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GRANITE STATE

ARCHITECT

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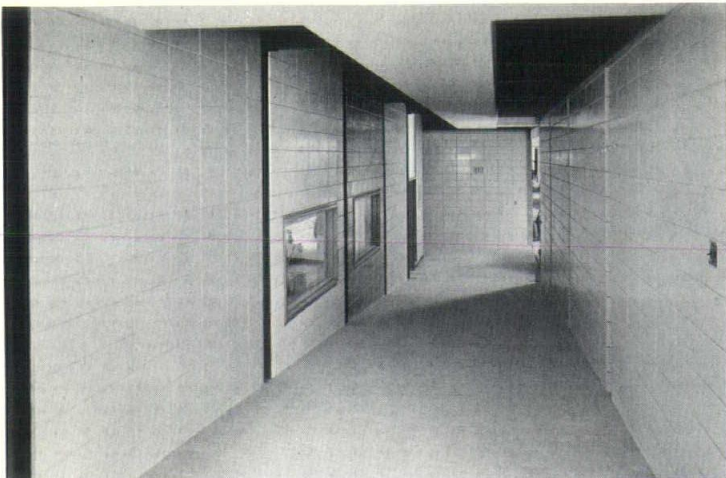
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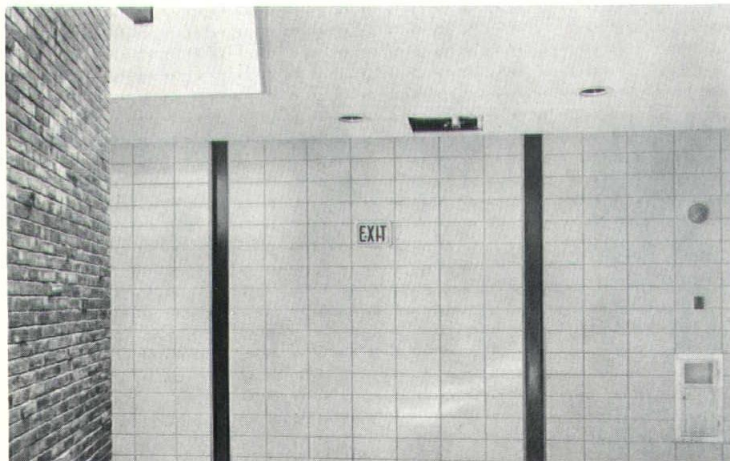
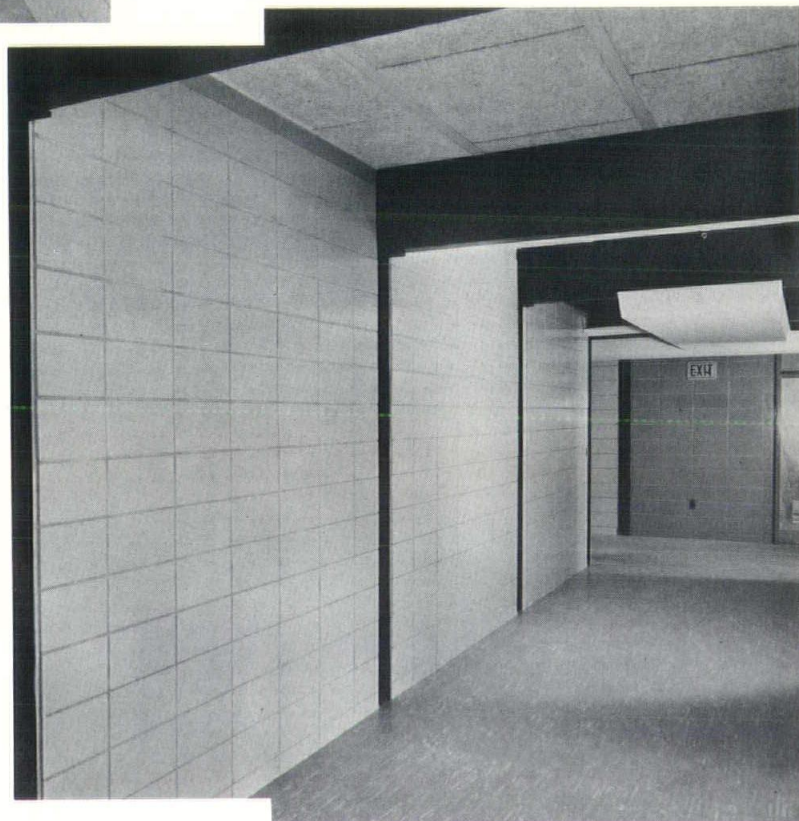


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NOTES AND COMMENT

AT last the New Hampshire Chapter of the American Institute of Architects has found a new magazine. High hopes go with this first issue. We look for a publication with a clean, modern format that will be interesting, attractive, and, at the same time, somewhat informative.

If architecture is justly called the meeting place of the arts, then an architectural magazine might well try to fulfill the same function. While our editorial content will deal primarily with architecture, we hope as succeeding issues appear to share our pages with the other arts and with discerning commentary on these arts. We welcome contributions from all artistic fields in a continuing effort to bring to the public a continuing essay in words and pictures on the subjects of the beauty and utility of man's work. We hope to explore what has been done, and to explore the possibilities of what may be done.

Concerning architecture in particular, we might note that if it is the mother of the arts, it is frequently the least understood and most taken for granted. These words have been said too often, but the encouraging note is that those who say them are usually engaged in an effort to improve the situation.

And so are we.

The very profession of architecture is not clearly understood by the layman, in part because of its complexity. An architect must be an artist — but he must also be an engineer and a businessman, even a public relations man. He must be aware of the cost of materials and man-hours. He must be aware of the nature of materials and their use — a vast area in an age of leapfrogging technology. But he must also be aware of human

values and needs and taste and be able to accommodate these wants — and in occasional times of inspiration to go beyond them, to see ahead and understand, to create and lead.

A good building has a rationale. There are sound reasons for its shape, its size, its use of materials. It is our hope to show what these reasons are and how physical needs are met.

A good building is something more, however. It is, and should be, an artistic experience, just as a painting or a symphony is an experience.

It is our goal to enhance this experience for our readership, to help people understand it and feel it through our use of words and illustrations, in the hope that when a reader next encounters a work of architecture he will realize it as an experience in three dimensions.

One of the most articulate spokesmen for and critics of contemporary architecture is Bruno Zevi, editor of the Italian magazine *L'Architettura* and author of the book *Architecture As Space*.*

From time to time, as space permits we hope to quote from Zevi, whose notes on the intrinsic nature of architecture are valid when applied not only to contemporary work but to buildings of the past. We feel that both his definitions and his evaluations may be of value to the architectural beginner and connoisseur alike.

For instance, writing on "Space — Protagonist of Architecture," he says:

"Everyone who has thought even casually about the subject knows that the specific property of architecture

(Continued on page 46)

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EXHIBITS IN

THE CURRIER GALLERY OF ART, Manchester, New Hampshire.

Nov. 19 - Dec. 23: Twelve Canadian Artists, circulated by Museum of Modern Art, New York.

Dec. 22 - Jan. 19: Four Centuries of Theatre Design, from the collection of Donald Oenslager. Drawings for stage settings from the early part of the 16th century to present.
Weekdays, 10 to 5; Sundays, 2 to 5.

THE LAMONT ART GALLERY of Phillips Exeter Academy, Exeter, N. H.

Dec. 3 - Dec. 18: Paintings, prints and drawings by John Laurent.

Jan. 14 - Feb. 4: Twelve Canadian Artists, circulated by Museum of Modern Art, New York.
Tues. through Fri.: 9:30 to 1:00; 3:00 to 5:15; Sat.: 9:15 to 3:30; Sun.: 11:30 to 1:00; 2:00 to 5:00; closed Mondays.

PAUL ARTS CENTER, University of New Hampshire, Durham, N. H.

Nov. 6 - Dec. 5: John W. Hatch Retrospective Exhibition.

Nov. 13 - Dec. 4: Serigraphs from the Western Serigraph Institute.

Dec. 9 - Jan. 9: Photographs by William H. Manahan, Jr.

Dec. 11 - Jan. 16: Ceramics by Gerald Williams.

Jan. 14 - Feb. 4: Artists, Authors and Actors, a collection of print portraits of significant creative personalities of the late 19th and early 20th centuries.

Jan. 23 - Feb. 27: Sculpture by David

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HEWITT HALL, University of New Hampshire, Durham, N. H.

Dec. 3 - Jan. 2: Collotypes.

Jan. 7 - Jan. 16: Kodak National High School Award of the Year Exhibit.

Jan. 18 - Feb. 13: Student Photographs of Fall Semester.
Weekdays: 8 to 6.

HOPKINS CENTER, Dartmouth College Hanover, New Hampshire.

Dec. 3 - Dec. 22: Recent Acquisitions.

Nov. 23 - Dec. 24: Arts of the Pacific Islands, *Oceania* Exhibition from the Olsen Foundation.

Dec. 24 - Jan. - 25: New Hampshire Art Association Annual Exhibition.

Jan. 1 - Jan. 31: Contemporary Japanese Sumi Paintings from the Smithsonian Institute.

Jan. 1 - Jan 26: Roy Brodsky Paintings and Drawings.

Jan. 20 - Feb. 2: Kollwitz Prints.

THE SAWYER ART CENTER, Colby Junior College, New London, New Hampshire.

Dec. 1 - Dec. 19: American Baptist Collegiate Art Exhibition.

Jan. 1 - Jan. 22: Physics and Painting, circulated by The Smithsonian Institute.

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Manchester, N. H.

Ammon Terminal
Grenier Air Field
Manchester

Architect — Koehler and Isaak

Contractor —
Davison Construction Co., Inc.

AIR TERMINAL

Location of tower was predetermined by its function. Its appearance was as much a matter of esthetics as of practicality.



Vertical shade panels on the second floor are there for functional reasons, but also provide good contrast to the long roof line.





Reservation desks are away from the congestion of the main entrance, though separated only by decorative elements.



“FUNCTION dictates shape,” stated Richard Koehler of Koehler and Isaak, architects of the Ammon Terminal at Grenier Air Field in Manchester. “And the prime function for which this building was designed was getting planes up and getting them down. Everything else was secondary.”

The implementation of this prime function — the efficient, safe arrival and departure of military and private and commercial civil aircraft — is centered in the five-story, hundred-foot-tall tower of Ammon Terminal, the pivot about which the rest of the building revolves, architecturally and functionally.

Equi-sided, the tower is sheathed on the east and on two-thirds of each of the north and south sides with anodized aluminum. The top floor, domain of the airport watch supervisor, is windowed on all four sides, allowing 360° of sky-view. The construction of this tower afforded Grenier Airport its first control center with complete visual contact with all approaches.

Since wooded areas and slopes surround the field, location of the terminal tower in a position to provide this maximum view was to some degree predetermined. It had to be advantageously and centrally placed in the broad expanses of flat land and already established runways.

In this central location, spatially predetermined by vast areas of visible sky and vistas of land, “you couldn’t just erect a tower and a waiting room,” Koehler said.

And indeed, the late Roscoe A. Ammon for whom the terminal is named,

(Text continued on page 36)



The lobby, just inside the main entrance. Patterns of light and color set a tone of spacious warmth within utilitarian concept.



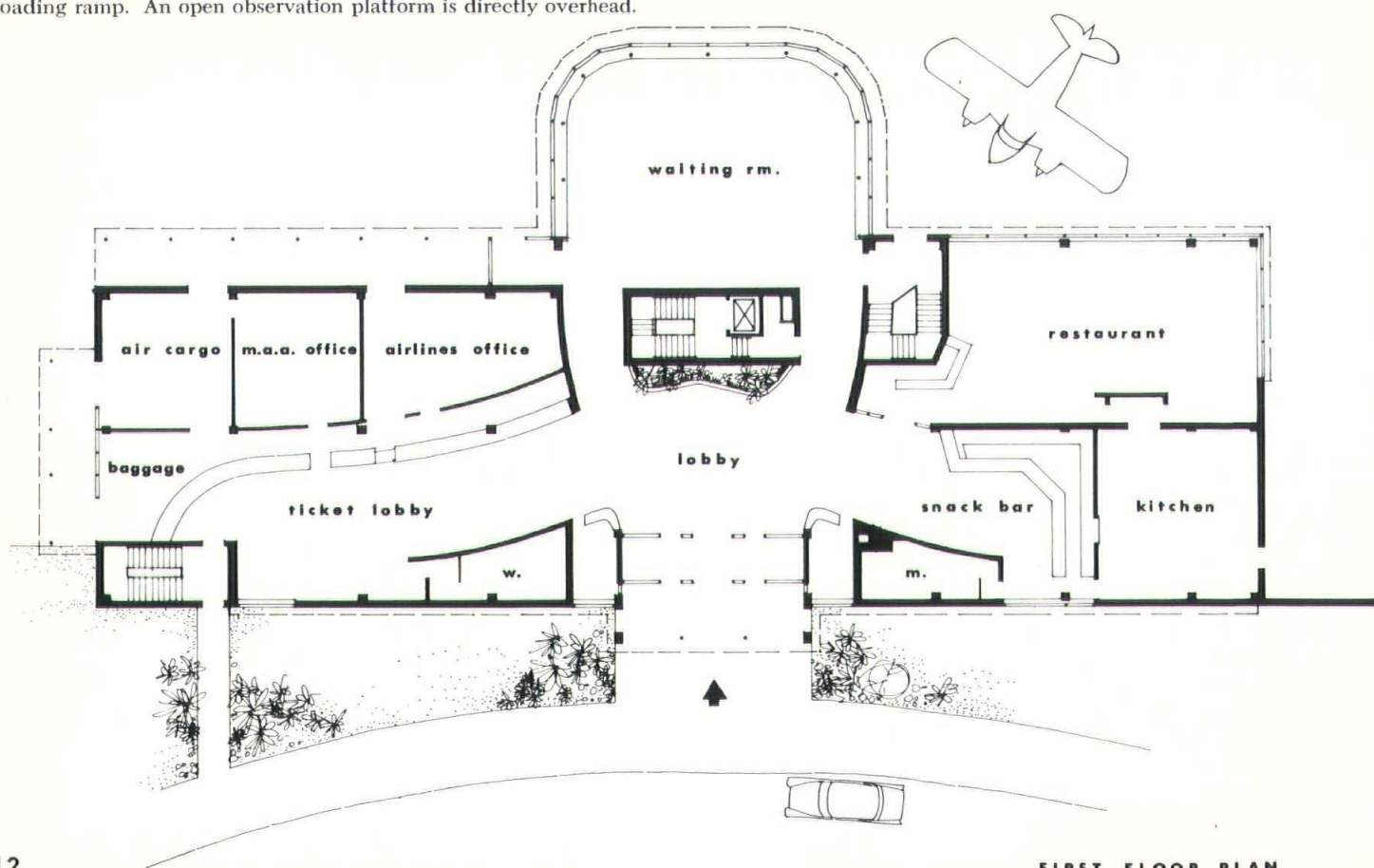
Tower effect is repeated in lobby, softened by curving brick flower box which extends along its entire length.

Two-story-high lobby is dwarfed in a closeup of arched entrance. Vertical divisions of glass accentuate height.



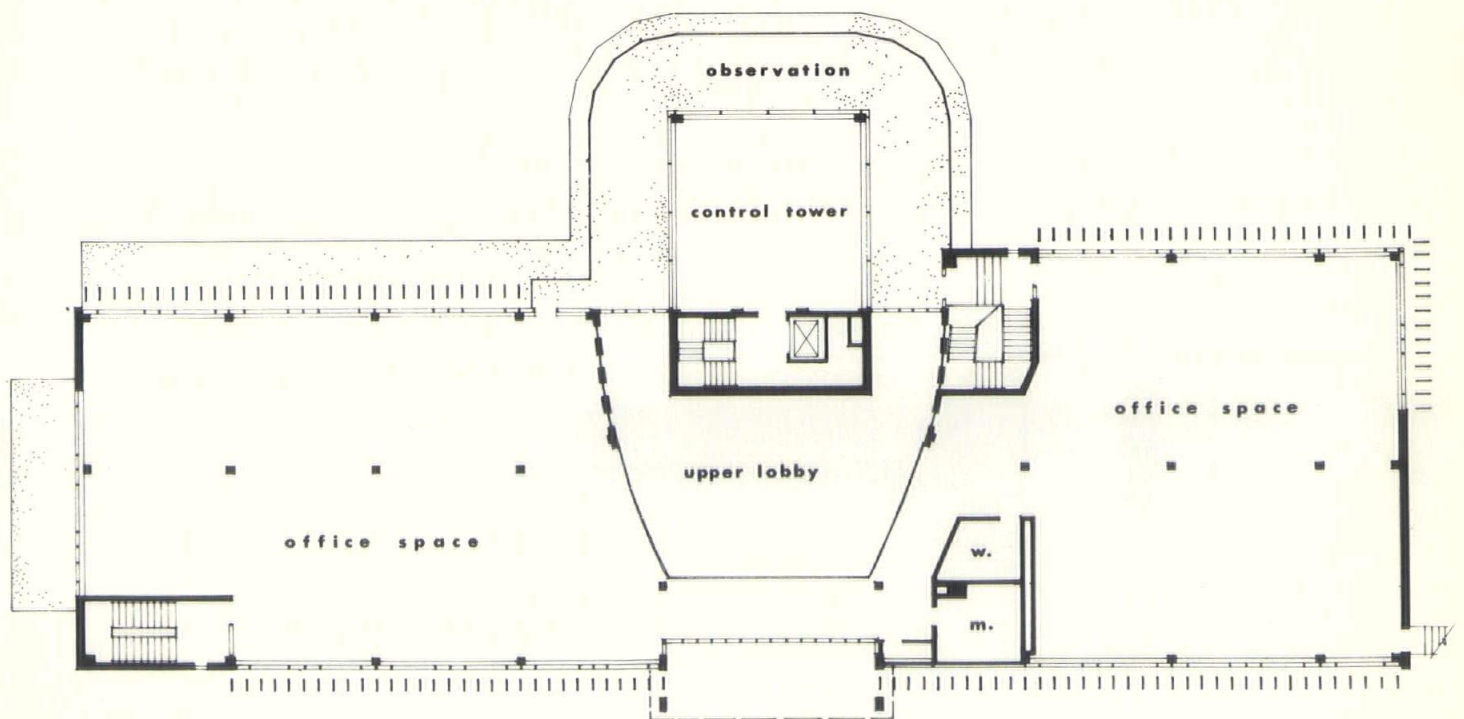


Curved, window-walled waiting room looks out to the main runway and loading ramp. An open observation platform is directly overhead.

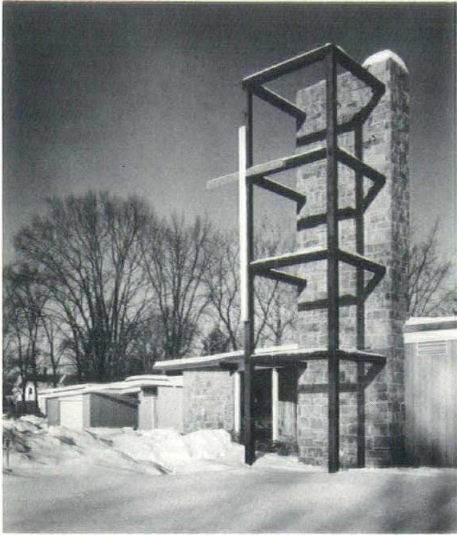




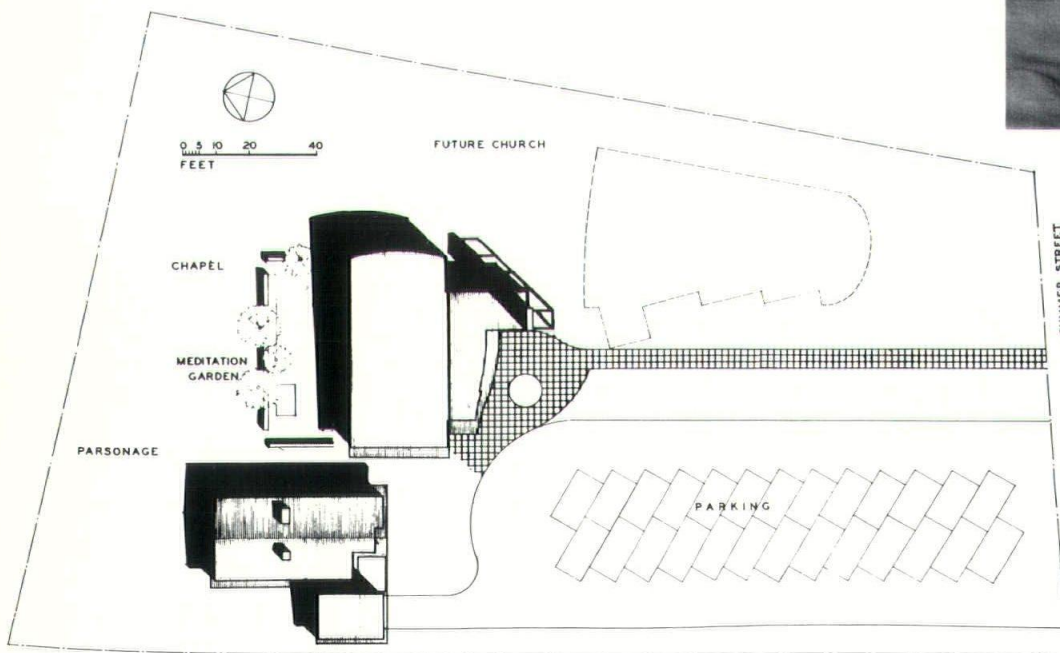
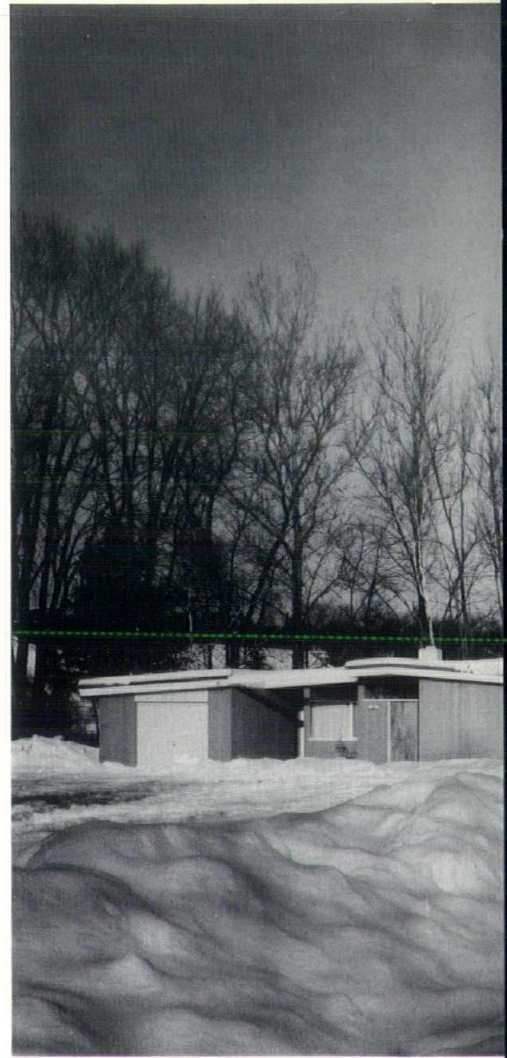
Baggage and cargo loading facilities apart from passenger traffic.
The area is open for efficiency of operation, but protectively roofed.



SECOND FLOOR PLAN



Chapel and parsonage seen as a unit from the parking area.





LUTHERAN CHAPEL

Chapel of Our Savior, Lutheran, Hanover

Architect — E. H. and M. K. Hunter

Contractor — Trumbull-Nelson Co., Inc.

THE Lutheran Chapel of Our Savior in Hanover, New Hampshire, was dedicated in January, 1958, but the planning for it had begun almost as soon as the congregation was formed, and it did not stop with completion of the chapel. Each step of the way, from the beginning when services were held in a rented house, to the present planning for a permanent church, the approach has been the same. Every decision to purchase equipment or furnishings was made with future use in mind. When seating was needed, the modern type of contour chair was chosen in keeping with the contemporary building the congregation envisioned. Economy or expediency alone was not the deciding factor in buying.

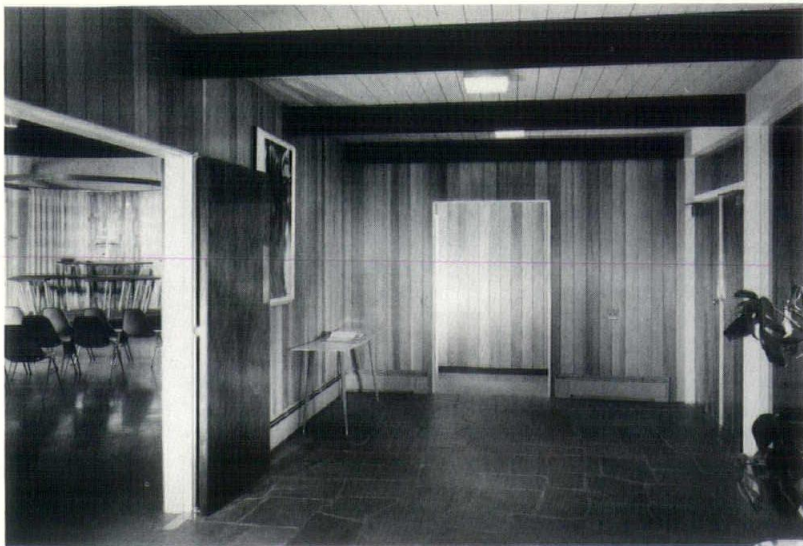
The value of this kind of thinking and consolidating of ideas was evident to T. H. and E. M. Hunter when the Lutherans came to them with a building program. Its worth has been proved again in the success of present chapel and parsonage, which are the first step of the program. A permanent church and the conversion of the chapel to a fellowship hall will be future steps.

The designing of a religious building, even though it be temporarily such, poses special problems for an architect. First, there are all the practical demands usual in a public building. There is also the esthetic requirement to fulfill, and this assumes more importance in a church than in other architecture.

Then the architect must set aside personal religious background and tradition which might limit or bias his design, for a church is more than a shelter for a congregation. It is above all a symbol. It is a symbol representing the traditions, beliefs and ideals of a particular denomination and of a specific congregation. So the more articulate and informed his client, the more an architect can hope to accomplish in interpreting philosophy into substance.

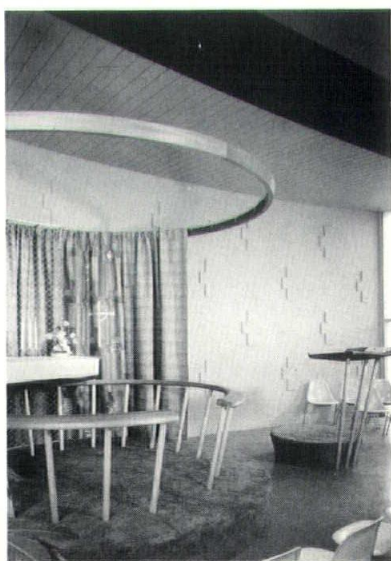
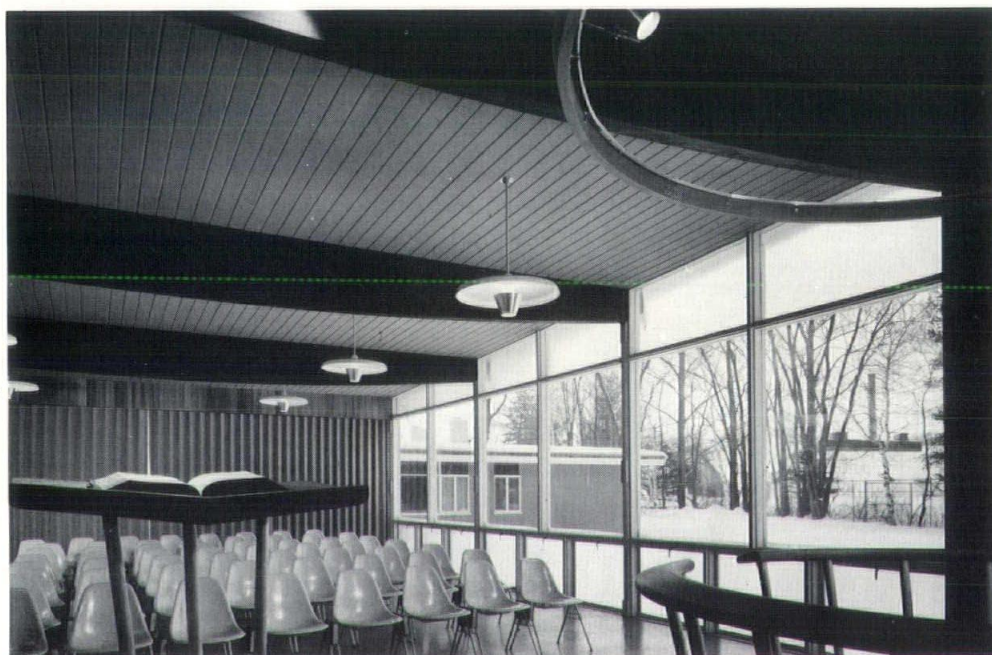
More than other forms of architecture the religious building is an artistic expression which should evoke an emotional response. Tradition

(Text continued on page 41)

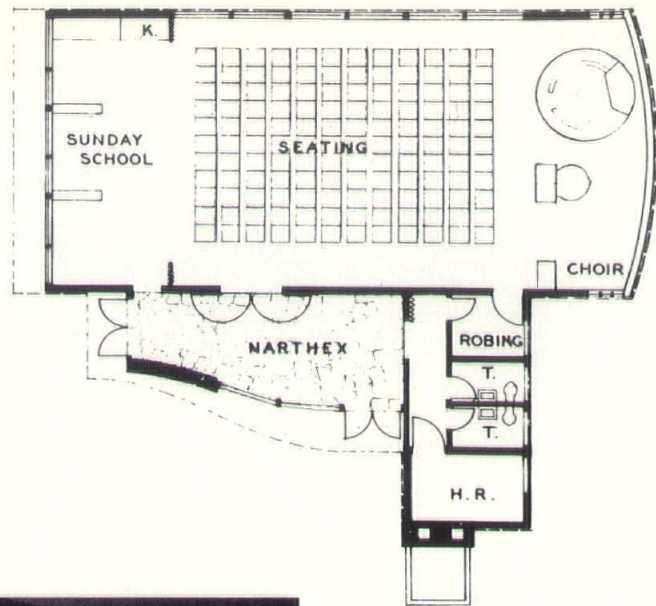


Contrast of textures and colors in the narthex. Lineal effect of the ceiling complements vertical siding.

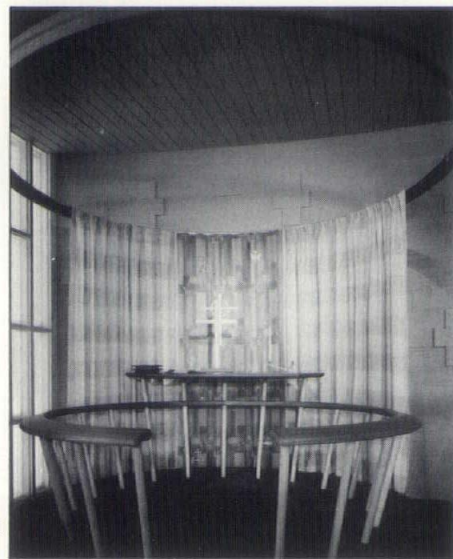
At rear of chapel, folding partition curtain opens to classroom. Placement of the lighting for altar can be seen back of laminated cross beam.



Altar arranged for service with choir at right. Both the altar and pulpit can be removed when the church is built.



Full view of chapel showing curve of altar wall and relative positions of altar and pulpit.



Altar hangings are hand-printed in shades of purple, blue and turquoise. Meaningful symbols were used as design elements.



FIRE STATION

North Conway Fire Station,
North Conway

Architect —
Frank Kennett, Jr.

Contractor —
William G. Duprey & Son

Most striking feature of fire station is its tower, with slot in parapet to continue design element of full-height windows. The tower serves not only to boost fire signal and radio mast but as a hose-drying rack (see text).

Tongue - and - groove 1½" white fir deck is supported by laminated wood beams. Clerestory windows permit working light, but also high-light wooden deck.



THE working relationship between the North Conway Fire Department and architect Frank Kennett, Jr., should be described, very simply, as perfectly harmonious. After eight years of anticipation, the fire department and its chief Raymond Lowd had a firm building program. When they went to the architect, they were entirely precise in delineating the functional needs of the proposed station. Then, having described these requirements, they left the architecture to the architect. It is noteworthy that the budget for the building was not established until *after* Kennett had submitted his plans — and that extra costs thereafter amounted only to 1%.

The specifications supplied by the fire department described the trucks and other equipment to be housed and the space necessary to work with this equipment. In addition, the department made more general specifications — that there be a service entrance in addition to the main front doors, that the building be inexpensive to heat and to maintain over a long period with a voluntary crew, that an adjacent grove of large pines not be cut.

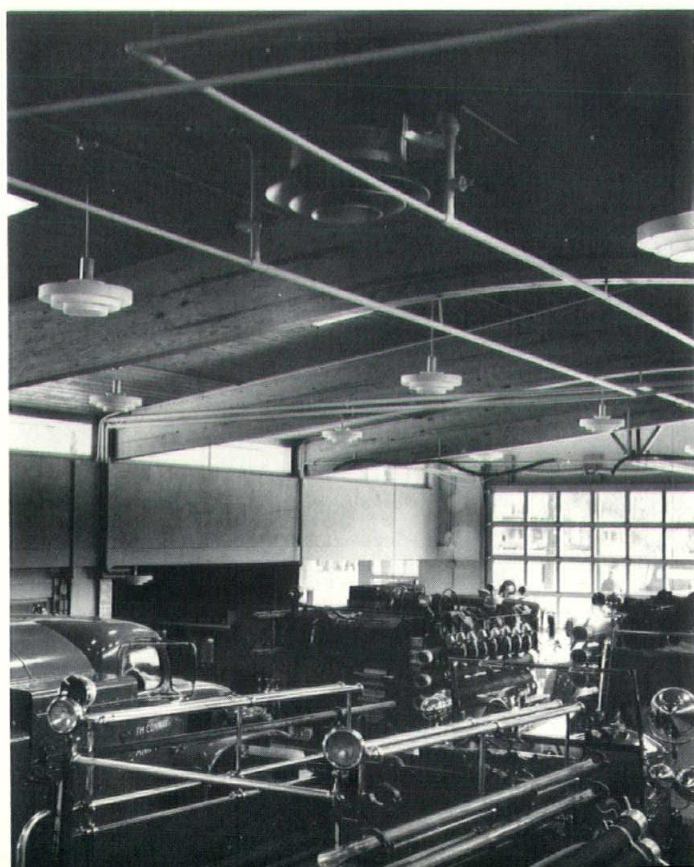
Subsequently, Kennett (with assistant Judith Anderson, who also worked through the entire project) examined the fire equipment again before establishing building specifications. They measured, for instance, the height of a man standing atop the ladder truck to determine interior clearance; they measured (at the parking lot of the North Conway Skimobile) the turning distances of the various vehicles to determine size of doors and apron.

To support this equipment, a 6" reinforced concrete floor was chosen, and beneath the control room this thickness was increased to 14", with emergency outlets for communica-

(Text continued on page 38)



With office in foreground, station is situated under pines, with mountain for backdrop. Exterior skin is dark red brick, slate, and wood.



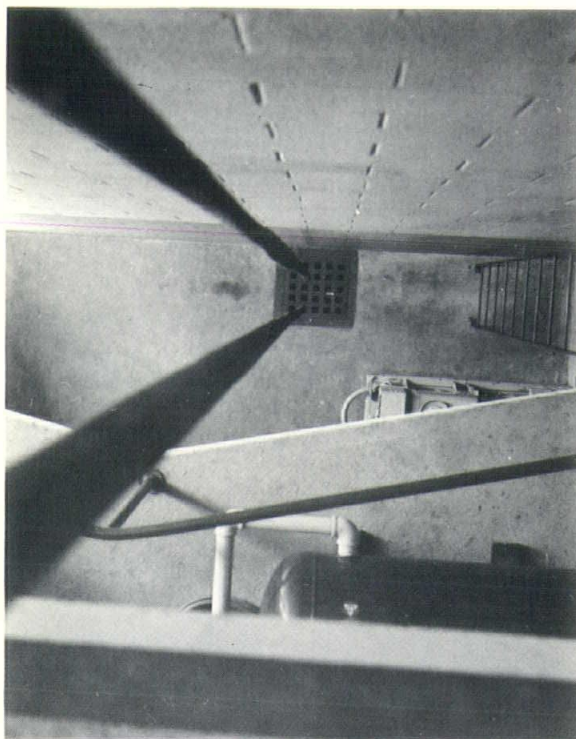
Deck was designed to allow clearance for a man to work on top of the tallest of the trucks. Lighting is from clerestory windows and from bubbles overhead. The former are shaded by overhang, and the latter contain fabric to diffuse light to reduce red paint fading on engines.

Water-struck brick forms outside skin. Indentations are brick supporting piers; between piers is dead-air space for insulation. Weep holes at bottom row of bricks allow moisture to drain from within.



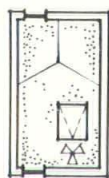
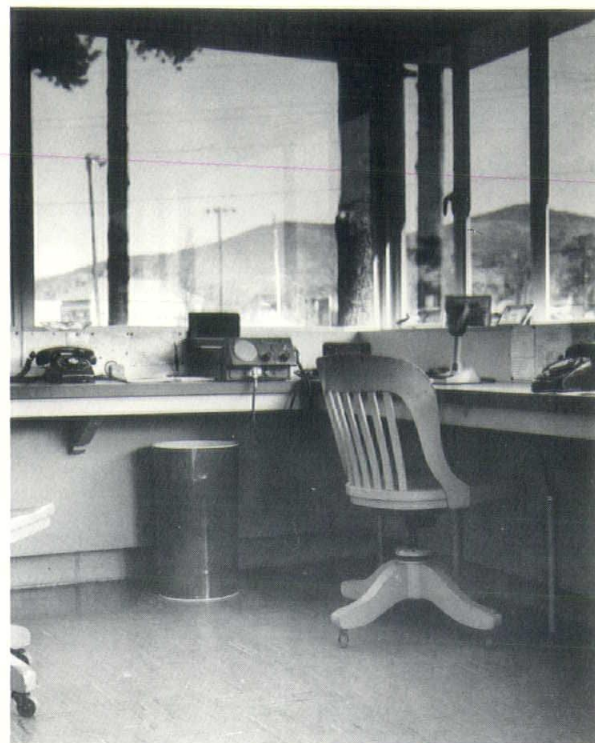
Roof line reflects line of mountains in the distance. Lettering is solid bronze on slate gable. Window expanse in office allows man at radio clear vision to direct incoming traffic or hold up engine departure for late arriving volunteer.



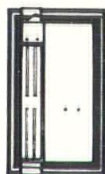


View down, inside tower, shows hose draining into grate below. Second stage is cut back to allow for passage of equipment and to minimize abrasion to hoses.

Control room is supported by 14" reinforced concrete floor. Outlets here are duplicated in basement for possible emergency use.



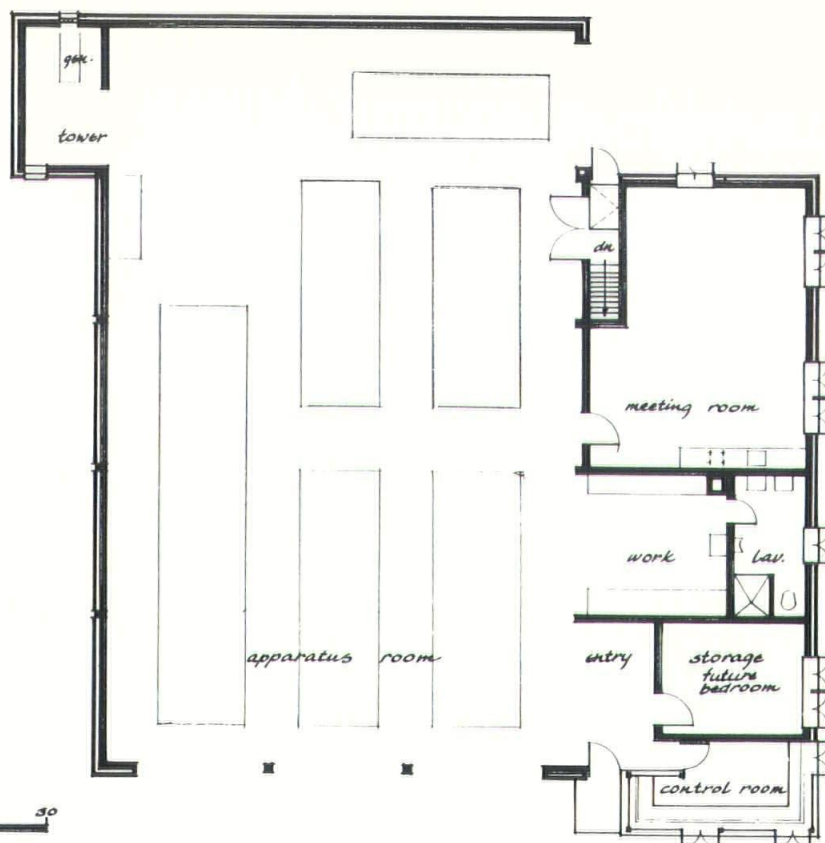
tower roof
radio mast
horns



tower 3
hose racks



tower 2
air
equipment

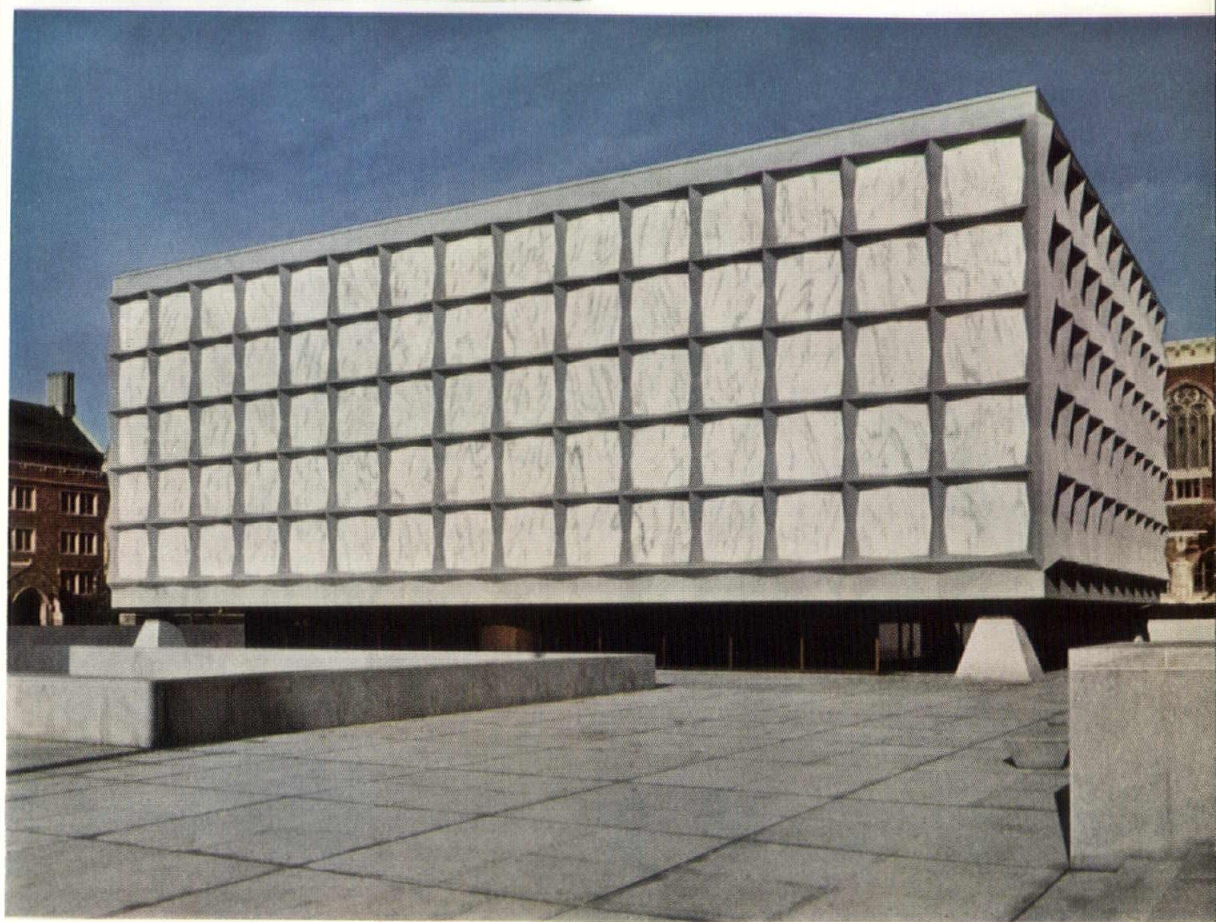
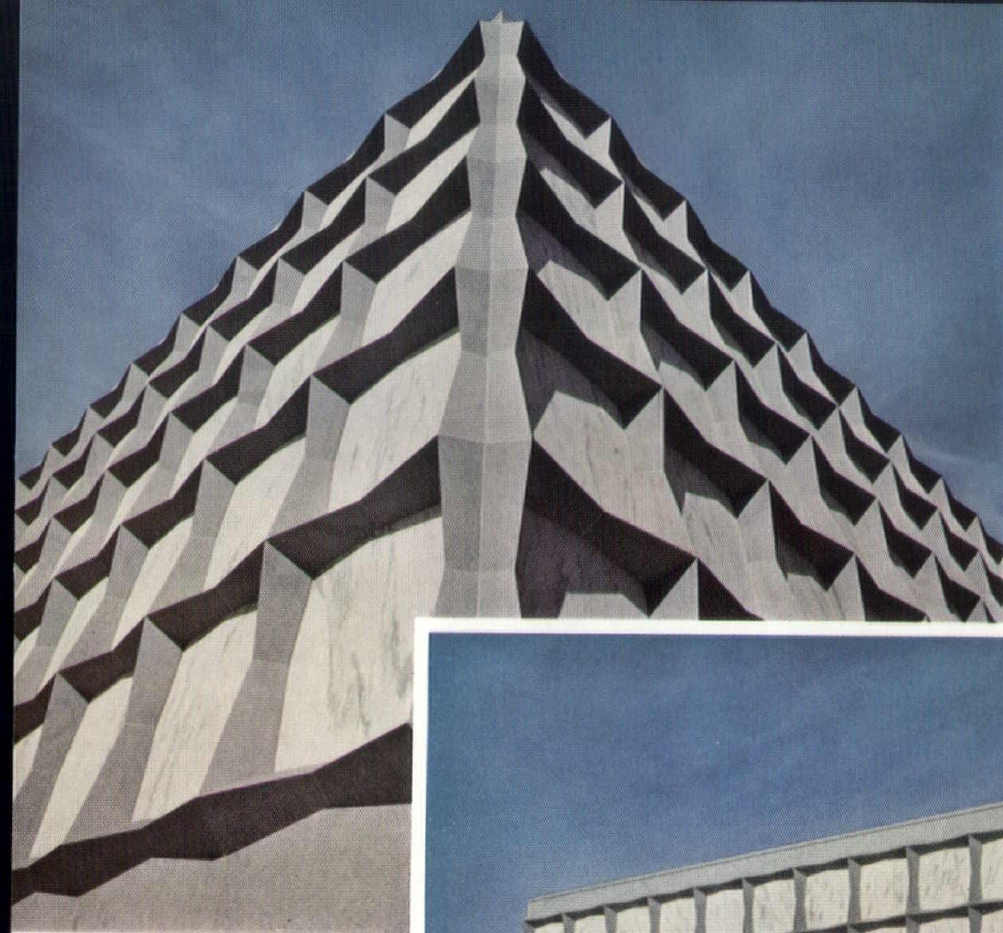


FIRE STATION

NORTH CONWAY
WATER PRECINCT

scale in feet





RARE BOOK AND MANUSCRIPT LIBRARY
Yale University
New Haven, Connecticut

Architects: Skidmore, Owings and Merrill
General Contractor: George A. Fuller Co.

(Granite construction details shown on back cover)

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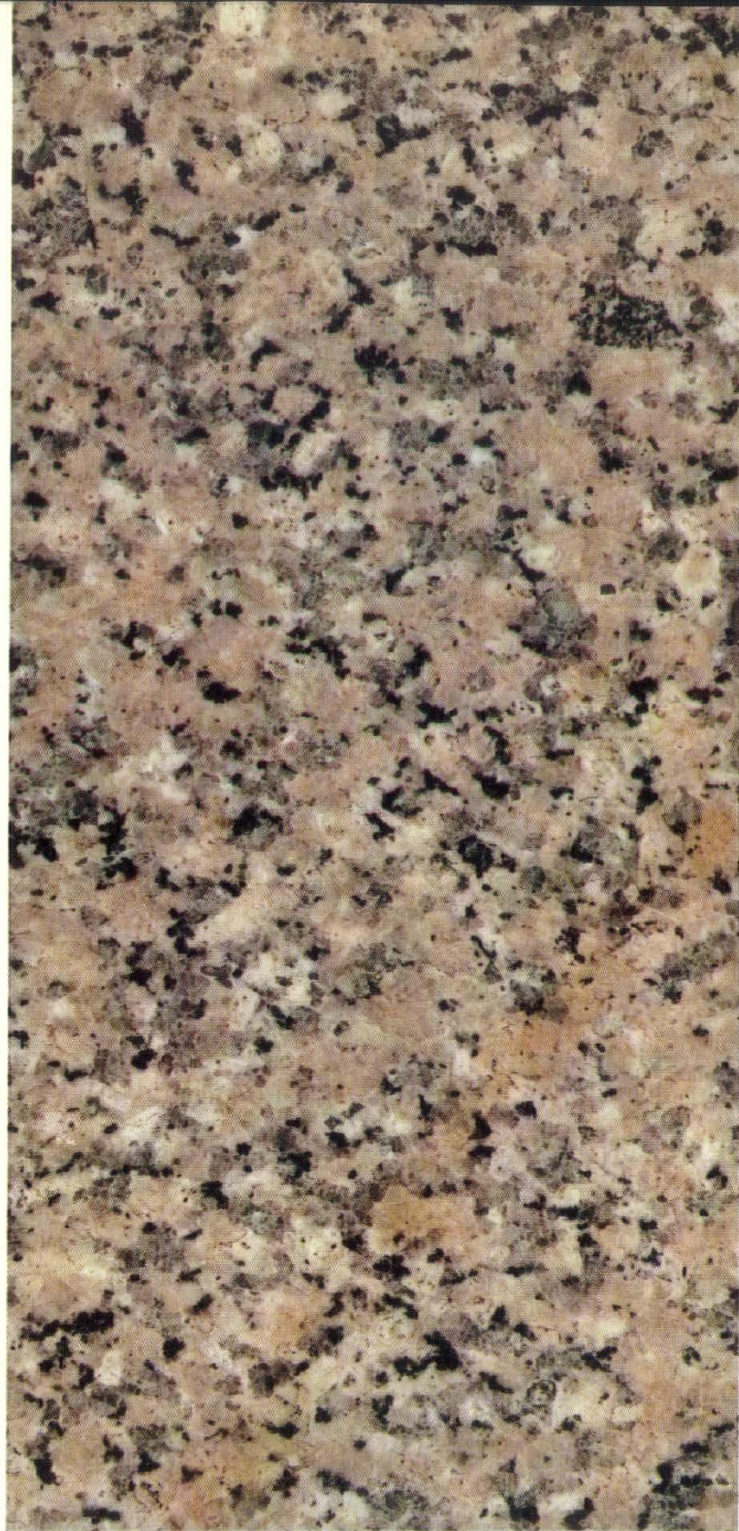
green

Swenson Green granite, a dark stone, is laced with harmonizing variegations of green and black (see inset).



light gray Woodbury

Swenson GRANITE

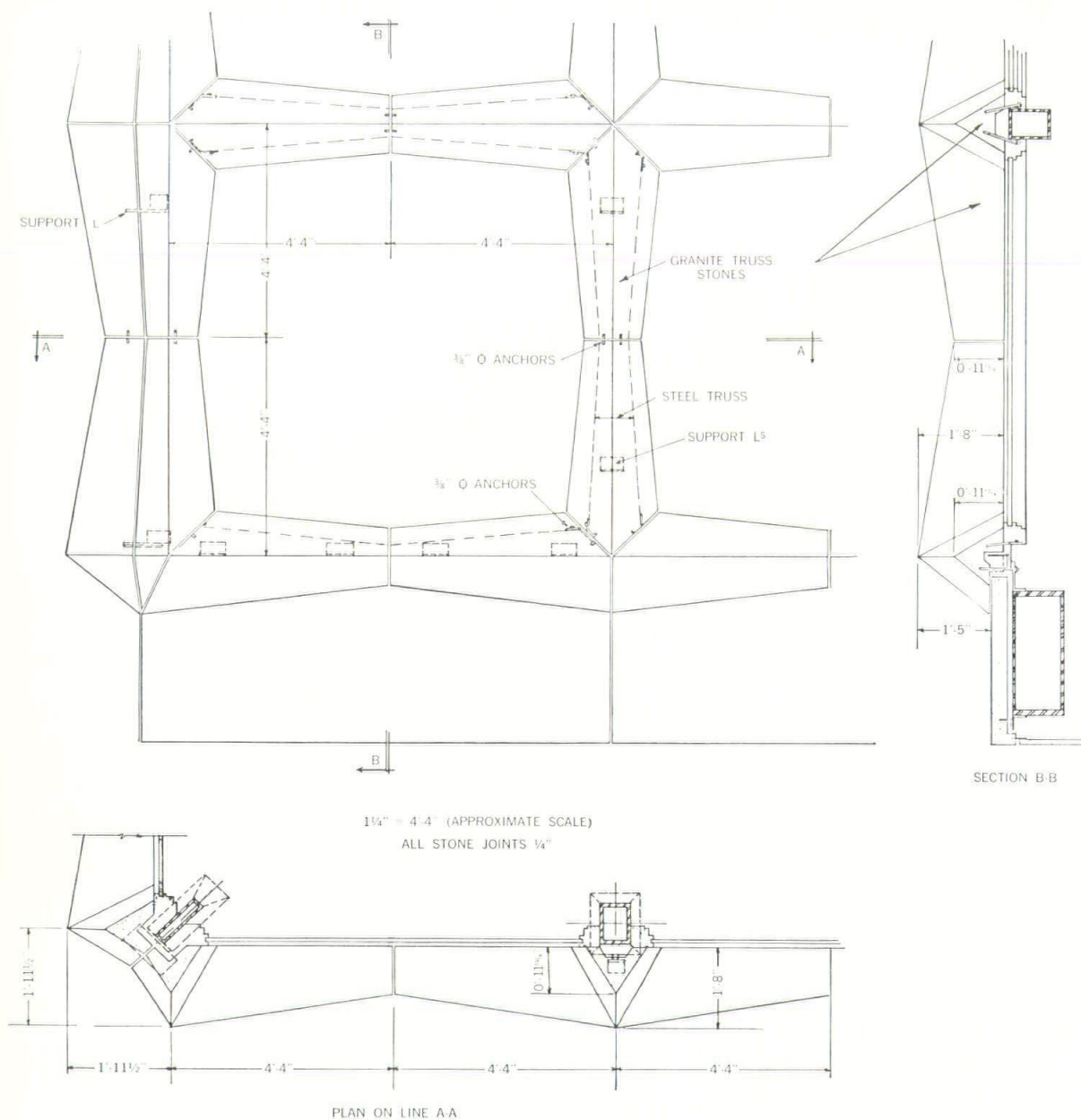


pink

Samples of Swenson Granites in a wide variety of finishes are supplied on request.



gray



Extensive use of granite contributes to the distinctive architectural treatment of Yale University's RARE BOOK AND MANUSCRIPT LIBRARY. Swenson's Woodbury granite, sandwhite finish, polyhedrically cut, covers the structural steel. The unusual building includes Swenson Granite in coping and facing for the area wall, the sunken court parapet, interior floors, and 42,000 square feet of plaza paving.

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Closeup showing details of window and door treatment.

RADIO STATION

Radio Station WHEB, Portsmouth
Architect — Lucien Geoffrion

Prime Contractor — Howard Patten
Owner — Knight Broadcasting of
New Hampshire, Inc.

QUITE simply, Radio Station WHEB's new home was built because the old one burned. Decidedly not so simple was the designing and construction of a replacement building which would incorporate all necessary functions, be suitable for touring visitors, yet stay within budgetary limitations.

What has evolved is square, brick, colonial in theme, efficient, practical, and built at a minimum cost. Moving-in day was exactly a year from the day of the fire.

WHEB first began broadcasting in 1932. When it was purchased by Norman Knight in 1959, WHEB studios and offices for the Knight chain of stations were somewhat crowded in downtown Portsmouth, while the transmitter was two miles away on Lafayette Road. An old steel building adjacent to the tower proved to be adaptable to remodeling, and two years later the entire operation was consolidated in that building.

So it might have continued but for the fire. On March 8, 1962, these facilities were completely destroyed, and the housing problem returned. Temporarily, WHEB moved back to its old quarters downtown, and various alternatives for the future were explored.

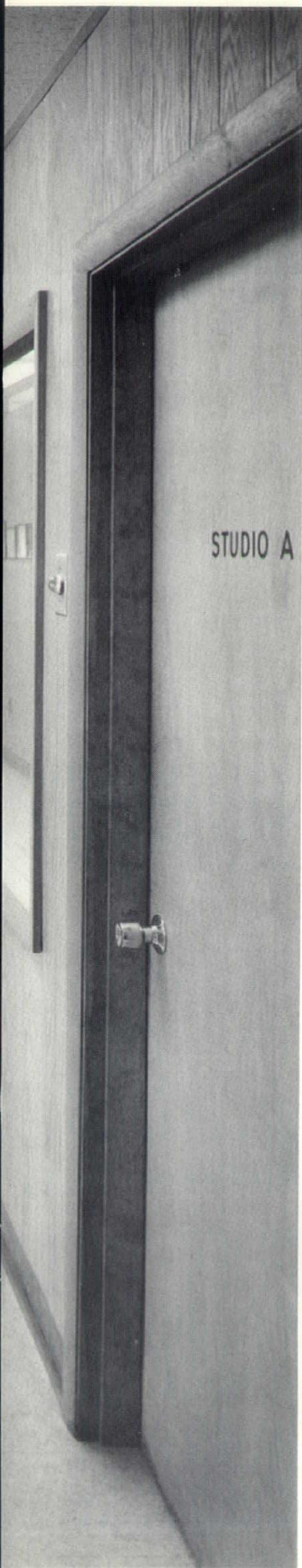
There was the possibility of using part of an existing shopping center, of buying a house and remodeling it, of continuing in the rented quarters, or of rebuilding. Advantages, restrictions and costs were compared from both a short-range and a long-range viewpoint. The decision to build was due in part to the fact that Knight owned 17 acres of land at the original transmitter location, and it was felt that the station would be part of an overall development of the site.

After several conferences with

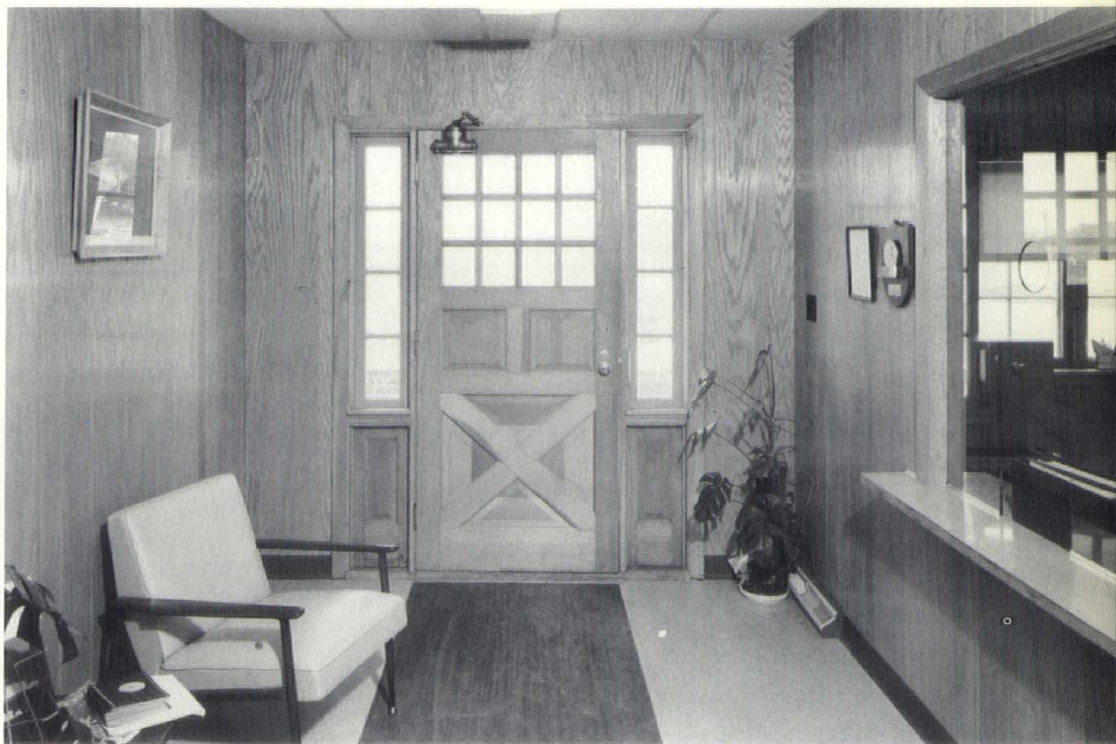
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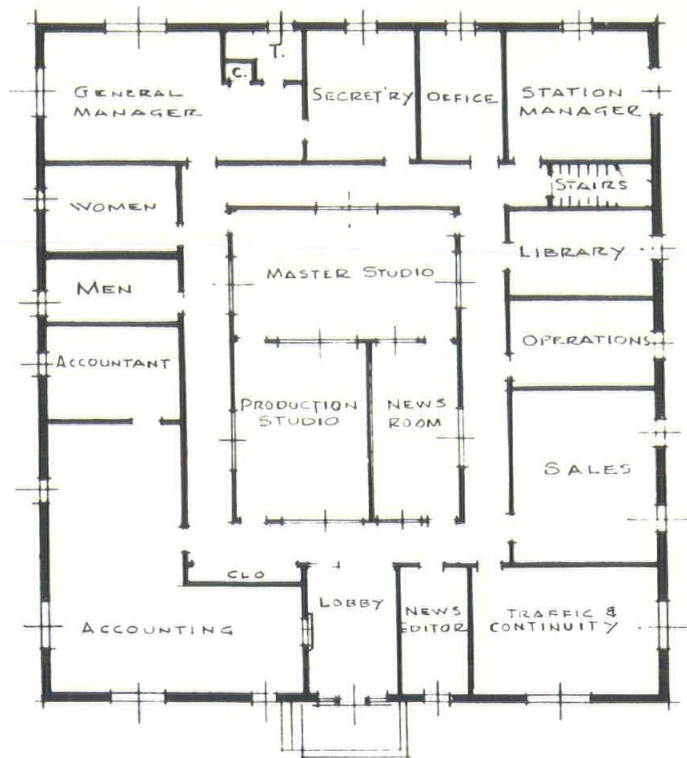
Studios are on the right and record library at the left in this view of well-lighted corridor. Fountain is recessed for unrestricted passage.



Hot-topped entrance walk and driveway have been completed. Landscaping will soften building's outline as well as adding color interest.



With the exception of the doorway the interior of the station is entirely contemporary in design and materials. Baseboard heating is unobtrusive.



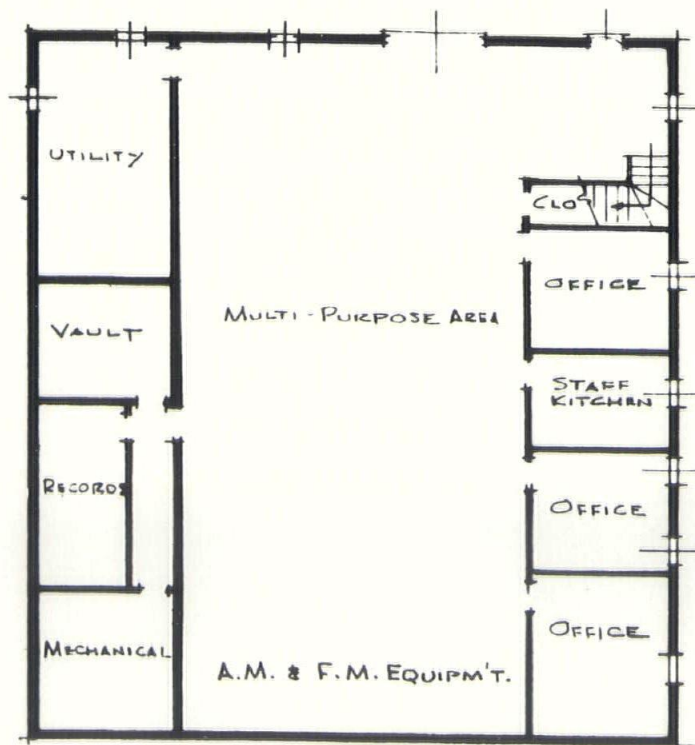
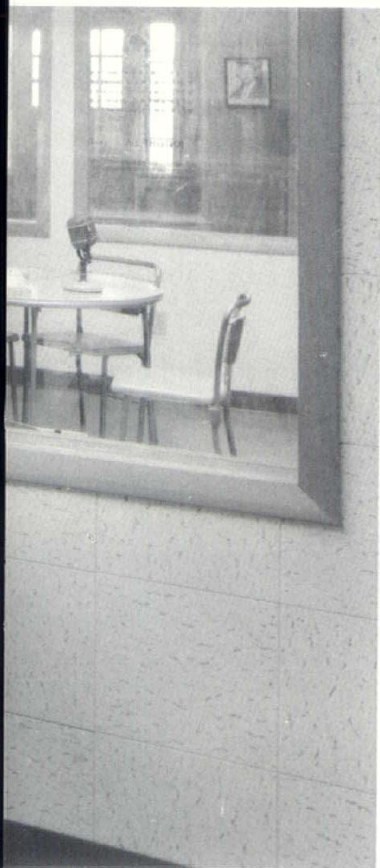
FIRST FLOOR PLAN



All three studios are visible to each other and also from outside. Equipment is arranged for maximum efficiency in each unit.



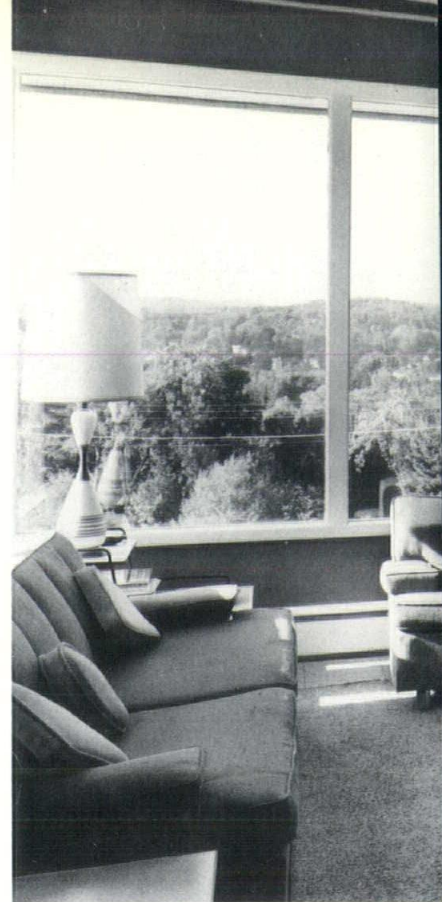
Harold Segal's dark-paneled office at the rear of the building is quiet, spacious, and comfortable. His assistant has an adjoining office.



BASEMENT PLAN



Foyer looks into living room and view to northwest.



HADLEY

Richard Hadley Home,
Claremont

Architect — Frank J. Barrett



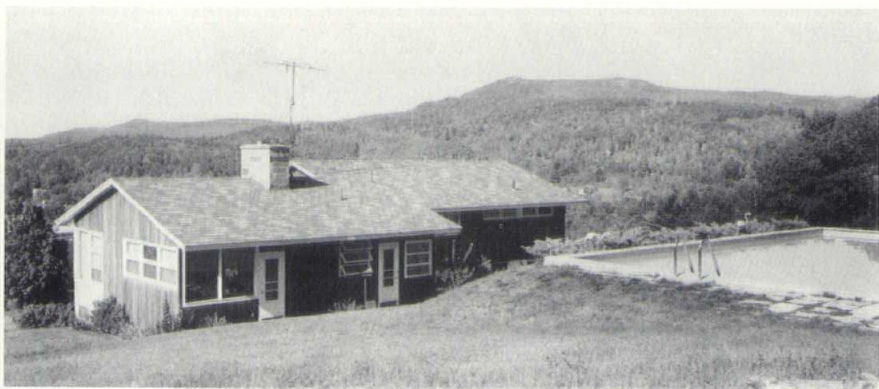
Vertical redwood siding contrasts white trim.



Living room is high-posted to enhance sense of openness.

HOUSE

Contractor — Richard Hadley



House is built at four levels to accommodate hillside site.

FOUR basic factors which determine the configuration of a home are its site, the anticipated needs of its occupants, the budget within which these needs must be met, and the taste of the clients. All of these factors were extensively considered in the process of designing the Richard Hadley home in Claremont.

Though Hadley himself was a builder who planned to do his own contracting and purchasing, his is a young family, and a definite price ceiling had to be observed. At the same time it was necessary to provide ample quarters for this same young family, so that four bedrooms and areas for living, dining, cooking, recreation, work, and storage were necessary.

The hillside location suggested a low building, and architect Frank Barrett's intention was to adapt to the terrain with as little grading as possible — and to employ to maximum effect the magnificent view of Mt. Ascutney to the northwest. Thus the living room with its view window was located as the home's focal point. The foyer from the entrance leads directly to the living room — but also back to the kitchen and bedrooms to minimize traffic through the living room.

The adaptation to the side-hill site led to a design with four different levels — one each for garage, recreation-den, living-dining-kitchen, and sleeping areas. The front entrance is a few steps below the third level. As one enters and steps up to the foyer, the space opens upward and flows to the right, since foyer and living room (and kitchen) have ceilings above average height. The effect draws one into the living room and to the expanse of the out-of-doors and the northwest view through the big window.

In contrast, ceilings in the sleeping area (raised to the fourth level) are posted to a more conventional height

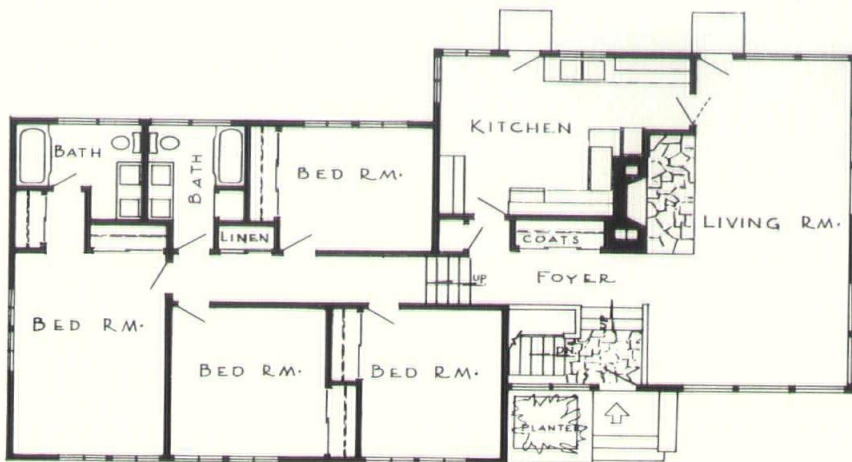
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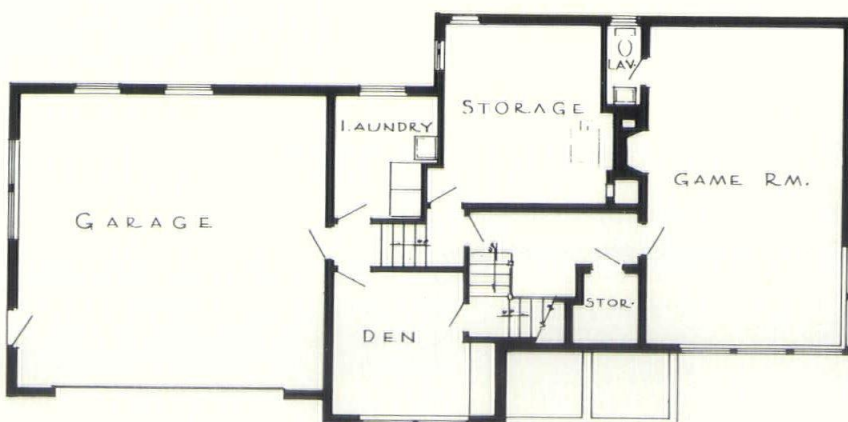
Natural mahogany contrasts with fireplace facing of Roman brick and slate of hearth. Floor is natural cork — a warm touch.



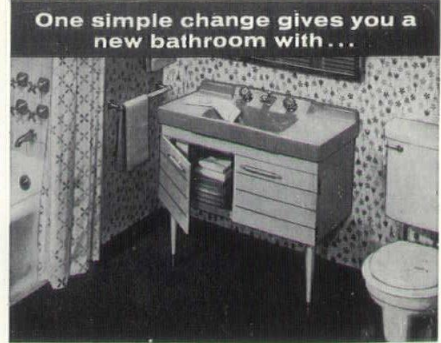
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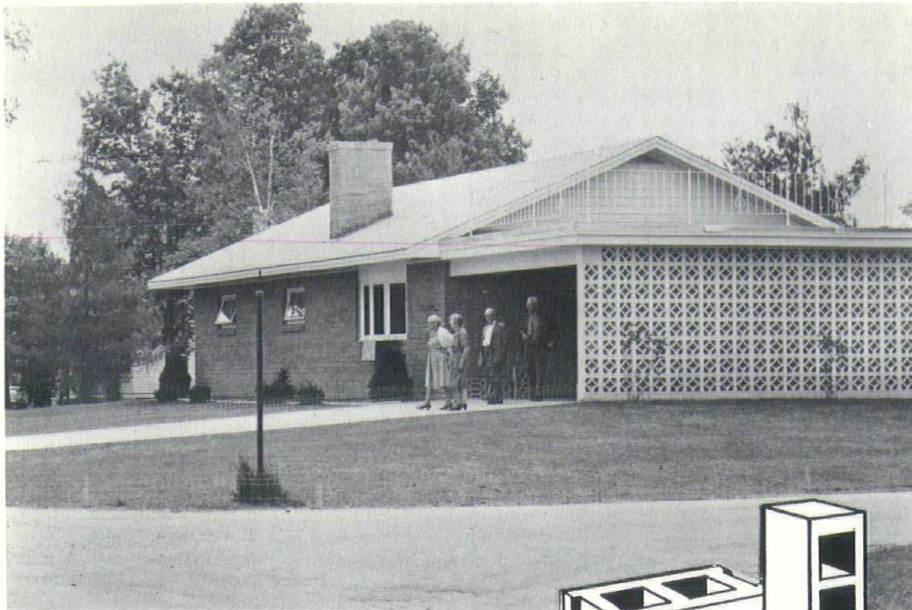
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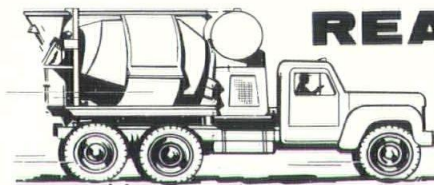
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Ammon Terminal

(Continued from page 9)

donor of \$500,000 for its construction, had bigger things in mind. He was perhaps the first to envision the possibility of airport-centered industry for the city of Manchester and the state of New Hampshire.

For, as Koehler puts it, a new type of approach to aviation and to industry was generated by Ammon. His own firm, then Marion Electric, was the first airport-based plant in the area. His views and beliefs initiated a new philosophy of expanded civilian airfield activity at an airport which had been completely government controlled. His visions were based on reality. Now civil use of Grenier Field exceeds military flights by $2\frac{1}{2}$ to 1; now new industry is growing near the air terminal, a true center for development.

Ammon first consulted Koehler and Isaak in the early planning stages, and subsequently the firm was retained by the Manchester Airport Authority, who supervised and directed the construction of the terminal, working with Ammon until his death.

In Koehler's words: "They knew what they wanted. They wanted excellent flight control conditions; they wanted good flow within the building (ticketing, baggage, etc.); and they wanted a building to house supportive functions (lunch counter, restaurant, rental offices), which might in time contribute to maintenance expenses."

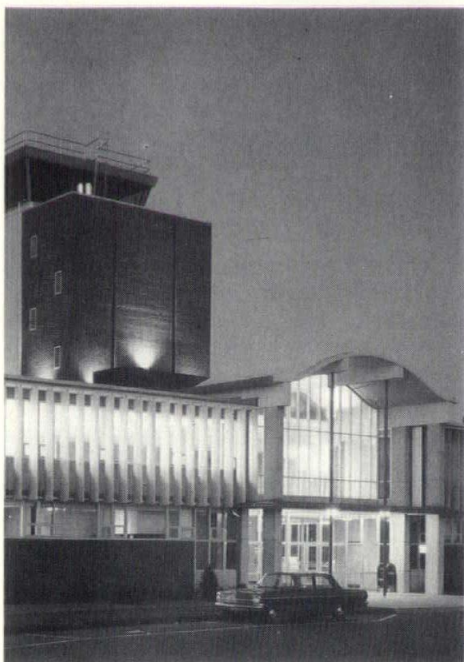
In addition to fulfilling the requirements of the Manchester Airport Authority, Koehler and Isaak's plans had to conform to the stringent demands of the Federal Aviation Authority which, with the New Hampshire Board of Aviation, provided invaluable assistance throughout the project.

The functional requirements of the various agencies and the client dictated the general configuration of the Ammon Terminal, while budget dictated the types of material used and the actual size of the construction.

"Why not build three stories instead of two? Why not two stories instead of one? A matter of purpose and money," stated Mr.

Koehler. The budget precluded a building larger than the present one, yet a smaller building would not have allowed for expanded use in the future, nor for the supportive functions already at work in the terminal.

The frame of the building, fire-resistant in the main, is a combination of steel and reinforced concrete, effective where height and rigidity are necessary. The skin is fashioned to resist harsh New Hampshire weather. All windows are set in neoprene gaskets to cushion them from the effects



Lighting is utilitarian and dramatic.

of wind, both the back-wash of aircraft, and the New Hampshire blasts which sweep across the flat expanse of field.

Concrete, pink-beige Mo-Sai[®], glass, red brick, and anodized aluminum are the exterior components of both flat-roofed, two-story wings. The materials were selected to guarantee minimum upkeep expense and because they are attractive in appearance.

Once the very demanding basic requirements of the structure were satisfied, the Manchester Airport Authority gave a "free hand" to the architects in selection of materials and design elements such as the focal interest of the pre-cast reinforced concrete arch over the two-story

[®] Mo-Sai: a pre-cast facing material made with granite, vitreous or quartz aggregate embedded in a matrix usually composed of cement and various types of colorings.

glass entryway. The problem for the architect was to create an esthetically pleasing building within a formula of fixed rules and fixed patterns of governmental agencies. "The Terminal is functional, modern, yet compatible with a New England feeling, not extreme," said Koehler.

Whether one approaches the building by automobile or by air, the tower dominates the structure. The flat roof of the two wings is broken by the concrete arch, framing the doors on the west, and by the thrust of the tower itself. In harmony with this vertical thrust, vertical aluminum shade panels divide the second-story walls of glass. As one enters the two-story lobby from the parking area at the west, a wide, tall central brick wall repeats the effect of the brick tower exterior, but it is softened by a raised, curving flower box along its entire length. Asphalt tile flooring, blue and black, reflects the blue-background, rough-textured Mo-Sai panels reaching to the second story balcony.

Soft brown wood-tones in the opposing wings are used to form functional banks of counters in the air line section, and to backdrop a lunch counter in the north wing.

A restaurant area and a curved waiting room look out upon the field's main runway and the nearby loading ramp through ceiling-tall windows. On the second floor a curved, open observation deck tops the waiting room.

And the tower rises above all, including 5,720 of the total 28,865 square feet of the terminal building. The approximately \$230,000 contributed by the Federal Aviation Authority to this project paid principally for the tower construction costs.

The remaining monies, \$500,000 contributed by Ammon and about \$80,000 from the city of Manchester, paid for all other construction costs including the rest of the building, an access road, a taxi-way parallel to the main runway, and extraordinary electrical and water connections, as well as paved parking areas.

Ground was broken on March 25, 1961, and the Ammon Terminal was officially open nine months later in the last weeks of December of that year.

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Fire Station

(Continued from page 19)

tions installed in the basement area directly under the control room.

Beyond such technical requirements, the site itself contributed to the building's design. The fire station faces a park in a prominent section of town. In the far background is a White Mountain skyline. Immediately adjacent are not only the pine grove but the huge, pagoda-like railway station, loved for its quaintness by the town — but also an edifice to challenge any neighboring architecture.

"Then, too," said Kennett, "one must remember that a fire station is essentially a garage, however specialized its use."

With these various facts in mind, he determined upon a modest design for a New Hampshire town, choosing for materials brick, wood, and slate, with solid bronze lettering for the slate gable for an accent — all handsome, long-lasting materials. The pitch of the roof was low, keyed to the distant mountain horizon.

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Yet in every instance the choice of design and materials was functional. Several framing systems were examined: structural steel, cast-in-place concrete, precast concrete, wood trusses, and laminated wood beams. The latter were selected, since laminated wood is fire resistant; its small perimeter allows only very slow burning. The deck is single thickness 3½" white fir, tongue-and-grooved, and covered with 1½" perlite, which is incombustible.

The building is of cavity-wall construction (brick piers bearing, walls non-bearing). The brick outside is water struck in a dark red range; the interior wall is light weight expanded slag aggregate block, whose cores are filled with vermiculite insulation. Slate is employed in the gable above the doors, on all window sills and interior stools, and on the tower coping.

The choice of such materials insures maximum insulation and minimum maintenance cost, and further consideration was given to reducing cost of maintaining the equipment stored within the building: since the

red paint of fire engines fades quickly in direct sunlight, the clerestory windows above the walls are protected by the roof's wide overhang, allowing virtually no direct sunlight upon the engines while providing maximum illumination for the apparatus room. The bubbles on the roof, spaced to give uniform illumination with the windows, contain a silvered fabric to diffuse direct sun rays, again to protect the red paint of the equipment.

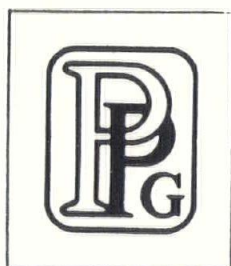
The walls inside are painted blue-grey-green, complementary to the red apparatus and to the natural finish of the wood overhead. The total effect is light and pleasant, important in a community building which must also serve for such functions as dances and bean suppers.

Perhaps the most arresting feature of the station is its tower, which serves several functions. Most apparent, it raises the alarm horn and radio mast for more effective use. But, within, it also serves as housing area for equipment, and, most importantly, as a drying rack for fire hose. These

hoses must be dried immediately after use to prevent rot; an electric dryer not only costs money to purchase and maintain, but it requires the presence of attendants — and manpower is hard to come by in a volunteer department. So in North Conway, they simply wash down the hoses, hang them up to dry (see cut), and go home or back to regular occupations.

Architect Kennett notes that special credit should go to Chief Raymond Lowd for the design of this drying rack and other equipment for the communications mast — and for his cooperation and intense interest in the building as it progressed from step to step.

Further credit is due William B. Duprey & Son, North Conway, general contractor; George DiMatteo, Portland, Maine, masonry; G. Kent Dover, Fryeburg, Maine, mechanical engineering; Albert Stock, East Wolfboro, electrical engineering; Gerald E. Stanley, Conway, plumbing and heating; and George Gardner, North Conway, electrician.



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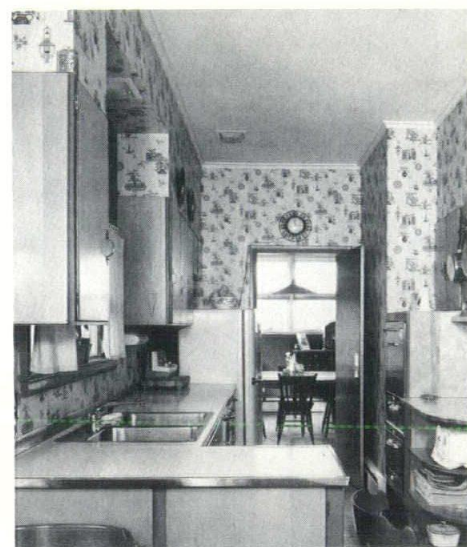
Hadley House

(Continued from page 33)

to achieve an effect of coziness and warmth.

The modified contemporary design of the building was a moderate compromise — for a couple whose tastes varied from the ultra-modern to the more conventional, and their furniture included, among other things, antique pieces along with a number of good reproductions.

Materials were chosen by the Hadleys in concurrence with architect



Corridor working area in kitchen.

Barrett, and wallpaper and fabrics were Mrs. Hadley's choice.

The structure of the building is a conventional wood frame. The exterior skin is vertical redwood siding finished with linseed oil for minimum maintenance and to bring out the natural warmth of the wood as a color element in a latitude where snow's duration is so lengthy. Trim is off-white, the roof is natural asphalt shingle, and touches of native Vermont slate are used in the planting box at the entrance and on the exposed portion of the chimney above the roof.

Inside walls are white plaster or papered, except above the livingroom fireplace where natural brown mahogany was employed in contrast to the facing of Roman brick (long and narrow), the slate hearth, and the natural cork floor. Flooring elsewhere is native natural oak, and plastic tile in the rooms at the lower level.

Lutheran Chapel

(Continued from page 15)

tionally, designers of churches sought to achieve this through a combination of elaborate design, grand scale, and ornate decoration. Early New England churches forsook this heaviness, and much contemporary church architecture is basically an up-dating of this former simplicity combined with the restraint and clarity of modern Western European religious architecture.

The drama of form, space, light and texture, artistically balanced but simply expressed, holds a mystic appeal as strong as any. Lutheran groups in many parts of the country have accepted this contemporary theory. The Hanover congregation was agreed on this principle, and the land purchased was suitable for the type of building they wanted. But immediately the practical considerations had to be satisfied.

The site is not as large as the Hunters originally recommended, which necessitated a very careful allocation of the land for present use and future expansion. In the development of the site, esthetics of total appearance and privacy had to be weighed against traffic problems, parking, and service entrance to the two buildings. Thus, town regulations, which prohibited parking on Summer Street (at the front of the chapel) and required parking provision for one car for each ten seats in the chapel, predetermined the approximate size of the parking lot. Its placement offers the least possible obstruction to the street view of the buildings and at the same time is directly accessible from all entrances. The parsonage driveway is an extension of the parking area, and there is service access to the chapel, parsonage and future kitchen facility. All the property on the far side of the buildings is thereby set off for landscaped grounds and quiet areas.

The central location of the chapel on the plot permits future flexibility without undoing any of the present progress. Yet the complex of chapel and parsonage has a completed look in this first stage — a feature of importance to the congregation.

(Please turn page)

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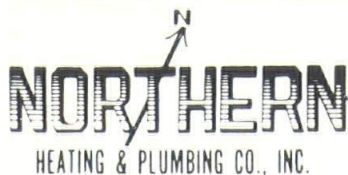
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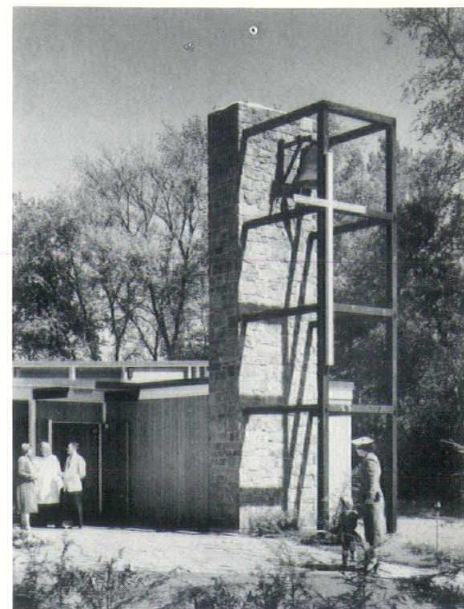
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Lutheran Chapel (Continued from page 41)

The exterior of the chapel is of native stone and vertical cedar siding, dark-stained. Window, door and roof trim is painted white for contrast. A two-level roof line adds interest to the low building. The flat roof of the narthex extends over part of the flag-paved entrance terrace, while the gradual slope of the main roof allows for clerestory windows in the angle created.

A campanile of native stone rising to the twice the height of the roof line is the building's most important feature. A rectangular wooden frame extending forward from the tower encloses the bell and supports a simple white cross. The delicacy of the slim arms of this cross seen against the rough surface of the stone has impact that needs no further ornament.

The wall of the narthex facing on the entrance terrace is of glass and native stone, and the narthex floor is a continuation of the exterior flagging. Partition walls separating it from the nave of the chapel are verti-



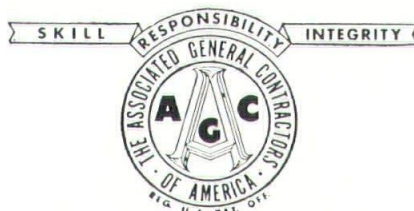
Spring view shows the bell in place.

cal cedar. From here there is direct and separate access to the Sunday school portion of the building, the chapel itself, and the small room set aside for choir robes and other storage. Square lighting fixtures are set into the underside of the roof deck,

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which forms the ceiling, painted blue.

Walls of the chapel are of concrete block, beige in color. Crosses in a bas-relief effect ornament the curved wall behind the altar. Heavy dark-stained laminated wooden beams contrast with the light surfaces and thrust their solidity into the sanctuary. The far wall which is window-lined looks out to the landscaped grounds. Floor-to-ceiling windows have opaque sections top and bottom for privacy and glare reduction. Flooring is asphalt tile laid over a concrete slab which contains the radiant hot water heating panels.

A folding, sound-deadening wall at the rear of the nave permits separation of the Sunday school but is easily opened for extra space whenever needed. Eventually this will be a serving area for the small kitchen unit at the back of the Sunday school.

The custom-designed altar and lectern are movable, ready for the day when the church is built. A circular altar rail and attached altar table are supported by rods slightly canted outward and set into a carpeted dais.

The altar is dramatically backed by hand-printed hangings on a circular overhead track. Behind the lectern, which is similarly supported by three splayed rods, there is another dais for the minister. Space for the choir is to the rear and side of the lectern. Both altar and lectern are lighted from behind one of the beams. In the future fellowship hall this whole area will become a stage.

So it is with each feature of the building — it is functional, attractive and appropriate now in the chapel, yet it will be equally suited to its eventual use in the church or the activity rooms connected with it.

The parsonage too, is in complete harmony with the existing building, but with a place in the future development that leaves no question of its having to be replaced or changed radically.

The success of this building program is an example of what can be accomplished when client, architect and contractors work cooperatively, and when the details have been well thought out in advance.

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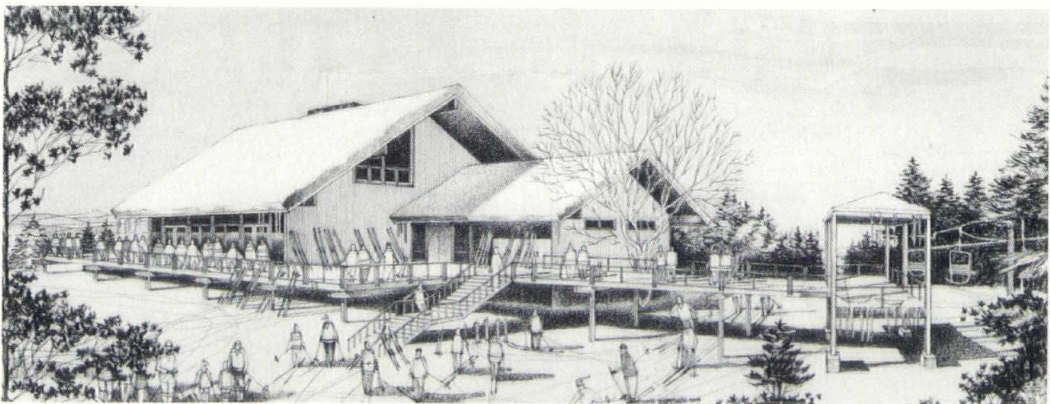
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Radio Station

(Continued from page 28)

Knight and Harold Segal, managing director of the station chain, architect Lucien Geoffrion presented preliminary drawings of a circular building with the studios in a central core and all other rooms around the circumference. The design was pleasing, but the large number of oddly-shaped rooms created made it impractical to expedite within the budget.

Then an octagonal shape was tried. This too, was attractive and interesting, but also would have resulted in higher costs. Steel framing would have had to be cut to fit, and masonry work would have been complicated and costly.

The eventual plan retained the original concept of a central core with a corridor around it and offices at the perimeter, but the shape was a very simple square. This plan was carried out by contractor Howard Patten of Kittery, Maine, and the resulting building has proved very workable. The centrally-located windowed studios are immediately visible from the

lobby and entrance. Accounting offices are at the left with a pass-through window for information service. Around the perimeter of the circumferential corridor are the work rooms for production and direction, news room, record library, as well as offices for management, sales and production.

Each studio unit and office is situated so that a minimum of traffic is necessary for staff members in carrying out their work. At the same time the central core may be viewed by visitors without disturbing programs in progress.

The three studios are soundproof, have plastic bubble skylights, and are air-conditioned as is the rest of the building. All ceilings are fireproof and the paneling used in offices is fire-resistant for a two-hour period.

Each paneled office is of a different finish and colors are individual, though keyed to each other. Painted surfaces are soft greens, and warm shades planned to bring out the woodtones.

The basement houses additional office space for expansion, record stor-

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In a day when public image has become important to radio stations, it is necessary that the broadcasting quarters present a certain air of glamour that seems to go with the business of communications. Public reaction indicates that this "function" is one of those satisfied in a building which has had function as its keynote from concept to daily use.

As to the exterior, a colonial vocabulary of white shutters, cornices and under-window trim relieves the harshness of a one-story, square building. Use of this colonial theme was considered appropriate to the Portsmouth area.

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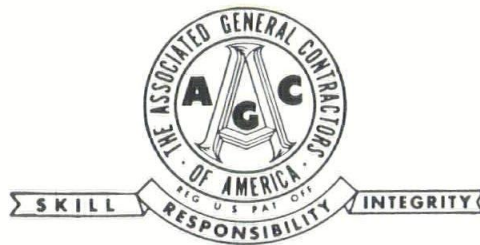
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Notes and Comment

(Continued from page 5)

— the feature distinguishing it from all other forms of art — consists in its working with a three-dimensional vocabulary which includes man. Painting functions in two dimensions, even if it can suggest three or four. Sculpture works in three dimensions, but man remains apart, looking on from the outside. Architecture, however, is like a great hollowed-out sculpture which man enters and apprehends by moving about within it.”

Later, Zevi re-enforces this comment when he says, “Architecture . . . does not consist in the sum of the width, length and height of the structural elements which enclose space, but in the void itself, the enclosed space in which man lives and moves . . . The facade and walls of a house, church or palace, no matter how beautiful they may be, are only the container, the box formed by the walls; *the content is the internal space.*”

But, particularly for modern architecture, Zevi draws no line at three dimensions. The mind of man, he says, “discovered that a *fourth* dimension existed in addition to the three dimensions of perspective. This was the Cubist revolution in the concept of space, which took place shortly before the first World War . . . The Paris painter of the late 1900s reasoned as follows: “I see and represent an object, for example, a box or a table. I see it from one point of view. But if I hold the box in my hands and turn it, or if I walk around my table, my point of view changes, and to represent the object from each new viewpoint I must draw a new perspective of it. The reality of the object, therefore, is not exhausted by its representation in the three dimensions of one perspective. To capture it completely, I must draw an infinite number of perspectives from the infinite points of view possible.” This successive displacement *in time* of the angle of vision adds a new dimension to the three dimensions of tradition. Thus *time* was baptized the ‘fourth dimension’ . . .”

He continues to point out that this dimension of time was at once seen

as applicable to architecture, but in an almost more literal sense.

"The concept of the fourth dimension seemed to end, once and for all, the search for dimensions characteristic of architecture. To examine a statuette, we pick it up and turn it in our hands. We look at it from all angles In architecture, it was reasoned, there is the same element of time. In fact, this element is indispensable to architecture: from the first hut to the modern house, from the cave of primitive man to the church, school or office of today, no work of architecture can be experienced and understood without the fourth dimension, without the time needed for our walk of discovery within it. The problem again appeared to be solved.

"However, a dimension common to all the arts obviously cannot be peculiar to any one of them, and therefore architectural space cannot be thought of entirely in terms of four dimensions. This new factor of *time* has, in fact, a meaning in architecture which is antithetical to its meaning in painting.

"In painting, the fourth dimension is a quality *inherent* in the representation of an object, an element of its reality which a painter may choose to project on a flat surface without requiring physical participation on the part of the observer"

"But in architecture we are dealing with a concrete phenomenon which is entirely different: here, man *moving about within the building*, studying it from successive points of view, himself creates, so to speak, the fourth dimension, giving the space an integrated reality"

"To be more precise, the fourth dimension is sufficient to define the architectural volume, that is, the box formed by the walls which enclose space. But the space itself — the essence of architecture — transcends the limits of the four dimensions.

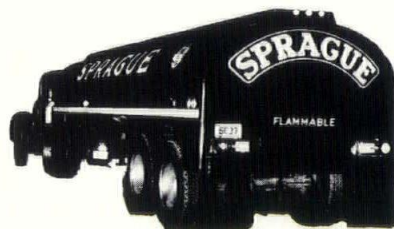
"How many dimensions, then, does space, this architectural 'void,' have? Five, ten, an infinite number perhaps. For our purpose it is enough to establish that the architectural space cannot be defined in terms of the dimensions of painting and sculpture. The phenomenon of space becomes

concrete reality only in architecture and therefore constitutes its specific character.

"Having arrived at this point, the reader will understand that the question, 'What is architecture?', has already been answered. To say, as is usual, that architecture is 'beautiful building' and that non-architecture is 'ugly building' does not explain anything, because 'ugly' and 'beautiful' are relative terms. It would be necessary, in any case, first to formulate an analytic definition of 'What is a building?' which would mean starting once more from the beginning.

"The most exact definition of architecture that can be given today is that which takes into account *interior space*. Beautiful architecture would then be architecture in which the interior space attracts us, elevates us and dominates us spiritually (as in the case of the Chartres Cathedral); ugly architecture would be that in which the interior space disgusts and repels us. But the important thing is to establish that no work lacking interior space can be considered architecture"

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THEODORE POSTMA

TED was a man you noticed. Not that he was physically imposing; not that he was unusual looking; not that he was an expansive extrovert — he was none of these things. It's just because people instinctively recognize real quality when they see it. After all, a diamond does have a special sparkle which rhinestones never possess. Let's talk about this man a bit.

His ears were tuned to the beautiful. A symphony through his ears became an experience of joy and delight, but "rock 'n roll" was inexcusable and offensive. His ears were alert to the wise saying, or the witticism or the kind word; but they were deaf to gossip, to the vulgar, the depressing.

His eyes caught visions of loveliness everywhere — in the color of foliage, in the nicety of a sculptured

detail, in the contour of a moulding, in a watercolor or etching, and even in a dimensioned drawing which he saw as a finished reality. But his eyes never sought the sordid or ugly. They were clear and very discerning.

His tongue was remarkably articulate, yet he felt a need to apologize for those remnants of years of speaking Dutch, remnants which all of us found so charming. He was an attention-receiving conversationalist, full of picturesque speech and scholarly discourse. Through his tongue he shared his experiences and his thoughts with others, and others understood.

His hands were instruments of his skill as a craftsman and of his inventive genius. A block of wood became a bird in flight; cardboard, glue and paint were transformed into

architectural models life-like in their detail; a crude country farmhouse through his hands became the warm and beautiful Postma home. His facility with a pencil projected his mental images on paper with clarity. They were the hands of a creator.

But it was his heart which made us love him. Sensitive as most great men are, he would share your distress with his own tears and your joys with his own laughter. Deeply appreciative of any act of thoughtfulness, he was the epitome of thoughtfulness himself. It was his physically-weak heart which took Ted away from us, but it was so full of love and loyalty and concern that we can still hear it beating.

Ted Postma, true gentleman, craftsman, man of culture, modest genius, owner of a big heart — we miss you.

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