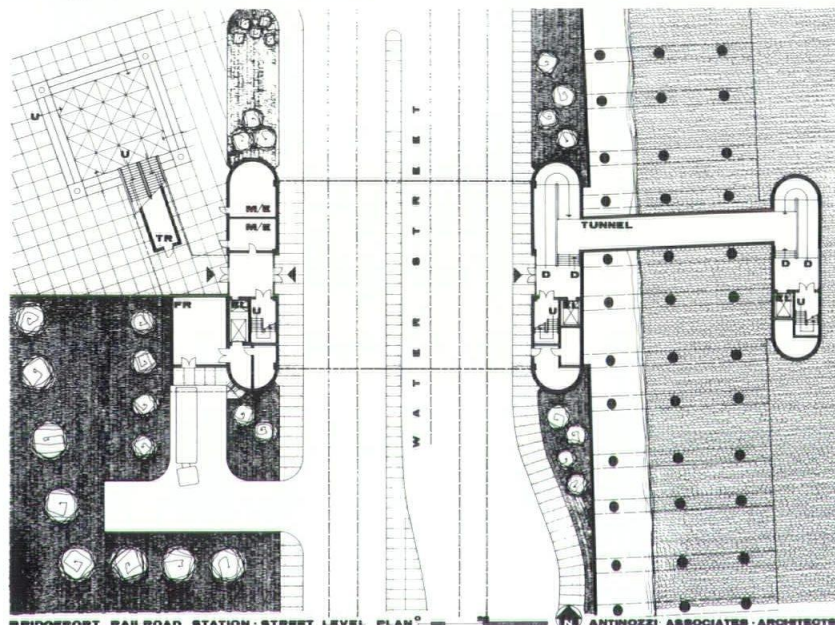
The basic exterior material of the building is ribbed sandblasted concrete and exposed concrete waffle slab soffits, both selected for low maintenance and high resistance to vandalism. Interiors feature terrazzo floors in high traffic areas (vestibules, stairs, concourse), carpeting (for acoustic value) in waiting rooms, ceramic tile in toilets, and vinyl asbestos tile elsewhere. The building is air conditioned. Windows are solar bronze glass in anodized aluminum frames.

Cost of the project at bid time (November, 1973) was \$2,116,000, some \$14,000 less than the established budget for construction of \$2,130,000. The building has an area of 36,000 square feet, which works

out to \$58.78 per square foot. The total project cost of slightly over \$3,000,000 includes cost of land and a substantial commuter parking lot south of the station, as well as architectural and engineering fees, furnishings and contingencies.

Two-thirds of these costs were borne by the Federal Government's Urban Mass Transit Administration, and one-third locally by the City of Bridgeport.

Antinozzi Associates' Master Plan for the development of the Bridgeport Transportation Center calls for a future multi-level structure, coordinated with the Railroad Station, parallel to and flanking Water Street on the west. This structure will house an updated central bus terminal (for local and long-distance busses), a two thousand car parking garage, facilities for taxicabs and airport limousines, and possibly a heliport on the parking garage roof. There will also be amenities within the structure; the Railroad Station Concourse will be extended into it and perhaps lined with shops. At the westernmost terminus the concourse will be linked to the proposed John Street pedestrian mall for a direct link with the surrounding business district. Boat docking will possibly be incorporated at a future riverside pedestrian esplanade overlooking a refurbished Pequonnock River. ■



CREDITS

RAILROAD STATION: (PHASE I)

Architects: Antinozzi Associates, Architects, Stratford, Connecticut

Structural Engineer: Paul J. Pantano, Fairfield, Connecticut

Mechanical/Electrical Engineers: Hill and Harrigan, New Haven, Connecticut

General Contractors: Kapetan Incorporated, Milford, Connecticut

MASTER PLAN: BRIDGEPORT TRANSPORTATION CENTER: (PHASE II)

Architects: Antinozzi Associates, Architects

GENERAL PLAN: CENTRAL BUSINESS AREA

Planners: Victor Gruen, F.A.I.A., Detroit, Michigan

HIGH LEVEL PLATFORMS

Architects/Engineers: Day and Zimmerman, Philadelphia, Pennsylvania

FUNDING

Federal: Urban Mass Transit Administration, Washington, D.C.

Local: City of Bridgeport, Bridgeport, Connecticut

Rogers School Selected For National Exhibition

The renovation design for Stamford's Rogers Elementary School, by Fletcher-Thompson, Bridgeport architects-engineers, was chosen for display at the 1976 National Exhibit of School Architecture by a nationwide panel of architects and educators. Stamford resident Frank D. George, AIA, vice president for design at Fletcher-Thompson, was project architect.

The 850-student school reopened in September 1975 after extensive renewal. In addition to providing modern educational facilities, the renovation has stimulated the formation of Rogers School Neighborhood Preservation Program, whose aim is the renewal of neighborhood properties near the school. A novel community center program using school facilities is currently being funded.

Plans and photos of Rogers were recently displayed at the annual convention of the Association of School Administrators, held in Atlantic City. The exhibit was jointly sponsored by the American Institute of Architects and the American Association of School Administrators.

In making the announcement, superintendent Peebles said: "The Rogers School revitalizing is an impressive example of creative architecture that provides the flexibility to accommodate the educational programs that are often advocated but seldom carried out. This remarkable change in Rogers is tangible evidence that architects and educators can accomplish objectives that deal directly with learning. Moreover, Rogers School is now actively engaged in community use of the building — another form of flexibility."

Fletcher-Thompson, which provides a broad range of facilities-related services for educational, municipal, industrial, commercial and health-care clients across the country, is one of the largest firms of its type in the northeast. It is well known for its design of new and renovated schools. The firm's Davenport Ridge School in Stamford was chosen for display in the 1974 National Exhibition of School Architecture.



Mr. Larry Nichols, media specialist, holds a class discussion in "the pit" of the media center, the hub of Stamford's newly renovated Rogers Elementary School. The design is by Fletcher-Thompson, Bridgeport architects-engineers.

Heritage Sound Is Again Cited For Planning and Design

Heritage Sound, under development by the Heritage Development Group in Milford, Conn., recently received its third major citation for outstanding environmental planning and architectural design.

One of twenty-nine winners in the Annual Sensible Growth Design and Planning Award competition co-sponsored by

the 76,000-member National Association of Home Builders and *Better Homes & Gardens* magazine, Heritage Sound competed with entries submitted by builders, developers, architects and planners throughout the United States. Entries were accepted in 5 categories ranging from single individual homes to communities of over 2,000 units. Winners were selected on the basis of demonstrated concern for people, the environment, good planning and design, and market acceptance.



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At awards presentation ceremonies at the 32nd Annual NAHB Convention held recently in Dallas, Texas, Leon Weiner, NAHB past president and president of the National Housing Conferences, explained that the purpose of the contest was to recognize outstanding examples of comprehensively planned community living environments.

Shortly after Heritage Sound opened in the Spring of 1974, the project received a First Honor Award in a competitive program sponsored nationally by the U.S. Department of Housing and Urban Development. In 1975, the project on Long Island Sound also won a merit award for outstanding architectural design from the New York Chapter of the American Institute of Architects.

One of the major residential developers in the northeast, the Heritage Development Group is producer of the famous Heritage Village in Southbury, Conn., and Heritage Hills of Westchester in New York's Westchester County, their largest condominium development to date and another prize-winning community.

Notification Program Expanded by State Public Works Department

The present Public Work's policy of notifying interested architects and engineers for projects over \$250,000 will be expanded to include all projects for which architectural and engineering services are required, with the exception of projects of an emergency nature.

All projects will be listed in the Department of Public Works memorandum entitled *Construction Project(s)*. Architects and engineers interested in any listed project should write the Department of Public Works expressing their interest. Interviews for projects under \$250,000 will be at the option of the department.

If they have not already done so, all architects and engineers interested in re-

ceiving the memorandum should write the Department of Public Works expressing their interest in having their name placed on the mailing list for this material.

Scully Receives AIA Medal

Hold for Release March 6, 1976:

Author and educator Vincent J. Scully Jr., of Yale University, was presented with an AIA Medal for his accomplishments as an architectural historian at the Annual Convention of The American Institute of Architects in Philadelphia in early May.

Scully was described by the 1976 Jury on Institute Honors as an author and "stimulating lecturer to several generations of architectural students" who has "identified many of the previously unrecognized general achievements of American architecture." By bringing them to the attention of the profession and the public, the Jury said, "he has saved particular examples from destruction and enabled their ideals to enter the mainstream of contemporary architecture, thereby guaranteeing the survival of much that is best in our native tradition."

A nationally recognized teacher, considered an electrifying lecturer, Scully has



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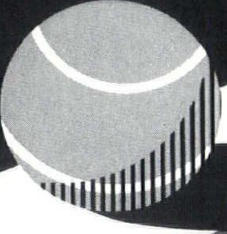
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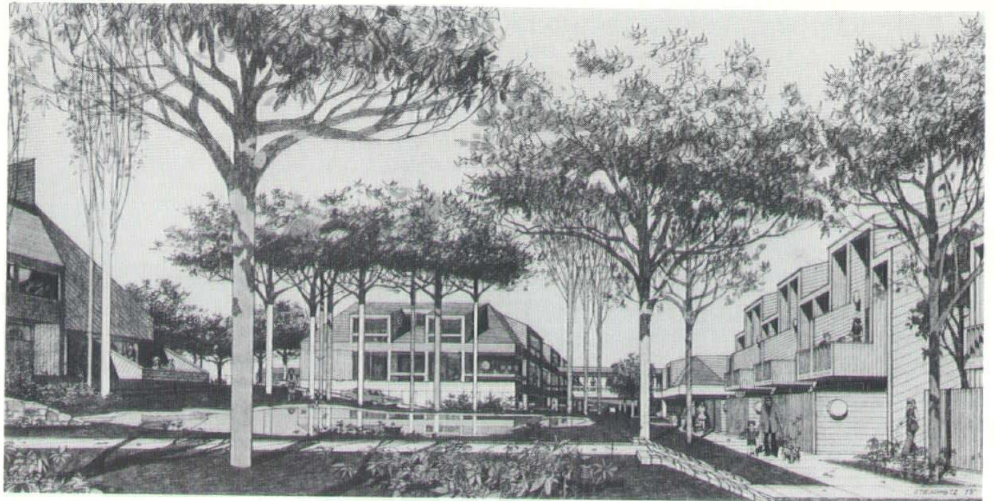
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been a member of the Yale faculty since 1947 and a full professor since 1961; in 1966 he was named to the Colonel John Trumbull chair. In addition to teaching as many as 900 students a year, Scully has written a dozen books in the past 25 years, two of which have been honored with national awards. His latest book, "Pueblo: Mountain, Village, Dance", published in September, 1975, reflects his continuing concern for the interaction of man, architecture, and the natural setting. He was also named an Honorary Member of AIA this year.

SMS Designs New Complex for Greenwich

A \$10,000,000 development of 200 condominium garden apartment units and 32,000 square feet of space for small offices is planned for an 8.6-acre site in Greenwich, Conn., by a partnership of Arthur Collins and Arthur Emil.

The project will be the first relatively high-density residential development to be built under Greenwich's special Residential Planned Housing Development Small Unit Zone, and one of the few large-scale multi-family housing projects ever erected in the town. The same builders



Lyon Common, a \$10,000,000 mixed use project in Greenwich, Conn., will contain 200 condominium garden apartment units (left and right) and 32,000 square feet of office space (center). Site is 8.6-acre former Conde Nast garden park on East Putnam Avenue. Arthur Collins and Arthur Emil are the developers, with design by SMS Architects.

are currently creating Lyon Farm, a luxury individual-home condominium, the first under a new zoning category permitting cluster plans.

The site for the new undertaking, to be known as Lyon Common, is the former Conde Nast garden park on East Putnam Avenue (Boston Post Road), bounded

also by Old Kings Highway and Wendle Place. The builders have contracted to purchase the property from Charter Oak Corporation and expect to start work early this year.

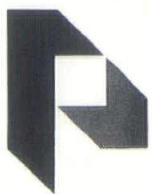
The site plan and building design will be in the same tradition as Lyon Farm, stressing preservation of the landscape and use

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of building forms associated with colonial New England. Pitched roofs, clapboard and shingle exterior walls, window treatment and general shapes employed at Lyon Farm will be used for both residential and office structures at the new site.

The 200 garden apartment units will be divided among six buildings and range in size from efficiencies to two-bedroom suites. Sixty per cent will be duplex units and many will have balconies. Two small office buildings will be designed for occupancy by individual professional users such as doctors, dentists, accountants, lawyers, architects and engineers.

The developers plan to build three ponds which will serve both esthetic and flood control functions. The site plan also calls for preservation of most of the large trees and stone walls which date from Conde Nast's original development of the garden park some 50 years ago.

According to Mr. Collins, the new project is designed to help meet the demand for rental residential accommodations in Greenwich, which has been experiencing an unusually heavy influx of corporate offices and personnel. The development will also provide an opportunity, also rare in Greenwich, for people to live and work in the same small community.

Arthur Collins Development Company will be general contractor for Lyon Common, which has been designed by SMS Architects of New Canaan with William Urban as consulting engineer. This is the same team that built Lyon Farm, winner of the Connecticut Society of Architects 1974 Honor Design Award (first award) and the first annual (1975) Architectural Award of the Greenwich Arts Council.

Architects Defer Decision On Ethics Changes

Delegates to the American Institute of Architects' national convention voted to refer a proposed revision of its Standards of Ethical Practice to a special task force for further study and possible modification.

The proposed revision, which went to the convention with the endorsement of the Institute's Board of Directors by a 20-15 vote, had been circulated to the professional society's 25,000 members about a month ago. During the debate, several members said they had not been given enough time to study the proposal and its potentially far-reaching implications for the profession of architecture.

The measure would have eliminated the AIA's present bans on paid advertising. It would also have lifted restrictions against architects' interests in the construction business and allowing participation in competitions not sponsored by the AIA.

While the majority of spokesmen favored deferring adoption of a change until the Institute's 1977 convention, many said they welcomed the chance to air and debate the controversial issues. Louis de Moll, FAIA, of Philadelphia, AIA's 1976 president, called the proposed revision "possibly the most important issue we have ever faced" during the 119-year history of the Institute.

Opposition to removal of the current ban on paid advertising centered on the contention that the need to advertise would work a financial hardship on small firms. The majority of Institute members practice in firms of fewer than 10 persons.

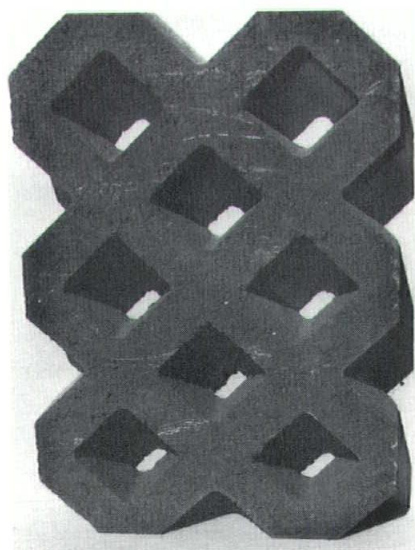
Members who spoke in favor of lifting the prohibition against advertising pointed out that removal of the ban would not constitute a requirement that all firms buy ad space, and many said they doubted that the practice would become widespread even if it were not forbidden by the present ethics of the Institute.

The other major change proposed would have allowed architects to become more involved in the construction, as well as the design, of their projects. As currently interpreted by the AIA Board, the Standards state that an architect "must avoid any activity which would put . . . the architect's financial interest in competition with that of the client," and the interpretation cautions that "activities during the construction phase are particularly sensitive to such conflicts."

The revision as proposed by the Board would have required that architects disclose to their clients "any financial interest, activity, or compensation arrangement which could be construed to affect adversely the interests of such client or employer."

Speaking in favor of the proposed change, John F. Hartray Jr. of Chicago said that there are already architects who are, in effect, functioning as building contractors, and that they sincerely feel that such an arrangement works to the benefit of their clients. In such an arrangement, he said, architects have more control over such factors as cost and on-time completion of construction.

The changes were opposed by Jerome Cooper, FAIA, of Atlanta, who asked "If we start becoming contractors, then who is the client going to be able to turn

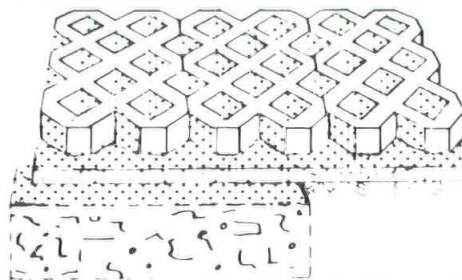


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to for the impartial advice the architect has always provided?"

In returning the proposed revision to the Board, the convention delegates asked that it be referred to a task force representing the diverse views within the AIA, and that the task force be directed to draft a new proposal for submittal to the membership early in 1977. After study and debate, the new proposal would again be presented at next year's convention in San Diego, California.

Ed. Note: Opinions on the subject of the proposed changes in the AIA Standards of Ethical Practice would be welcomed by the Editors, either in the form of letters or position papers of greater length.

Robert L. Wilson Re-elected Vice President of AIA

Bob Wilson, a former director President of the Connecticut Society of Architects and currently serving his first term as a vice president of the National AIA, was re-elected to that post at the National Convention, held in Philadelphia in early May. Wilson, who attended the University of Illinois, and received his master's degree in urban design from Columbia University, heads his own firm of architects and planners in Stamford, with a branch office in New York City.

In addition to serving as a national vice president, Wilson has also been active as chairman of the AIA Community Services Commission and its Advisory Council,

and as chairman of the Housing Moratorium Subcommittee of the Institute's Housing Committee. He is also a co-founder and director of the National Organization of Minority Architects, and currently represents the AIA of the National Construction Industry Council.

Energy Budget Program Launched by AIA

Prototype energy budgets for several building types and locations will be developed by The American Institute of Architects under a new program initiated by the Energy Committee of the Institute's Board of Directors.

The four-month project has two principal goals. The first is to evolve a clear concept and basic framework from which energy budgets can be developed for future application. The project will also propose budget figures for specific building types in various locations.

The energy budget approach is supported by the AIA as an alternative to prescriptive standards for energy use in buildings. The budget would set performance objectives for energy use, depending upon the building type and climatic conditions. This approach would leave the design professional free to determine the methods for achieving the desired level of energy use.

Project director will be David Bullen, AIA. Formerly a vice president of Caudill Rowlett Scott in Houston, Bullen served as Chairman of the CRS Energy Committee. During leave of absence from CRS, he was project manager for the AIA Research Corporation in the preparation of "Energy Conservation Design Guidelines for Office Buildings," and "Energy Conservation Guidelines for Existing Office Buildings," both produced for the General Services Administration.

Bullen also acted as an independent consultant to the U.S. Department of Housing and Urban Development in the review and evaluation of applications for grants for "Innovative Community Development Demonstration Projects" as related to energy conservation.

The subject of energy conservation was also explored in testimony before the Senate Committee on Banking, Housing, and Urban Affairs, by AIA vice president Carl L. Bradley, FAIA, who strongly endorsed the Energy Conservation Act of 1976. The bill (S. 3424) would provide for a variety of economic incentives for homeowners and business people to invest in energy conserving measures in existing buildings.

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The creation of new jobs in the construction industry would be only one of many short term benefits of the bill, said Bradley. The programs, including loan guarantees and interest subsidies for homeowners, small businesses, and commercial and industrial consumers, would also result in substantially lowered energy costs for those taking advantage of the loans, according to the Fort Wayne, Ind., architect.

Bradley stressed the importance of dealing with the nation's existing stock of

more than 70 million residential and commercial buildings, most of which were designed and built in an era of abundant energy supplies. The bill, he said, would be an important step toward removing the institutional and economic constraints to realizing the energy conservation potential in these buildings.

"Many building owners and operators are aware of the potential for saving energy," he noted. "But they are simply unable, in the current market, to acquire the capital to make the necessary modifi-

cations. It is precisely this problem that is addressed by S. 3424."

Bradley also expressed the Institute's support for a provision of the bill that would call upon the Federal Energy Administration to develop a model state energy conservation implementation program. The AIA also recommended that the model state program include provisions for state public education efforts stressing proper operation and maintenance of energy conservation measures.



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Classified

Connecticut Architect classified appears every month. One-time insertion, 80 cents per word; three consecutive insertions, 60 cents per word; ten word minimum. Classified display ads, \$35 for one inch; \$47 for one and one-half inches; \$59 for two inches. Discount for multiple insertions; rates on request. Straight classified is not commissionable. Check or money order must accompany copy. All ads printed at the discretion of the publishers. Copy with the order is required on the 18th day of the month preceding date of issue. Noncancelable.

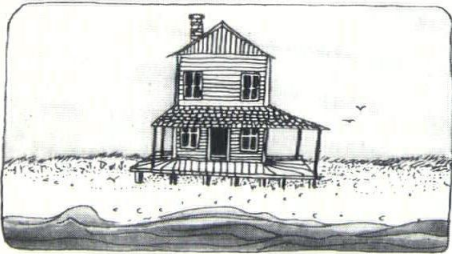
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Olivetti P-603 mini-computer with random access memory, punch tape and reader peripherals offered at \$6,500.00. Contact Bob O'Brien. 522-4127.

Land. Two pine-covered, sloping wooded lots in an eight-year-old leisure-living community in Southern Maine, just 3½ hours from Central Connecticut. Tennis courts, 10 mile-long meandering lake. Sandy beaches, swimming pools, club house. Can be a year-round home away from home. Price \$5,000 each. Terms considered. 1-228-0365.



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Books

THE BATHROOM By Alexander Kira
Viking/Compass 1966/Revised 1976,
272 pages \$7.95

Hidden deep within the lengthy analysis of *The Mechanization of the Bath*, the seventh chapter of *Mechanization Takes Command*, is Siefried Giedion's observation that "The flight from pure forms, seen in furniture, architecture and adornment, left its mark on bathroom fixtures too." The author of the monumental *Space, Time and Architecture* goes on to note that the fixture manufacturers advised "that the plumber's duty is to carry out the architect's wishes, both in the matter of form and ornamentation." Although Giedion's writings are not referenced in *The Bathroom*, surely Mr. Kira knows the works, for he is the author of an amazingly thorough study of *The Room*, the fixtures, and the many and varied activities which take place there. Gigantic white letters on an orange ground announce this, complete scientific research paper aimed at designers and manufacturers alike. Kira explains that "the focus is upon the examination of our personal hygiene needs from the following viewpoints: attitudes, physiological requirements, patterns of actions and, ultimately, the development of design criteria to fulfill those needs." Fixture ads are now captioned "You use it so much. Shouldn't it be beautiful, too?" and it is the attitudes exemplified in such ads which Kira has been attempting to change. Throughout this twenty-one chapter book are found a series of designs for sinks, water closets, tubs, showers and bidets which are based on research into every aspect of their use. Though we are reminded of Fuller's design for a prefabricated bathroom (1938!) and the fiberglass unit for Habitat, Philip Johnson's approach epitomizes architects' responses. Where does one put the facilities in a glass house? Why, enclosed in an equally pure masonry cylinder and placed tastefully off center. Alexander Kira suggests further study and commitment in response to clearly established human needs. But are architects really able to provide direction to equipment manufacturers? Are they willing to take on this role — to argue the case? If these questions are answered affirmatively, then this 250 page volume is the only brief required. Kira has done all the work — with meticulous attention and with help from Philip Roth and Bill Blass among others, he's said it all.

by John Merriman

Computer Aids to Design and Architecture. Edited by Nicholas Negroponte. 289 pages. \$24.95.

This volume is an anthology of both original and published papers by outstanding authorities, reflecting the development and practical use of the computer in design and architecture. It is an examination of important developments in the chain of events that has led architects through changing approaches to the complex problem of augmenting the architectural design process.

This book is exceptional for both the number and quality of the sketches, print-outs, computer displays, models, photographs, graphs, and charts. The graphics complement a remarkable collection of written data which, in combination, allow the reader to easily "grasp" historical and present-day complexities.

Divided into three sections — In Research, In Practice, and Abroad — this book is an album of attitudes and a collection of ideas that are exemplary of contradictions and disagreements within the profession, as well as errors and misconceptions.

Editor Nicholas Negroponte, Professor of Architecture at M.I.T., has included a brief introduction to each of the 28 authors preceding each contribution. An informative source, *COMPUTER AIDS TO DESIGN AND ARCHITECTURE* is essential reading for the student and practitioner as well as the computer specialist working in the field.

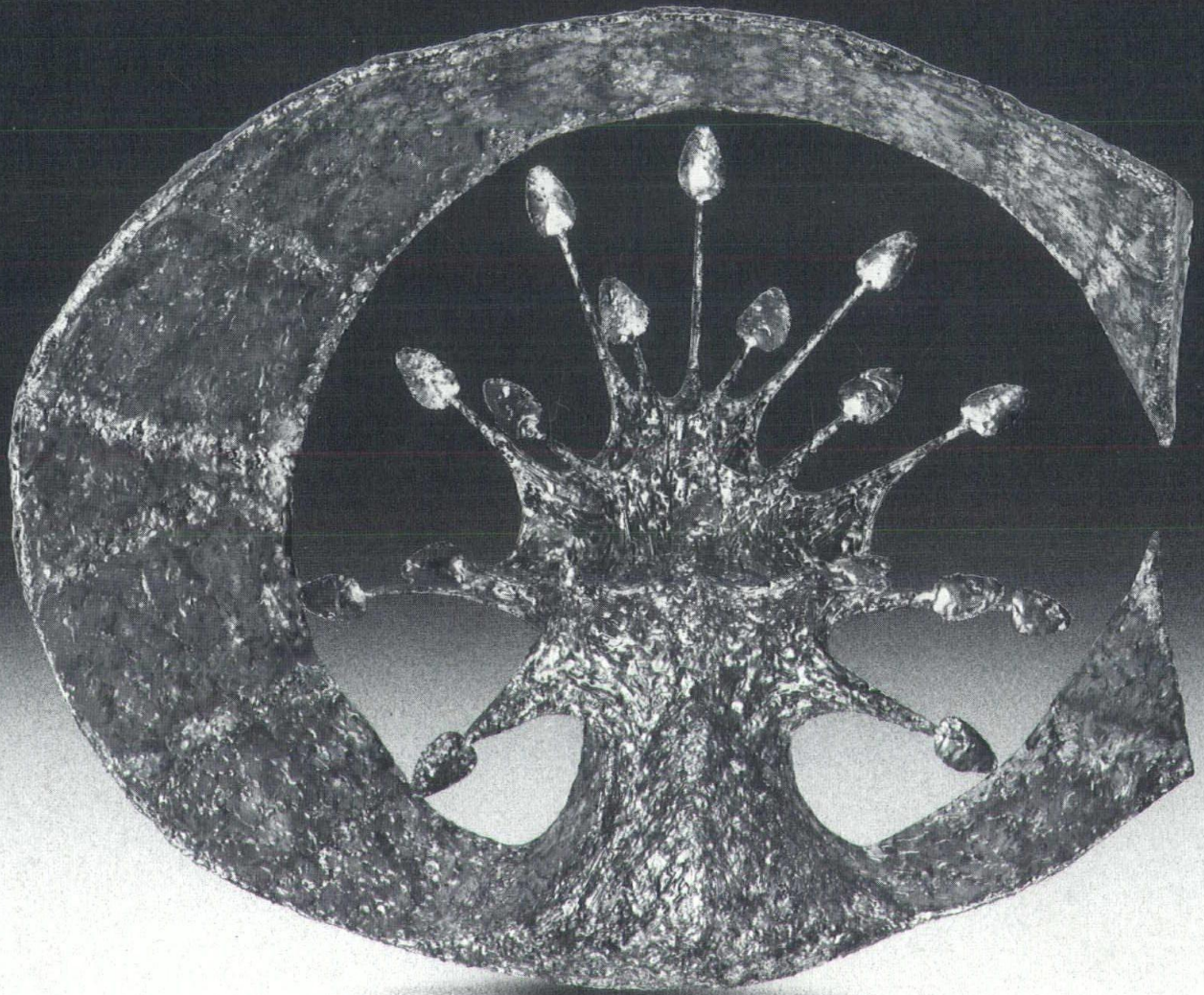
New Haven: A guide to Architecture and Urban Design. By Elizabeth Mills Brown. Yale University Press, New Haven. \$3.95.

In 1637-38 New Haven's town plan was carefully and intelligently created. With equal care, and with sensitivity to the changing demands of urban life, New Haven has been shaped and reshaped over the centuries.

Published with assistance from the New Haven Bicentennial Commission and the New Haven Preservation Trust, the guide offers 15 fully-illustrated tours of New Haven with numerous capsule descriptions of buildings and landmarks, a map for each tour, a chronological table of buildings, cross references, and indexes.

"This guide," writes Elizabeth Mills Brown, "is an attempt to take New Haven architecture as the product of an urban community — not just the landmarks but also the everyday things, not just the work of big-name architects but also the rows of anonymous buildings that provide the scenery of urban life."

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