

ARCHITECTURE



NEW ENGLAND

MARCH 1975



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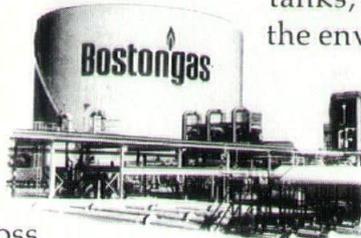
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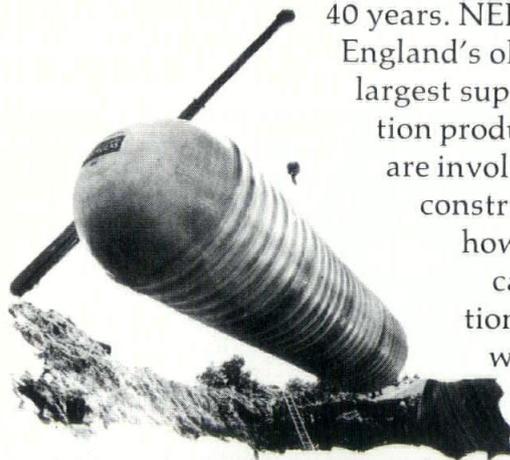


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News & Notes



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LEGISLATION:

1. The New Hampshire Chapter of the AIA has expressed itself in favor of complete repeal of the New Hampshire Davis-Bacon Act. It has urged favorable action on House Bill 292, sponsored by the New England Chapter, Associated Builders and Contractors, which would allow local wage rates to apply to public projects. The prevailing wage law now requires contractors on public jobs to pay the maximum wage in the region where the job is being done, or, in effect, the union wage. In many parts of New Hampshire, however, the true prevailing wage is usually about 20 percent lower than the union wage because most private construction is being done by open shop contractors. Although open shop contractors might pay a lower hourly wage to their tradesmen, the annual income of open shop employees is often higher than that of union workers because the men are usually employed the year round.

If passed, the bill would allow New Hampshire contractors to pay at the true prevailing rate the same scale used on private work. ABC says the legislation would have a major effect on saving tax dollars for public construction. According to ABC, in many New Hampshire areas the union employs a minority of workers yet the present law insists that this minority set the standards for local public construction.

2. The New Hampshire AIA Chapter has also proposed an amendment to a N. H. State Law intended to help municipalities ascertain the adequacy of designs for projects wherein public safety and welfare is involved. The legislation would require all building projects over certain size limitations to have an architect or engineer.

The legislation was proposed by a committee formed in 1973 by professional organizations relating to the construction industry in the Granite State; its purpose was to stimulate communication and establish cooperation between the various disciplines involved by reviewing and discussing mutual areas of concern and involvement. A permanent committee of ten members was established representing the New Hampshire Chapter of the AIA, the N. H. State Board of Registration for Architects, The Associated General Contractors of New Hampshire, Inc., The New England Yankee Chapter of Associated Builders and Contractors, The New Hampshire Society of Professional Engineers, The Consulting Engineers Council of New England and the N. H. State Board of Registration for Professional Engineers.

The committee investigated complaints concerning building failures and inadequacies which had resulted in legal actions and widespread publicity; found laws governing the procurement and use of architectural and engineering services relative to State-funded projects; but no existing State laws (and only scattered local) protecting the general public against the threat of hazards that could result from performances by unqualified persons. The State Department of Education requires that final plans and specifications for school building projects bear the seal of a registered architect.



YOU DIDN'T PLAN ON AN ENERGY CRISIS, BUT NOW YOU'RE PLANNING YOUR NEXT BUILDING.

Which building material will you use?

You've got energy shortages to think about. Air-conditioning costs. Heat gain through the long, hot summers. Heat loss in the winter months. Heating equipment costs. The whole set of energy-use factors suddenly has become critically important. The building material you use affects all of them.

Compare the energy conserving capability of masonry, for instance, with double-plate glass walls.

At 4:00 P.M. on a hot August day in Washington, D.C., the heat gain through a square foot of west-facing insulated brick and concrete block wall will be 2.2 Btus an hour.

The heat gain through a double-plate glass wall in the same location will be 173 Btus a square foot in an hour. A big difference.

Project this differential over 10,000 square feet of wall. You come up with a heat gain through masonry of 22,000 Btuh, while the heat gain through double-plate glass is 1,730,000 Btuh.

In the case of the masonry wall, cooling equipment with a two-ton capacity can handle the heat gain. But with the double-plate glass wall, about 143 tons of cooling capacity will be needed.

An analysis of a typical 10-story building shows that over its useful life, the air-conditioning cost for a square foot of our masonry wall will be about 23 cents. For the double-plate glass wall, it will be \$7.60.

It takes a lot of money to buy, install and create space for all the extra air-conditioning equipment

required by the double-plate glass wall. A lot of money and a lot of energy to run that equipment.

Compare the heat loss in winter. It has a dramatic effect on energy consumption and building operation costs.

Our masonry wall, for example, has a "U-value" of .12. The double-plate glass wall has a "U-value" of .55. (U-values are used to determine heat loss through one square foot of wall area in Btuh per degree Fahrenheit differential across the wall.)

This means that the masonry wall is about 450% more efficient, on the average, than the glass wall in reducing heat loss.

Over the useful life of the building, the heating cost per square foot of wall area for masonry will be about 30 cents. For double-plate glass, about \$1.38.

In a time of one energy crisis after another, masonry makes eminently good sense as a good citizen.

The masonry industry believes that the thermal insulating qualities of masonry are an important economic consideration to building designers, owners and investors, and all citizens.

Masonry walls save on air-conditioning and heating costs. And just as important, they are less expensive to build. The masonry wall we've described would have a 38% lower initial cost than the double-plate glass wall.

If you'd like to find out more, write to us and we'll send you a booklet comparing the thermal

insulating qualities of masonry walls with double-plate glass walls, metal panel walls and pre-cast concrete walls.



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Please send the booklet comparing insulating qualities of masonry with other building materials.

Name

Title

Company

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Nature of Business

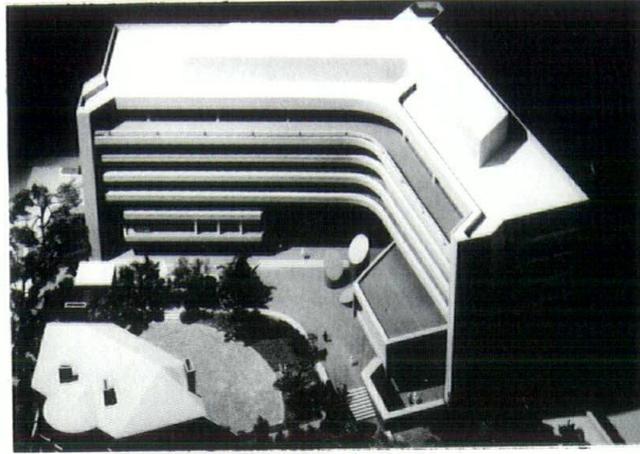
A questionnaire was prepared and mailed to building officials of 28 communities in the state. The question asked was "Do you require that plans and specifications submitted for a building permit bear the stamp of a registered architect or professional

engineer?" Of 23 replies, 15 stated that they did not require that documents submitted bear the seal of an architect or engineer, either by local ordinance or personal preference. Of the 8 "no" responses, 3 felt that it should be a requirement.

ARCHITECTURAL SHOW 1975:
 Celebrates the Bicentennial at Horticultural Hall, 300 Massachusetts Avenue, Boston on April 22, 23, and 24, Tuesday, Wednesday, and Thursday. Last year over five hundred architects visited the producer exhibits and special programs, including principals representing over seventy-five percent of the area's firms. This year programs will concentrate on housing, re-tooling for the changing economy and energy crisis, life-cycle cost analysis, and user evaluation. A special exhibit will preview material for the Society's new book, *ARCHITECTURE: BOSTON*, to be published late this year. Further details are available at the Society's offices at 320 Newbury Street, Boston, 02115; or through Profiles Publishing, Box 68, Hanover, N. H. 03755.

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SOCIETY OF ARCHITECTURAL HISTORIANS ANNUAL MEETING:
 Copley Plaza Hotel, Boston, Massachusetts; April 23-27, 1975. Programs devoted largely to building in America through the Revolutionary period, including: preservation and care of seventeenth and eighteenth century buildings; buildings of settlers from continental Europe before 1700; town planning in colonial America; archaeology of seventeenth and eighteenth century sites; development of "high style" buildings; village or "vernacular" traditions; and historic house museums, museum villages and public education. Architectural tours. For information, write SAH, 1700 Walnut Street, Room 716, Philadelphia, Pa. 19103.



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GROPIUS HOUSE EXHIBIT AND RECEPTION:

G. Holmes Perkins, FAIA, speaker; Friday, April 25th, Piper Auditorium, Gund Hall, Harvard Graduate School of Design - 8:00 PM. Tickets: \$25.00 per couple; \$12.50 per person. Proceeds to establish fund for preservation and maintenance of the Walter Gropius House, Lincoln, Massachusetts. Inquiries: Gropius House Committee, c/o Society for Preservation of New England Antiquities, 141 Cambridge Street, Boston 02114.

ARCHITECTURE: NEW ENGLAND

VOLUME 1 NUMBER 1

MARCH, 1975

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- MAGNIFICENT ACCESSION**
The Walter Gropius house in Lincoln, Massachusetts; by the Society for Preservation of New England Antiquities.
- CONSPIRACY UNDER THE ELMS**
Harrisville, New Hampshire acquires a birthright.
- FUTURE PLUPERFECT**
The architectural historian makes history.
- BOSTON'S BULFINCH'S BOSTON**
The Boston Public Library celebrates the Bicentennial with an exhibit on the architect Charles Bulfinch.

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CONNECTICUT AIA AWARDS:

Nine projects, out of 79 entered, were honored in the 1974 Connecticut Society of Architects Honor Awards Program. The awards were presented at the Society's annual meeting in Middlebury, Ct.

Rehabilitation & Additions

Project: American Savings and Loan Association, Middlebury Branch. Owner: American Savings and Loan Association, Waterbury, Ct. Architect: Stein, Sapack & Ames, P. C., Waterbury, Ct.

Project/Owner: Oak Lane Country Club, Woodbridge, Ct. Architects: Roth & Moore Architects, New Haven, Ct.

Single Family Residence

Project: Resnick Residence, Wilton, Ct. Architect: Alan Resnick, The Resnick Partnership.

Project: Harvey Residence, Essex, Ct. Owner/Builder: John C. Harvey. Architects: Rosenfeld/Harvey/Morse.

Multi-Family Housing

Project: Lyon Farm Condominiums. Owner: C. E. P. Associates, Greenwich, Ct. Architect: SMS Architects, New Canaan, Ct.

Project: New Haven Redevelopment Authority Housing for Low Income Families. Architects: Louis Sauer Associates of Philadelphia.

Non-Residential

Project/Owner: General Reinsurance Company Office, Greenwich, Ct. Architects: Skidmore Owings & Merrill, New York City.

Project: Norwalk High School. Owner: City of Norwalk, Connecticut. Architects: The Architects Collaborative, Cambridge, Mass.

Project: Kent Memorial Library, Suffield, Ct. Owner: Town of Suffield. Architects: Warren Platner Associates, New Haven, Ct.

Special Commendations

Project: A solar heated home on Long Island Sound. Architect: Donald Watson, Guilford.

Project: Pedestrian Mall, New London, Ct. Architects: SMS Architects, P. C., New Canaan-Landscape Architects: Johnson and Dee, Avon, Ct.

Project: Sewage Treatment Plant, Groton, Ct. Engineers: Hayden, Harding & Buchanan. Architects: Huygens and Tappe, Boston.

(Note: Subsequent issues of A:NE will include additional material on these and other AIA Chapter Award Winners.)

AWARDS:

Hugh Stubbins and Associates, Inc. (HSA), Cambridge, Mass. Top Honors in the 1975 *American School & University Magazine* Architectural Competition for the design of the National Technical Institute for the Deaf, a landmark living-learning center for the deaf at Rochester Institute of Technology, Rochester, New York.

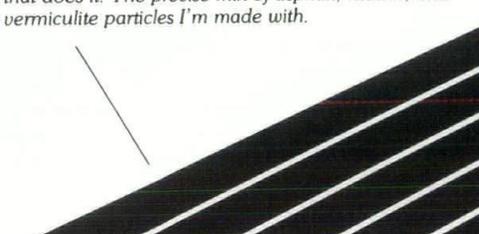
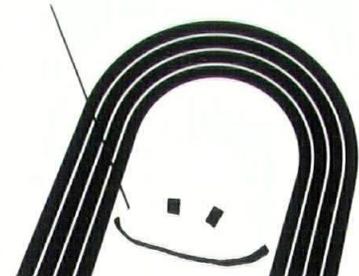
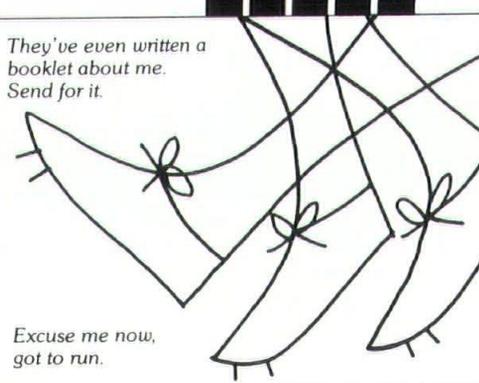
NEW FIRMS:

Phil Sturges, Gary Daughn and Arthur Salisbury have formed a partnership called Sturges, Daughn and Salisbury at 101 Dyer Street, Providence.



A new logo has been designed to commemorate the Rhode Island Chapter's 100th Anniversary. It was a combination of two or three entries submitted by members and is now being used on the Chapter's letterhead and newsletter. Celebration of the Chapter's 100th Anniversary will include tours of historic and contemporary buildings and sites throughout the state.

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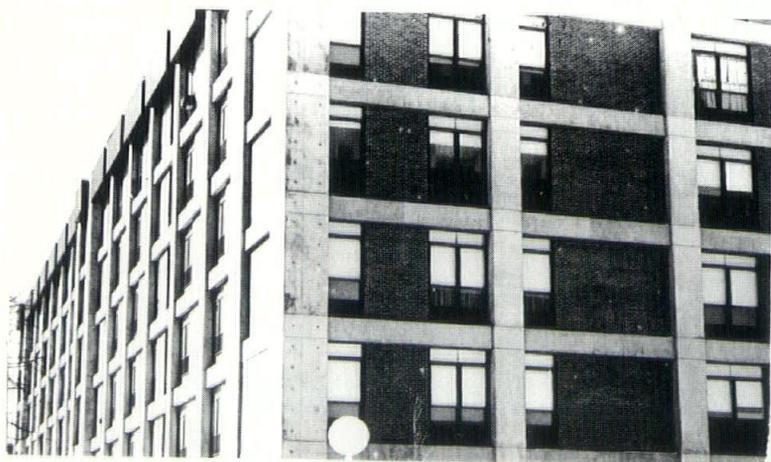
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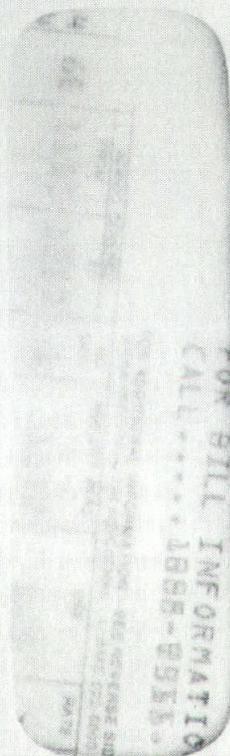
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A SAVINGS WE CAN'T AFFORD NOT TO TAKE ADVANTAGE OF.

When you compare the cost of generating a million BTUs of energy with oil, coal, natural gas and nuclear energy, you can easily see how such dramatic savings are possible.

From May 1973 to May 1974 the cost of creating a million BTUs of energy with oil climbed from 71¢ to \$1.88, with coal, from 39¢ to 66¢, and with natural gas, from 34¢ to 44¢. The amount of money required to produce the same amount of energy with nuclear power, however, remained constant at only 20¢.

ACT BEFORE THE WELL RUNS DRY.

All the earth's oil, scientists estimate, will be pumped out of the ground in 60 to 90 years.

Our supply of natural gas will disappear in two decades, maybe sooner.

Coal, by far our most abundant fossil fuel, is

best burned under controlled conditions. In addition, the cost of converting power plants that are not now using coal would be excessive.

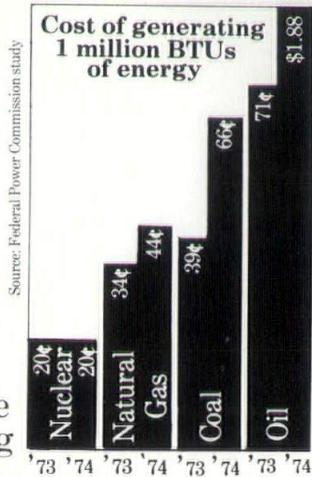
FAR LESS DANGEROUS THAN DRIVING YOUR CAR.

Nuclear energy is more than cheap — it's safe.

The commercial nuclear power generation industry has been developed with overwhelming emphasis on safety. Many protective barriers

stand between the radioactive fuel and the outside. Both the shell and liner that house the reactor are made to withstand tornadoes, chemical explosions and earthquakes.

Such reactors are also ecologically sound. They do not contribute to air pollution, and the water used to cool them is constantly monitored to assure conformance with Environmental Protection Agency standards before being released into the ocean, lakes or rivers.



Source: Federal Power Commission study

In a new three-million dollar study headed by Professor Rasmussen of MIT, every conceivable accident that might happen to a nuclear power station was analyzed.

The risk, the report concluded, is far greater driving an auto than living close to such a facility. A motorist has one chance in 4,000 of being killed, the study showed, while the odds of death resulting from a problem with a nuclear power plant were one in 300,000,000.

MORE POWER TO US.

New England already derives approximately 25% of its electricity from nuclear power plants.

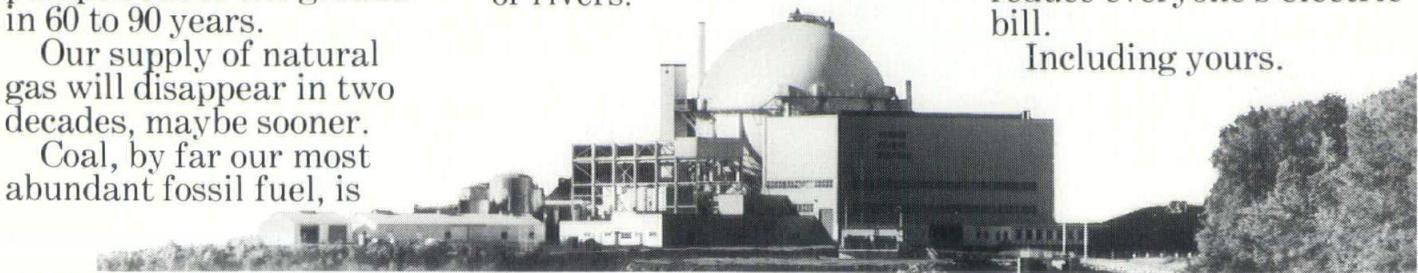
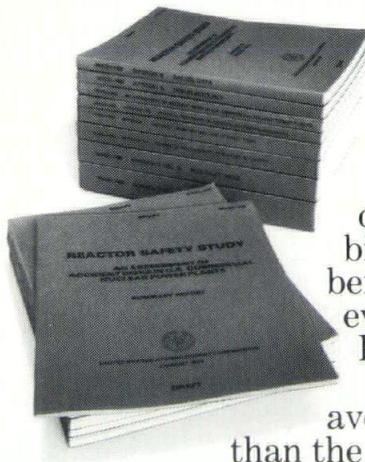
Not only does this reduce our region's dependence on high-priced fuel oil, it also reduces the cost of our electricity.

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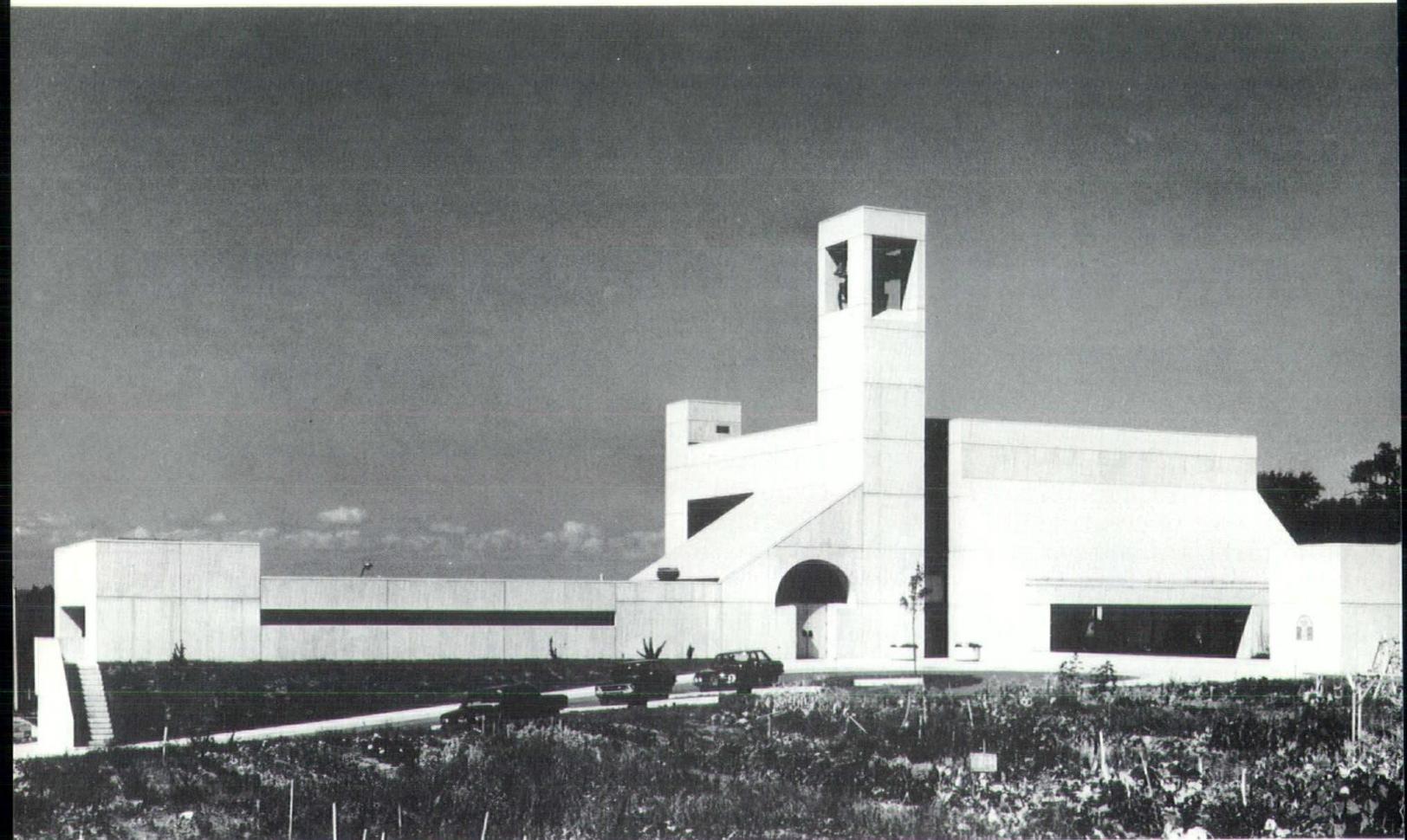
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Cathedral Church of St. Paul

BURLINGTON, VERMONT

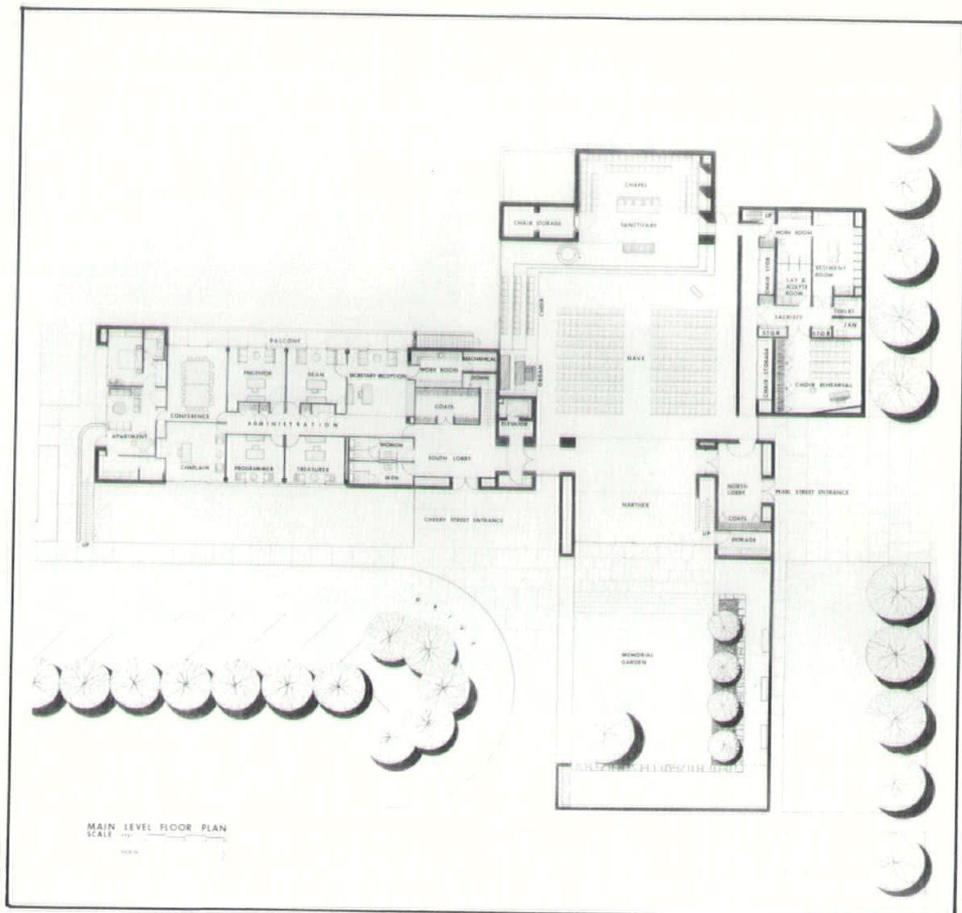


FEW institutions these days escape suspicion of authority; government, big business, education, religion. When a building, especially a church, carries in its lines unmistakably purposeful information, a thorough investigation is in order. The facts are on record: the Cathedral Church of St. Paul, Burlington, Vermont, was destroyed by fire in February of 1971. Its long history parallels the growth of the Episcopal Church in Vermont from 1830, and the development of the village-town-city of Burlington. A strong working rela-

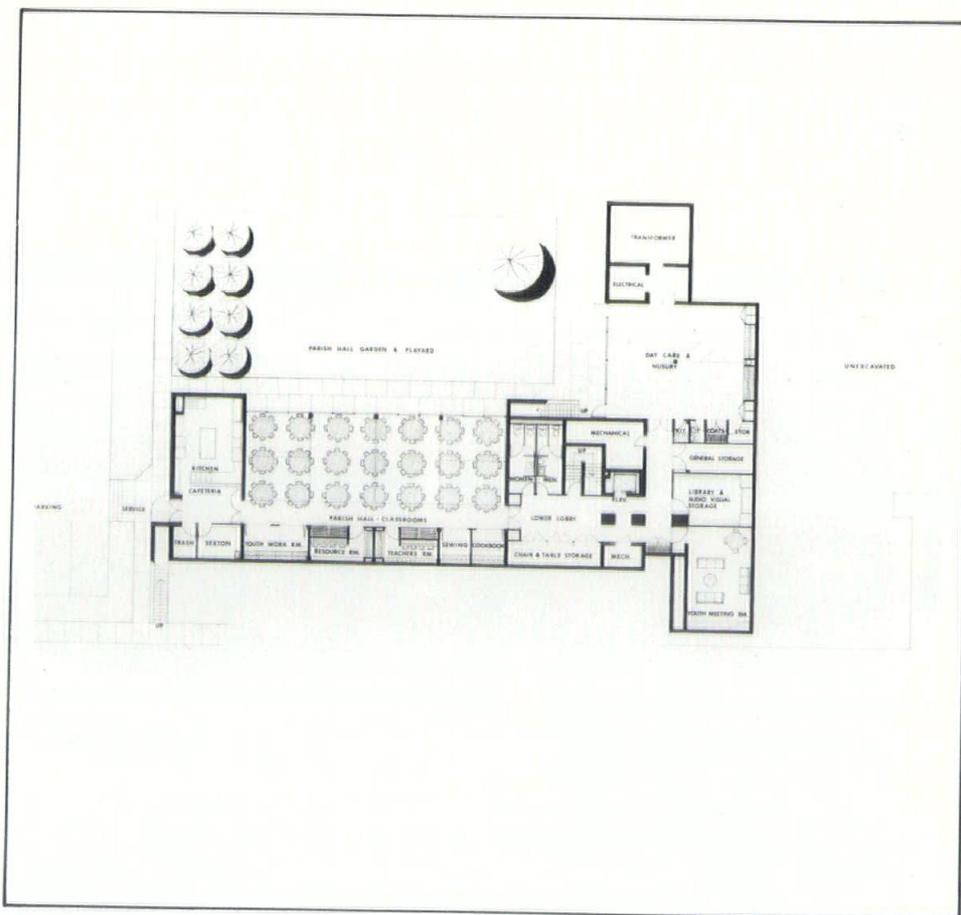
tionship with the downtown, combined with an urban renewal program in progress, precipitated the decision to rebuild in the immediate area. In a smart trade with a developer, the parish acquired a rise of land at the northern edge of the business district with a stunning view of Lake Champlain and the Adirondacks. There was, moreover, space on the site for future development of compatible uses to generate income for the charitable work of the parish.

A second decision, to hold a competition for the new design, grew out

of the experience of the Cathedral's Dean, now Bishop, the Right Reverend Robert S. Kerr, as well as the success Burlington has had with the design review process. Anthony Adams, AIA, chairman of the city's Design Review Board and a parishioner, became technical advisor to the competition. A three-tiered building committee brought the Dean, Senior Warden, and an executive committee (each heading a subcommittee) together with some sixty parishioners in an intense examination of the Cathedral's many functions.



UPPER LEVEL PLAN



LOWER LEVEL PLAN

**BURLINGTON
ASSOCIATES**
ARCHITECTS

MARCH, 1975



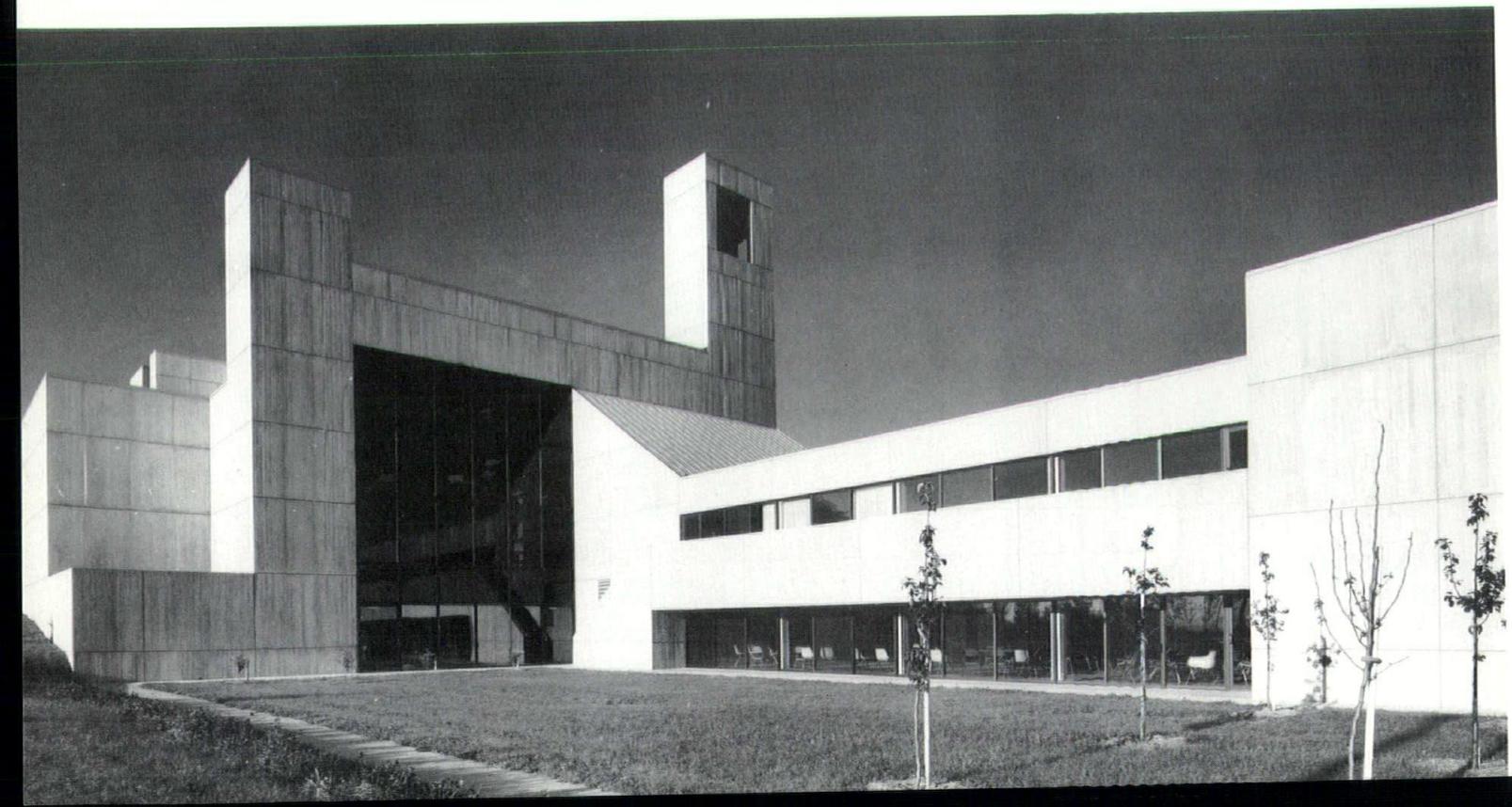
Reports on liturgical, musical, artistic, educational, administrative, social, memorial, landscaping, and site development requirements were forged into a design program under the direction of the technical advisor. Architects from Vermont and others nominated by the parishioners were asked to submit expressions of interest. After evaluation by the building committee, the group was narrowed to six who were asked to participate in an "invited" competition. As a Class A competition, approved by the American Institute of Architects

each of the participants received a pre-determined fee for his effort.

The jury included three architects: Ralph Rapson, FAIA; Pietro Bel-luschi, FAIA; and William H. Truex, Jr., AIA. As Sub-dean of the Cathedral of St. John the Divine in New York City, the Reverend Cannon Edward N. West brought to the jury his experience in that major building program. The parish was represented by Ms. Barbara N. Ward, director of volunteer programs, teacher and social worker. The design of Burlington Associates, headed by Charles

J. Hubbard, AIA, was unanimously selected. The building was completed in November 1973, and received a design award from the Vermont Chapter of the American Institute of Architects in 1974.

The winning solution acknowledged heavy street traffic to the north and west by using the chancel, sacristy, and a garden wall as buffers, opening the nave, offices, and classrooms to views on the southwest. The nave becomes a great space defined by the forms which surround it: a solid block containing the sacristy, choir



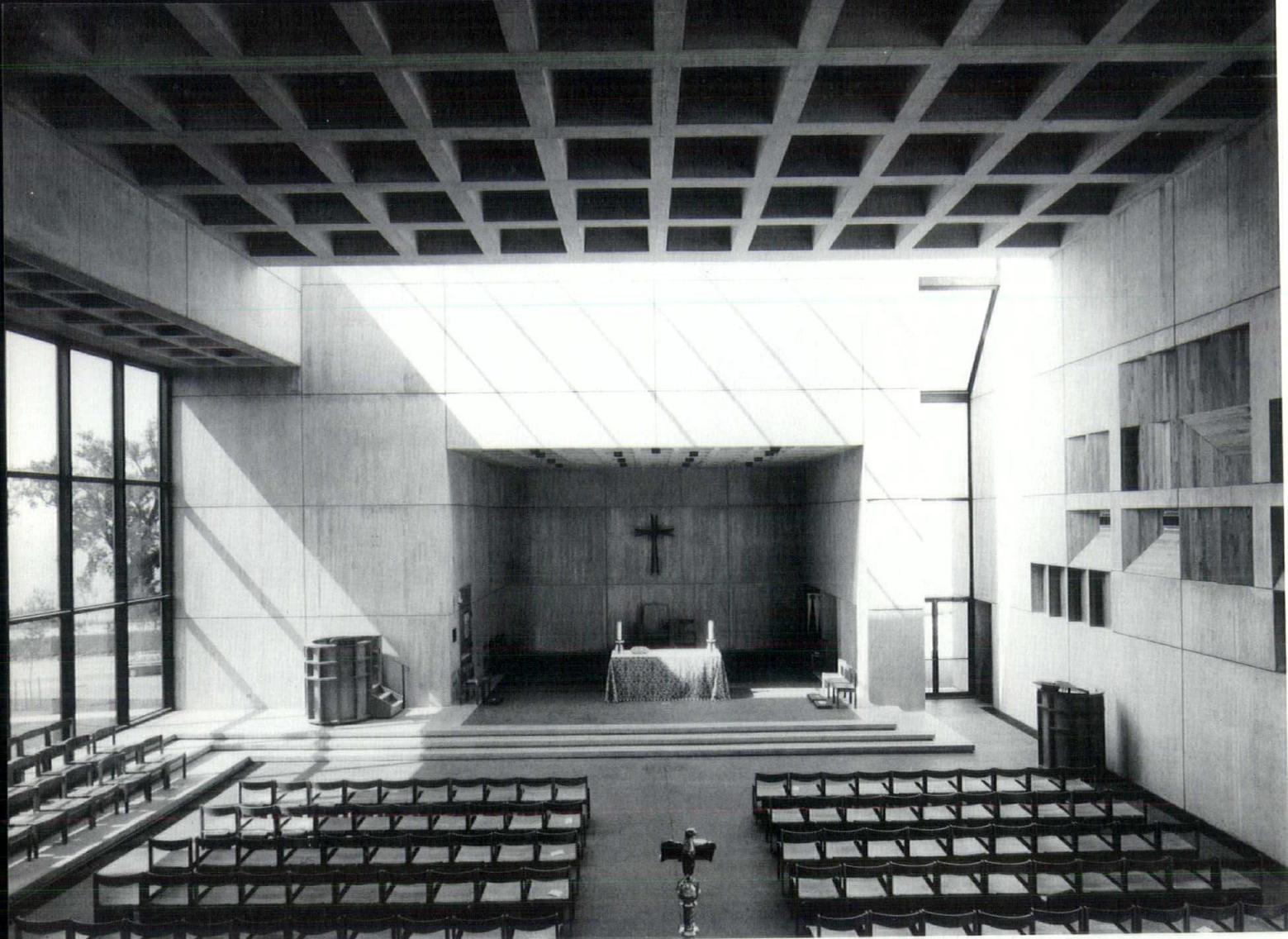
room, and vestry on the north and an expanse of glare-reducing glass on the south, flanked by a long two-story administration, education, and parish hall wing. On the east the narthex, used as overflow seating for the nave and as a chapel for smaller weekday services, is defined by a gallery above. This in turn nestles under the steep sloping roof at the rear of the nave. The narthex opens through a full width window to a walled memorial garden, completing the enclosure.

The Cathedral collects itself on the southeast in a dramatic entrance contained by the long walls of the garden and administrative wing. The two main roof slopes culminate in a tall bell tower mounting a ring of eight bells salvaged from the ruins of the old church. The garden wall has several important functions: it protects the south entrance from cold winds, provides a flanking surface to strengthen the north entrance, and completes the architectural definition of the corner site. Doors to the north and south porches are capped by clear-glazed semi-circular openings, similar to, but quite the opposite of richly carved *tympani* over Romanesque portals. Yet to these quiet surfaces they lend the full force and symbolism of the past.

On the interior the composition delivers a promise made to the street. The full height window wall of the nave, assisted by a long skylight transecting it in front of the chancel, gives bold definition to the crisp concrete solids and voids. Because each surface belongs to an adjoining element, this often brutal material does not overpower the very personal space it defines. A multi-faceted wooden panelling on the north wall modulates the acoustics of the organ. Because it is also required to distribute air through partially concealed diffusers, it loses the impact of its well-handled sculptural concept.

The use of cathedral chairs reflects the program requirement for flexible seating to accommodate the performing arts. Their simple, light wood design confirms the scale of the nave in a way that would not have been possible with pews. Each is hung with a bright and welcome green needlework kneeler; each the handwork of members of this and other parishes in the Diocese. A bronze eagle lectern and a fragment of a column capital, the latter from the 12th century St. Paul's Cathedral in London, establish





visual ties with an English heritage. Contemporary icons of St. Paul in the north and south porches are gifts from the Greek community. The twenty-four stop, 1628 pipe tracker action organ, made by Karl Wilhelm of St. Hyacinthe, Quebec, is housed in a competent, if overly symmetrical cabinet. But all of these furnishings stand up well to the demands of an architecture free of compromise. Not so the chancel. Most contemporary churches seem to be designed to please everybody. It is not surprising to find commercially available furnishings with the same limitations. At St. Paul's the chancel must compete for attention with its surroundings. It needs to be reinforced with less diplomatic appointments and a stronger setting for an intriguing wall cross made of handwrought nails and metal spikes sifted from the ashes of the church fire.

As might be expected, the competence of the program and the architect's skilled response invest the Cathedral complex with supporting

facilities that work well and are pleasing to be in. Directly below the nave, and sharing its window wall, is a nursery school. Parish hall and Sunday school spaces open on the same garden space from the lower floor of the administration wing. A visitor's apartment at the far end provides a good excuse for a flight of concrete steps to contain the grade change and lend reassurance of human scale to the otherwise strong forms and sculptural openings.

It is rare to experience in a contemporary building the sense of continuity usually found in institutions with centuries of accumulated traditions. Experience has shown that it is not possible to accomplish this with an architectural style, however skilled and sincere, that only copies these older forms. Perhaps the magic here above Lake Champlain lies in the discipline of the competition process. The experience and insight of many was expressed through a clearly stated program, written to withstand the creative impact of an architectural

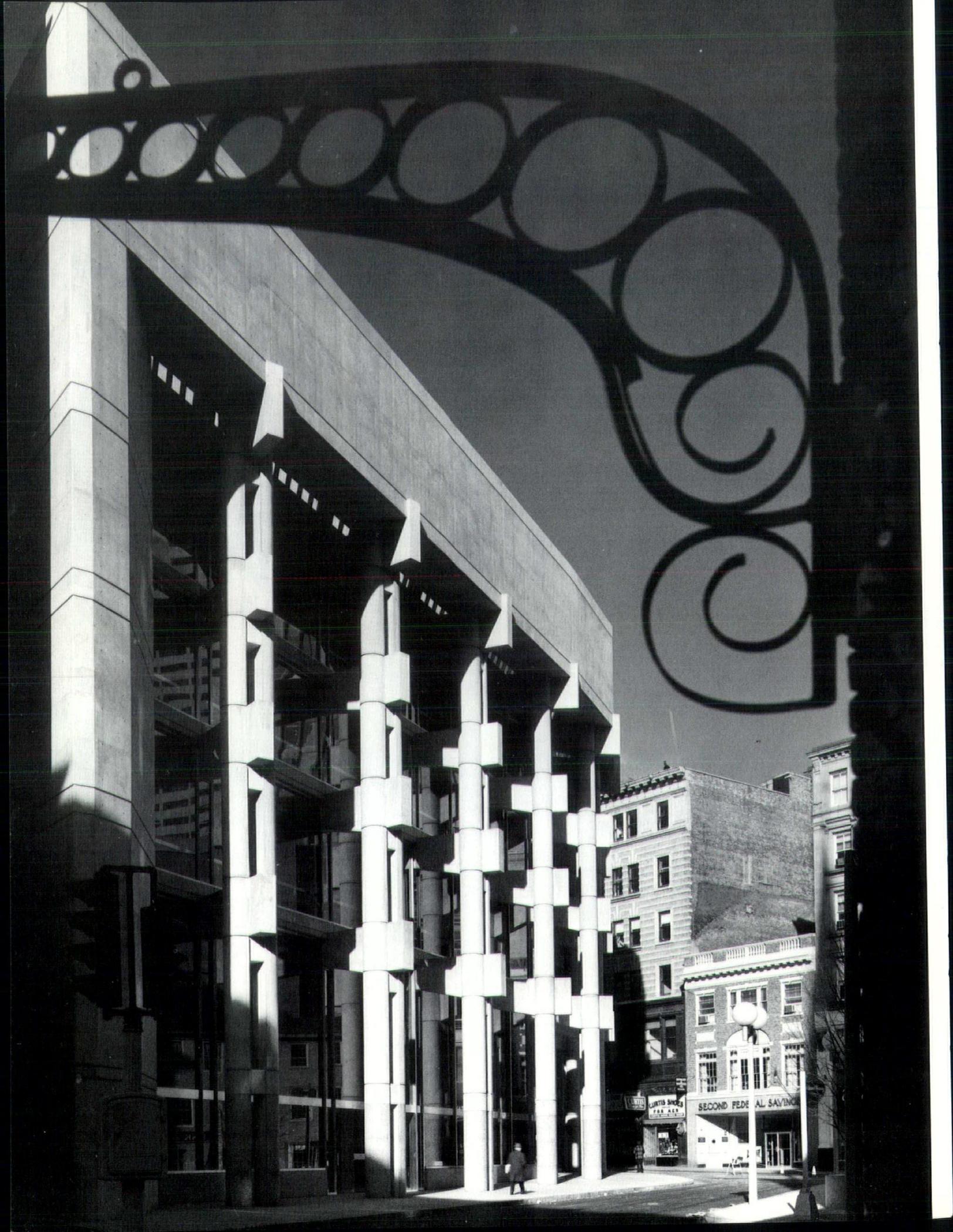
competition. It is this kind of authority, with the emphasis on the root word "author", that sets St. Paul's apart from more tentative exercises in religious architecture. Too often the message is limited to soaring structure or exploded sculpture. Here the forms are fully responsive to structural considerations as well as to those of space and shelter; but the design does not rely upon structure alone to give form to its ideas.

Although the Cathedral was a radical departure for upstate Vermont, its new Dean, the Very Reverend Donald E. Boyer, reports that most of the parishioners have found themselves in both the process and the product. Tiny shoots of ivy have already begun their assault on the white concrete walls, and will no doubt soften the truth for the timid or sentimental, but it is not too late to visit Burlington and to experience the unembellished statement of a timely and persistent idea.

ST. PAUL'S CATHEDRAL CHURCH, Burlington, Vermont. Owner: Dean, Wardens, & Vestrymen, The Cathedral Church of St. Paul, Burlington, Vermont. Architect: Burlington Associates; Charles J. Hubbard, AIA (principal); William Henderson (partner-in-charge); Thomas V. S. Cullins (designer); Melvin B. Frank (project architect). Engineers: LeMessurier Associates, Inc. (structural); Robson & Woese, Inc. (mechanical & electrical). Consultant: Bolt, Beranek & Newman, Inc. (acoustical); Kelly/Hough, Inc. (concrete). Contractors: H. P. Cummings Construction Co., Inc. (general, construction consultant); Vermont Companies (heating & ventilating); Champlain Plumbing & Heating Corp. (plumbing); Milliken Brothers, Inc. (electrical); Knight Consulting Engineers, Inc. (concrete). Building area: 20,263 sq. ft. Cost: \$1,080,000.

PHOTOGRAPHY: Sanders Milens





Boston Five Cents Savings Bank

10 SCHOOL STREET, BOSTON

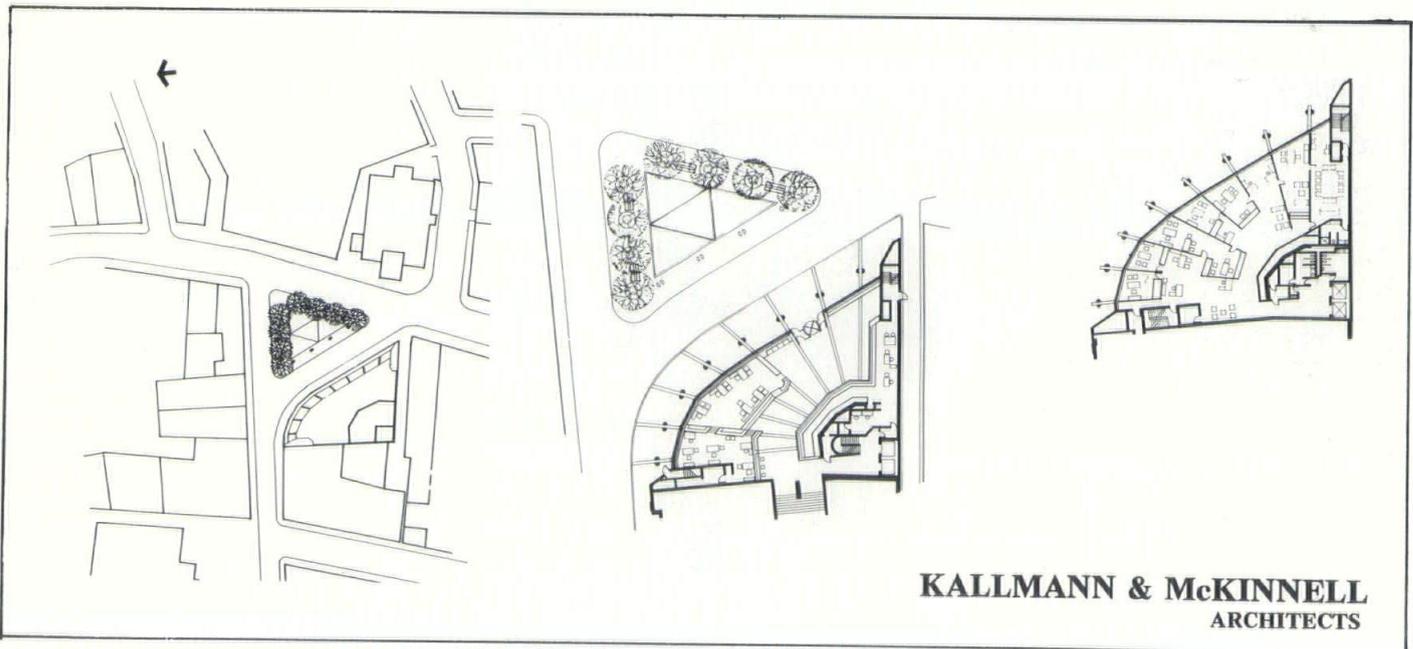
ONE kind of city planning concerns itself with great flights of architectural optimism, in which bridges, streets, transportation lines, buildings, and sewers are arranged in endless approximations of reality. Regardless of whose reality is at stake, an uncomfortable amount of centralized power is required to bring it off, and much more insight, skill, and information than most are willing to buy. There is another kind of planning that has to do with incremental decisions, preferably in context with some longer range plan. In the late nineteenth century and the early part of the twentieth, as American cities coped with growth and industrialization, planning was routinely understood in architectural terms. With specialization, communication between architecture and planning atrophied until this past decade when the term "urban design" began to appear in the vocabulary, and became a regular course of study in schools of architecture. The concept has been badly needed to reunite the work of planners and architects.

When the lines of communication

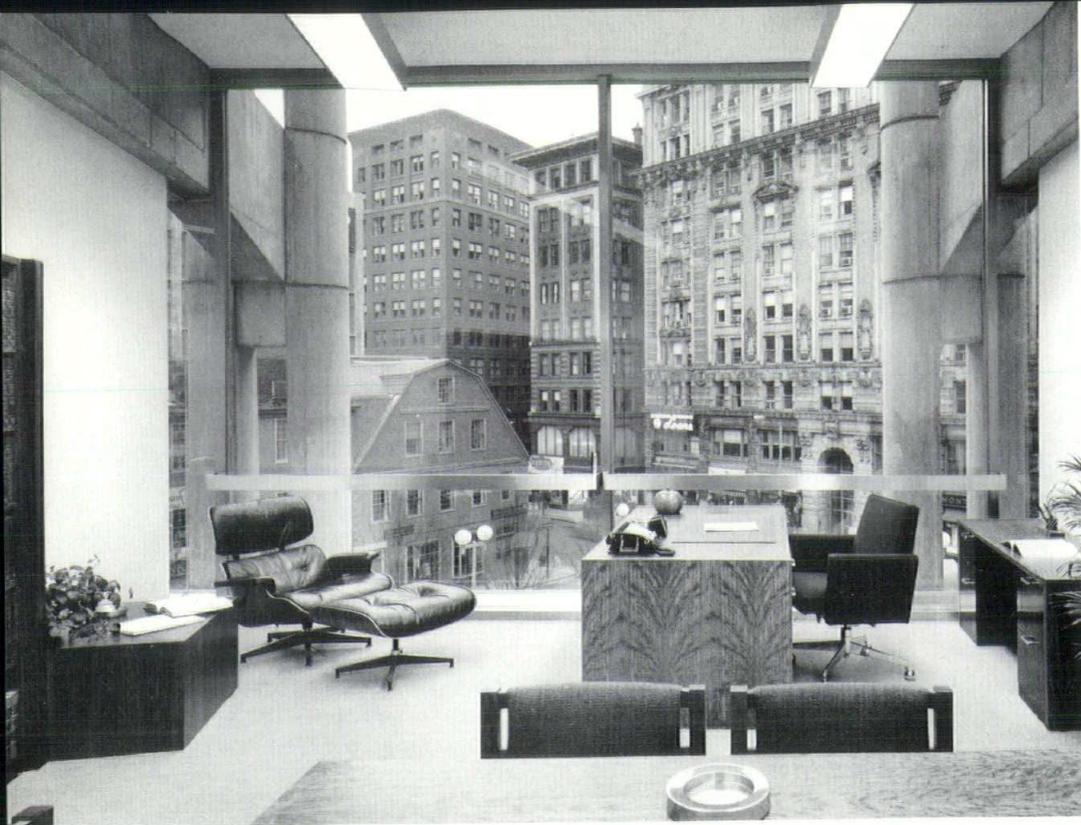
are thus kept open, results are gratifying. In the mid-sixties the Boston Redevelopment Authority (BRA) decided to re-align School Street with Milk Street where they meet Washington Street. This would improve the traffic flow through and around the Central Business District. With a minimum of demolition it was possible to link the Old City Hall, the Old(er) South Meeting House, and the Old(est) Corner Book Store in a sequence of small urban spaces. The new street pattern made a triangular parcel of land at the corner of Washington available for new construction. Its abuttor to the north, the Boston Five Cents Savings Bank, saw a possibility to re-orient its entrance and image to the main axis of the business district without losing its identification with older Boston. As Chairman of the Government Center Commission, the Bank's president, Robert M. Morgan, had already seen the City Hall competition through its most critical stages. Fully aware of the joys and foibles of the architectural profession, he placed his trust in a design competition as a way of achieving an out-

standing solution. He wanted one that, in the words of the competition program, would "come to terms with colonial tradition while extending a tradition (the old, classical style bank) conceived in a quite anti-colonial spirit and scale, and to cope with a site whose distorted and curtailed form is the by-product of a traffic adjustment."

The BRA and Boston Traffic Department had forged a wedge which solved the turning problems while leaving as much depth on the site as possible. Maximum and minimum height restrictions were established to respect the Meeting House and Old Corner Bookstore, while preserving the street wall defined by the old bank and buildings on Washington Street. The Authority retained the power of design review over the entire site. Lawrence B. Anderson, FAIA, former Chairman of the Department of Architecture at MIT, whose program for the City Hall competition had already set a new standard for insight and clarity in such documents, was technical advisor.



KALLMANN & MCKINNELL
ARCHITECTS



A jury consisting of G. Holmes Perkins, FAIA; Pietro Belluschi, FAIA; and Mr. Morgan, chose the design of Gerhard Kallmann and Noel McKinnell, who had also won the Boston City Hall Competition. A working definition of architectural virtuosity would include the concept of "failure to imagine any other solution after looking at the finished product." In this case the range of solutions was circumscribed by problems inherent in curved buildings. Very few of them, especially those

navigating a corner, have survived the demands of contemporary construction techniques. Because 1-2-3 Center Plaza bellies up to a great open space and nests the courthouse complex above it, its simple repetitive pattern succeeds. So does the Sears Crescent, which seems to speak of the early meandering streets of 18th century Boston. The gamut of available exterior treatments could not have served the Boston Five site. The architects freed the interior of columns and bearing walls that would

have seriously reduced flexibility, then stalked the street curve with four-story circular columns supporting long beams arranged in a fan shape. A glass wall recessed about seven feet behind this line subordinates the geometrical problems of enclosure to the stronger rhythm of the columns.

The original design had more columns, equally spaced. This was later refined so that as the beams became longer and supported more floor, the intervals between them were decreased. Thus the column spacing becomes wider as the entrance is approached from the School Street end. It may help emphasize the front door, as intended, but it most certainly completes the liberation of the structure from the conscious expectations associated with uniformity. It is difficult to imagine the process; the beams were put in place first and the columns poured around them to avoid cracks. The ends of the beams were carried beyond the columns to simplify the detail as much as to express the fact that they were post-tensioned (the reinforcing steel is tightened after the concrete has cured). We prefer Gerhard Kallmann's interpretation of these projections as "dissipating the energy" of the long structural members as they radiate from an invisible center.

The straight lines of a broad cornice above relates the facade to the older building, unifies it, and in the classical manner, presents a "mediating zone" between it and the sky (or any subsequent architectural backdrop.) A continuous skylight between this band and the building keeps the whole composition from being read as an ancient arcade. In addition to controlling glare on the inside, the cornice furnishes support for the window washing apparatus. The extreme sides, containing duct space and fire exits, are treated as fins to define the lateral limits of the bank without curtailing its wide sweep. In a building so urbanistically determined, it is a pleasant surprise to find the interior planning forming the root of the solution after all. The program required a generous, accessible banking hall, as close to Washington Street as possible. It was necessary to relate all levels with the parent structure, yet retain the option of using the two buildings separately in the future. The addition presently houses the legal department on the



second floor, executive offices on the third, and a cafeteria and function rooms on the fourth. Great care has been taken to observe the structural lines of the beams in locating partitions and lighting. Resulting spaces are easy and free of awkward angularity, neatly reinforced with well thought-out storage space and furnishings. An antique sheet metal eagle from the old bank's flagpole, found mouldering in the elevator penthouse, explodes as sculpture in the executive reception area.

The main banking room, very much a part of the street, encourages, rather than intimidates those of us who are always apprehensive in the presence of large amounts of money. The interior arrangement flows with the street from the entrance, past the teller's section on the inside wall and the personal service desks in front, to the elevators and the connection to the old building. A change in street grade is taken up by elevating a part of the desk area at the School Street end.

All of this vitality might well have produced the busy distraction found in a composition of many parts. Upon closer examination those parts so resolve themselves into one another through responsible detailing that the experience becomes one of a pleasant continuity from an architectural idea to a reassuring sense of place. Outside, with eight Little Leaf Lindens to shade a brief pedestrian refuge, the word becomes *place* in its most sophisticated old world sense. When the city ran out of federal funds for urban programs, Boston Five paid for Kallmann and McKinnell's design, and for the construction of the park as a part of its investment in public art. The act of discovery here is two-fold; first, in the approach from any direction, the articulate elements of the facade are noted in sequence, each element referring in turn to the Bank's older neighbors in what can only be described as a *grande geste*. The second, quieter discovery is the real secret of the architects' solution: neither the building site nor the park were ever triangular; the entire area was seen as one space. The program asked the competitors to provide a "noble interior space." An ordinary wall around that banking room would not have been adequate. The solution was to dignify *all* of the space as well as the architecture which defines it.





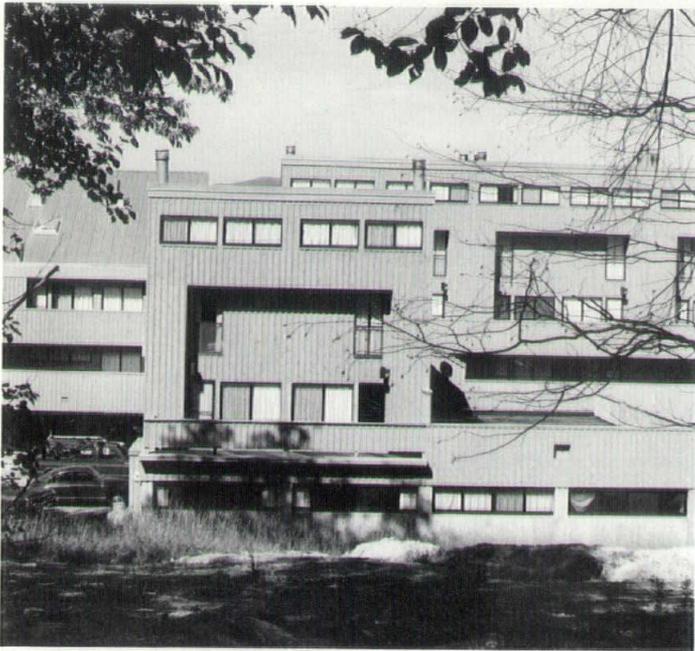
BOSTON FIVE CENTS SAVINGS BANK, 10 School Street, Boston, Massachusetts. Owner: The Boston Five Cents Savings Bank. Architect: Kallmann & McKinnell. Supervising Architect: John R. Coburn, AIA. Engineers: Albert Goldberg & Associates, Inc. (structural); Elie Traum (designing); Francis Associates, Inc. (mechanical & electrical). Interior designer: I. S. D. Inc. Consultants: Bolt Beranek & Newman (acoustics). Contractors: George A. Fuller Co., Inc. (general); Lappin Brothers, Inc. (mechanical); M. B. Foster Electric Co. (electrical); Trio Industries (window walls); Bloom, South & Gurney (vener stone). Building area: 45,000 sq. ft. Cost: \$3,000,000 (construction contract).

PHOTOGRAPHS: Ezra Stoller.

The Boston Five Cents Savings Bank will receive the Harleston Parker Medal from the Boston Society of Architects at its awards dinner in May.

Sugarloaf Mountain Village

KINGFIELD, MAINE

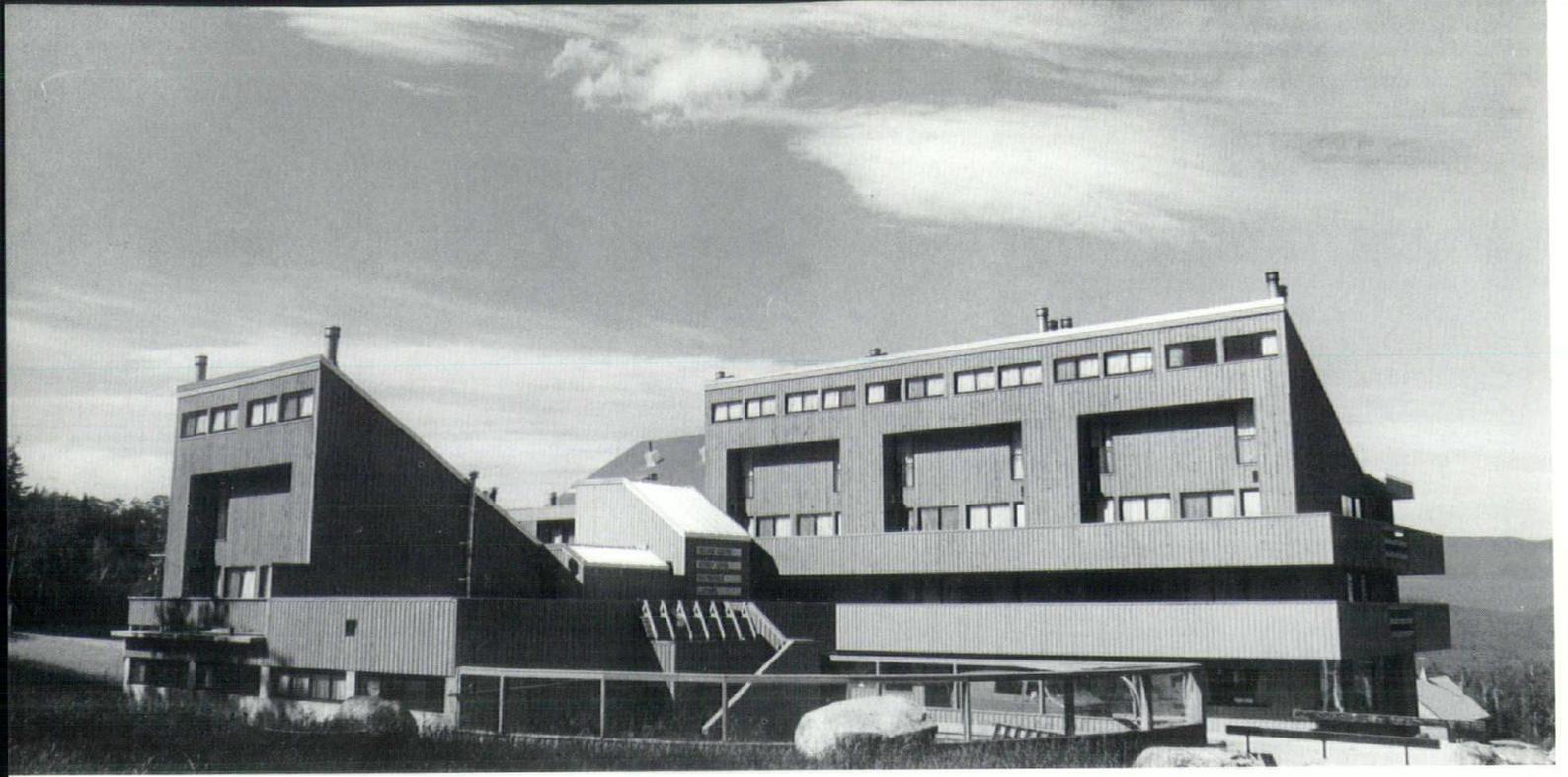


ECODESIGN, INC.
ARCHITECTS

THERE is a message in Sugarloaf Mountain, not because it is *there* or because the white *s'graffiti* of its many slopes whispers "ski me!." It's in getting there, winding over a scenic road through valleys lined with absorbent evergreen and crisp birch, along racing cracked-ice rivers, and past A-frames, chalets, trailers, and tin wigwams disposed like empty cartons blown from a truck. The depressing experience of estimating the time it will take for the STRIP to set in might be erased by a delightful weekend of kinetic weightlessness; but then there is the drive back. Because in this part of Maine it is not too late, and because sufficient land remains under private control, Mountain Village at Sugarloaf merits serious attention.

Designed by ECODESIGN of Cambridge, Massachusetts for the Mountainside Corporation, Kingfield, Maine, the Village is a part of a larger complex embracing ski slopes, prefabricated condominiums, and an inn. The owner's goal is to create an environmentally sound approach to the development of a recreational facility that will preserve open lands, forest cover, and existing vistas. The architects, Sherrie and Laurence Cutler, were asked to prepare a master plan for expanded inn facilities, ski





area support activities, a new prefabricated maintenance unit, condominium siting, and standards and guidelines for new developments; to re-design their corporate symbol, logo, posters, stationery and business cards; and to coordinate an advertising program. The Village itself is a mini-megastructure containing a restaurant, bar, shops, laundromat, locker space, and offices surmounted by condominium apartments. At an intermediate grade, the "village street" offers a country store, boutique, food and drink, and ski and camera shops. Enclosed stair towers lead to a system of balconies and bridges that reach the living quarters above. Each has a view of at least one mountain, sometimes two. Inside, the units are simple, cozy, and with the exception of ladder-access bonus loft space under the steep eaves, comfortable. The decks, which serve as thoroughfares, may not be very private in summer, but neither are those on an ocean liner.

The single slope roof lines, which have become a cliché for ski construction, are here saved by two devices: they have been tied visually to ski-tow machinery houses looking adroitly up the long slopes; and they are used to keep the larger composition working, each segment in an interplay with the other, and all with the mountainside. This will be more pronounced when the second phase of the main building is completed. The vertical pattern of the textured

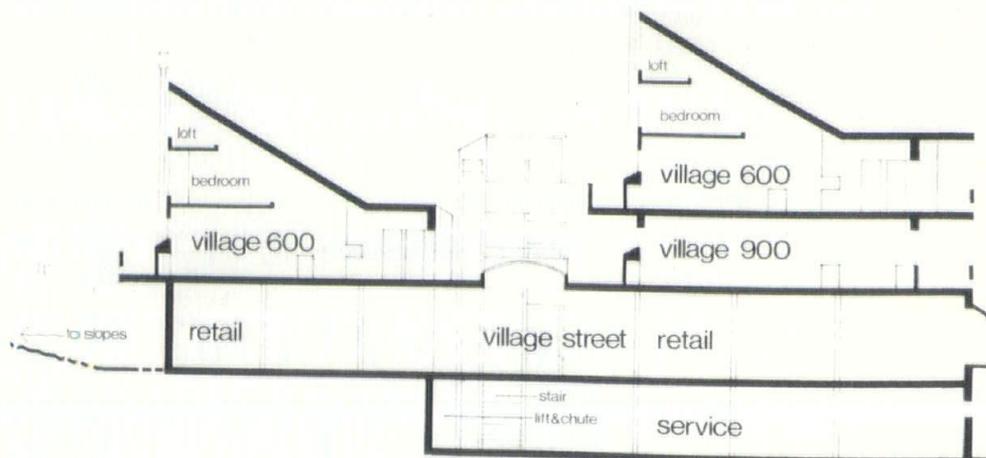
plywood is not too rough for this scale of application, nor too refined for the rugged demands of summer and winter outdoor paraphernalia. The sense of boot clump on wood deck over hide-and-seek alternate routes through the building forms recalls the haunting frontier set for the film *McCabe and Mrs. Miller*. It is so successful that one would like the decor of the restaurant and the country store to complete it, and thereby our total oblivion of the elsewhere to which we must return.

The design attempts also to manage a relationship with a mountain stream beside it, using decks, and (in the planning stage) one or more bridges. Careful handling of these could be very important. The "extras," especially water, will make a big difference to the summer wilderness people, for whom snow does not erase most of the gaps between man and nature. Another bridge, from the second (condominium) level straight to the slopes will help another problem with stairways common to shufflers in bright colored moon suits who do not have gravity on their side.

Sugarloaf, we feel, is on the right track. Even without its obvious design quality, the project deserves its Honorable Mention in the 1974 New England Regional Council (AIA) Award Program. There is a danger that this approach might become so successful that it will intensify, rather than modulate recreational development. One answer lies in the enlightened self-interest of private owners of large tracts of land. Another is in the urgent need for development and improvement of workable land use policies and regulatory techniques in every New England state. Solutions such as Sugarloaf Mountain Village are needed to prove that comprehensive planning can lead to economically and ecologically desirable development; and that we have an individual and collective responsibility to demand it.

SUGARLOAF MOUNTAIN VILLAGE,
Kingfield, Maine. Owner: Sugarloaf Mountain Corporation, Kingfield, Maine. Architect: ECODESIGN, INC., Sherrie Stephan Cutler, AIA, and Laurence Stephen Cutler, AIA (principals). Engineers: Souza & True (structural) and Greeleaf Associates (mechanical). Landscape Architect: Peter Bergh & Associates. Building area: 31,800 sq. ft. Cost: \$631,000.

PHOTOGRAPHY: *Chip Carey*



Faneuil Hall Marketplace Underway

MORE than ten years of planning, dreaming, haggling, and scheming on the part of preservationists, architects, business leaders, politicians, and successive administrations of the Boston Redevelopment Authority have culminated in the signing of a lease on February 25th between the City of Boston and the Rouse Company of Columbia, Maryland, for the three market place buildings adjacent to Faneuil Hall. The historic structures and streets between them will once again become an active market place with over 375,000 square feet of leasable space. It took the combined efforts of the Rouse Company and its architects, Benjamin Thompson & Associates of Cambridge, Mass. to formulate a solution that would invest the area with sufficient commercial vitality to overcome years of official neglect and to pay its own way again. The critical decision in the 1960's by the BRA under Edward J. Logue to retain these structures was made as much in the blind faith that a combination of such historic importance, unquestioned architectural quality, and enduring social significance was bound to succeed. Part of this optimism was attributable to positive urban attitudes encouraged by federal funding policies. It was federal funds that paid for restoration of the exteriors by the firm of Stahl Bennet, of Boston, during a period when development negotiations had temporarily bogged down.

Built on the town dock in 1824-26, the market complex was the first "urban renewal" project in the country, extending the overcrowded facilities of Faneuil Hall. Although called Quincy Market today in honor

of Mayor Josiah Quincy under whose administration it was constructed, the official names are the "Faneuil Hall Market Building" and the "North" and "South Market Street Buildings;" all designed by the architect Alexander Parris.

From the beginning, the project's greatest advocate, if not its instigator, has been the historian, Walter Muir Whitehill. He has directed, from his book-lined bunker in the Boston Athenaeum, a steady stream of arguments in favor of preserving the purveyance of "good Boston beef" and other comestibles from these hallowed halls. It has ranged in form from seductive images of a tantalizing past to invective against the cultural insolvency of potential replacements to (in the face of the bulldozer or the equally destructive pretty-it-up-and-sell-smelly-candles crowd) polemics. In his book, *Boston, A Topographical History*, Dr. Whitehill reconstructs the original setting of bowsprits, raw oysters served at dockside, squealing pig-lined streets, and a vitality that Rouse, Thompson, and the rest of us would like to see regained in kind today.

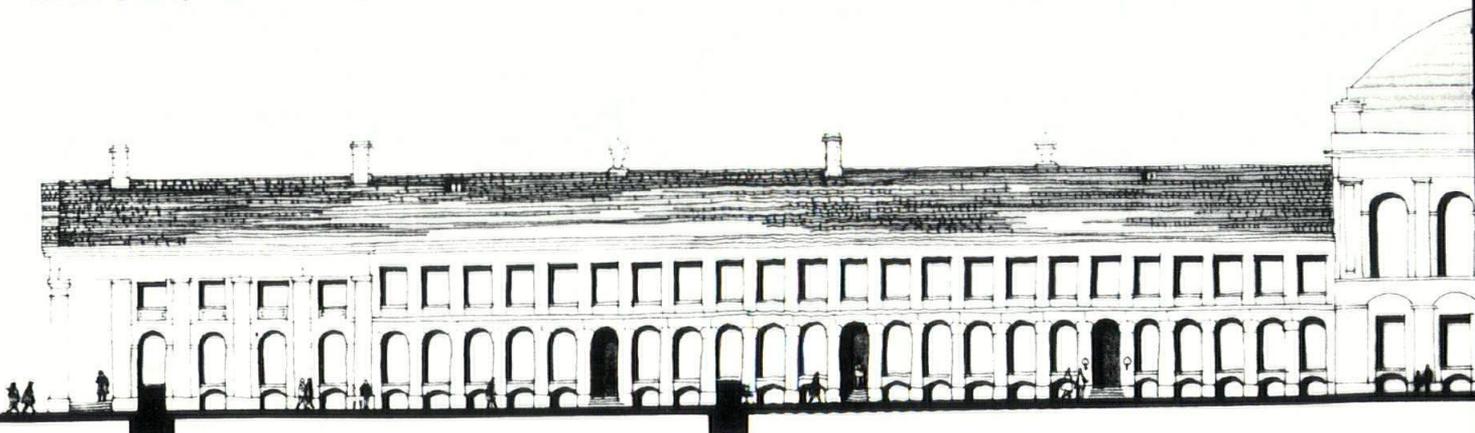
That is why the Quincy, or central building will retain its indoor shopping street with stalls operated by individual merchants selling fish, meat, fruit and farm products, dairy goods, cheese, wines, and international foods. Glass canopies along both sides of the building will house similar activities as well as cafes and food vendors serving outdoor seating areas in good weather. Three levels of shops and boutiques in the north and south buildings will sell fashions, apparel, home furnishings and accessories, hardware, sporting goods,

and offer personal services. International foods and cuisine will be available in other shops and quality restaurants. Above, three levels of choice office space will offer 150,000 square feet in the heart of the city and right on top of everything that's going on.

North and South Market Streets will be closed off to vehicular traffic; the new plazas, with their sidewalk cafes, open air performances, street vendors, flower stands (in permanent pavilions in Dock Square), and play areas for children, will become an integral part of the "Walk-to-the-Sea" linking the Government Center with the Waterfront Renewal Area. At Christmastime, evergreens and holly will be on sale as usual. The Rouse Company is sponsoring a Boston Bicentennial exhibit in the second floor of the Quincy Market which will open in summer of this year.

In the words of Ben and Jane Thompson, the whole market area will "again vibrate with the abundance and vitality, the communal sense of festivity and human contact, that has historically made the marketplace a magnetic focus in cities everywhere. In retrospect, retaining the market as a food area seems an obvious idea, but at the time it was quite outside the conventions and expertise of most retail developers. It was not a preservationist but an urbanistic concept, defying the supermarket syndrome and the chain-store credo, to again make marketing a social and esthetic experience within the city."

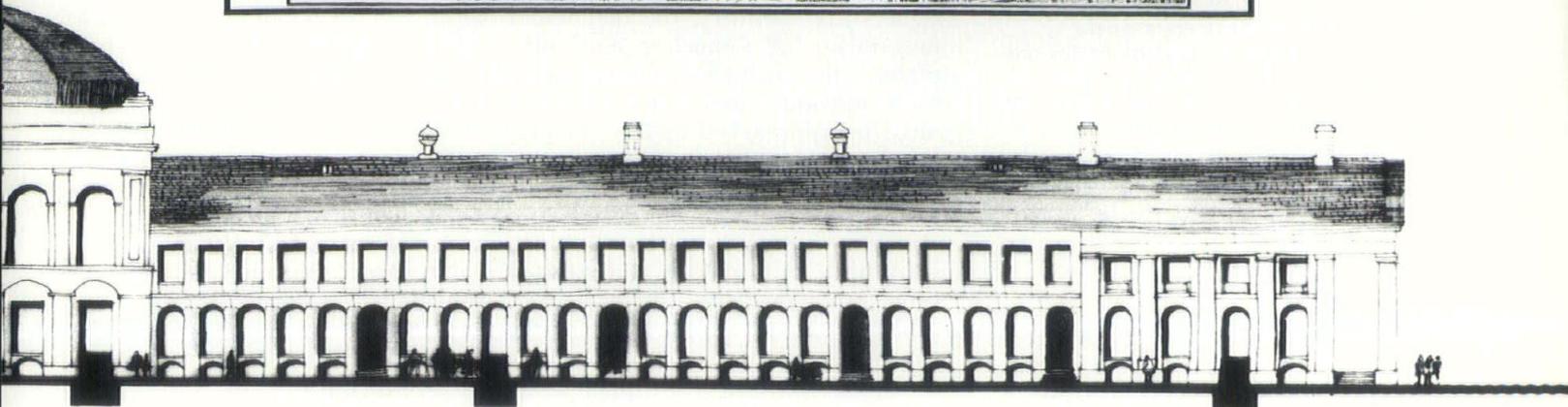
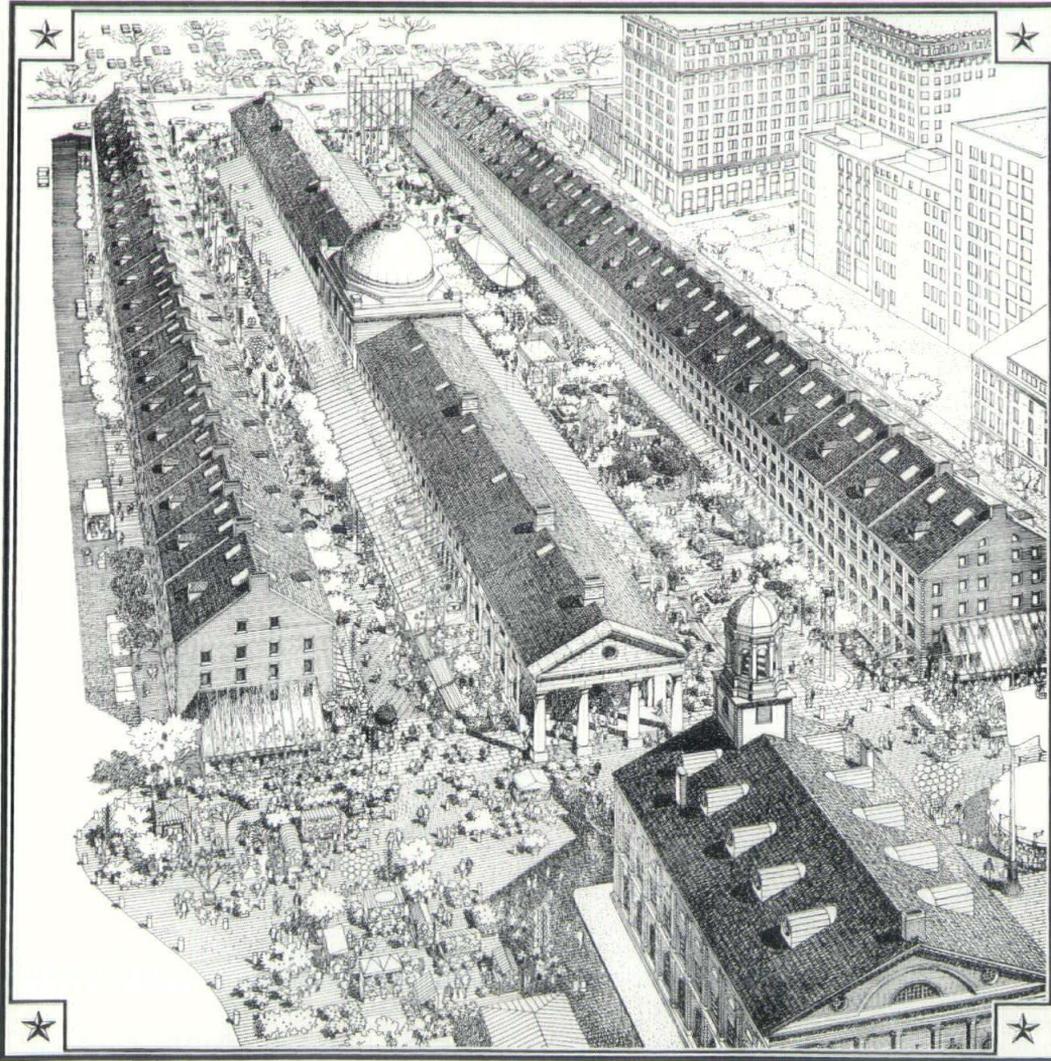
This is a direct answer to the kind of development that now threatens Boston and other cities; the vertical ghetto which reduces the street



to little more than a plumbing system for vehicles and hapless pedestrians. The impact of this brave concept may come too late to influence the development of Park Plaza or other urban monuments to the Great God Progress. The fact that architects and preservationists were joined by community leaders in commerce and investment in sheparding the concept through the political process should be taken as an indication that there is still hope for our cities.

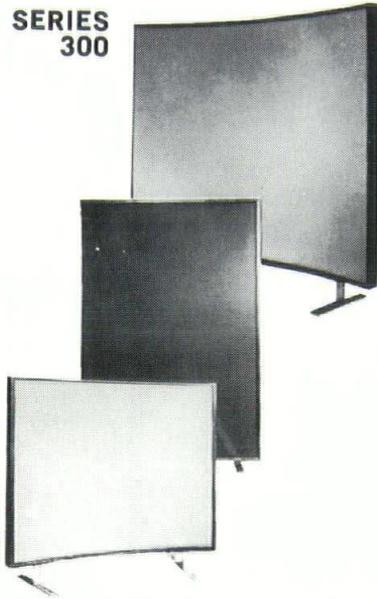
FANEUIL HALL MARKETPLACE, Boston, Massachusetts. Owner: City of Boston (99 year lease). Developer: The Rouse Company of Columbia, Maryland (wholly owned Boston subsidiary - Faneuil Marketplace, Inc., 46 South Market Building, Boston, Mass. 02109 - 617-523-2980). Architect: Benjamin Thompson & Associates, Cambridge, Mass. Contractor: George B. H. Macomber Company, Boston, Mass. Construction Financing: One half - Chase Manhattan Bank; one-half by consortium - The First National Bank of Boston, John Hancock

Mutual Life Insurance Company, New England Life Insurance Company, State Street Bank and Trust Company, New England Merchants National Bank, National Shawmut Bank, the Charlestown Savings Bank, Union Warren Savings Bank, Commonwealth Bank & Trust Company, Massachusetts Business Development Corporation. Permanent Financing: Teachers Insurance and Annuity Association of America. Restoration of original facades: Department of Housing and Urban development grant. Project Cost: \$25,000,000.



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WITH national interest suddenly centered on conservation of our energy resources, those who design, produce and manage our built environment (the Design-Build Industry) have found it difficult to develop and apply technologies that use our dwindling resources to their highest potential. Although isolated segments of the construction industry (including the design disciplines) have focused a great deal of activity in this area, these efforts have been dissipated by poor communication and lack of coordination within the industry. The result is the fragmentary and often contradictory nature of available information, and the consequent difficulty of making a definitive decision *now* for energy conservation (EC) in building design, construction or use.

Recognizing the need for a comprehensive and coordinated approach to the problem of EC in the built environment, SECA (Service for Energy Conservation in Architecture) has been established at the Boston Architectural Center (BAC). Since the development of the man-made environment is a single, continuous process — involving the formulation of public policy, the skills of designers and builders, the investment judgements of financiers and, ultimately, the attitudes and values of each individual user — the EC issue must be approached at this comprehensive level. SECA is an association of concerned individuals and organizations from all elements of the construction industry in New England who have voluntarily contributed time, experience and, in some cases, money to cooperatively work for the following objectives:

(1) To serve as a communication

link between all factions of the construction industry in New England.

(2) To provide a resource service at the BAC in which comprehensive EC information will be collected, analyzed and packaged for members of the construction industry of NE.

(3) To help develop Industry-generated guidelines for EC in building design, construction and use.

(4) To carry on a continuing campaign of public service education for the purpose of promoting efficient use of energy in the NE construction industry.

In order to promote communication and coordination of effort within the Industry, SECA will present a series of seminars and workshops, beginning in April, for designers, developers, managers and others involved in the building act or product. To respond to specific research problems in the area of EC, SECA will sponsor and promote selected demonstrations of EC techniques. Publications will cover new research and development for EC, analysis of evolving federal energy policy and reports on specific SECA projects. Expanding services will include a directory of individuals and organizations with demonstrable expertise in EC technology. SECA is staffed by students at the BAC, whose activities are coordinated with a Steering Committee composed of the following representatives of the New England construction industry:

Carmelo Agostino - VP, Fitzmeyer & Tocci Inc. (Consulting Engineers Council of New England rep.)

A. J. Duffy - Asst. VP, Construction Loan Dept., Boston Five Cents Savings Bank.

Herb Glassman - Perley S. Gilbert Associates Inc. (Boston Society of Architects rep.)

Robert Joyce - Exec. Dir., Massachusetts Masonry Institute.

Anthony Nickinello - Exec. Dir., Mass. Assn. of Plumbing, Heating and Cooling Contractors.

Ken Pittman (chairman) - George Macomber Company (Associated General Contractors of Mass. rep.)

Duane Sigler - NE Branch Mgr., Owens-Corning Fiberglas Corp.

Clark Spencer - Pres., Spencer Sales (Producers Council rep.)

(Peter Fairbank, Conservation Specialist, serves SECA as liaison with the Federal Energy Administration.)

Because New England's task in EC research and development is intensified by its dependence on imported energy, SECA feels this region is uniquely suited to the concept of cooperative self-help. In its efforts to respond to the immediate and future needs of the construction industry in New England, SECA invites contributions of time, funding and information. SECA says: **HELP US TO HELP YOU.** Inquiries should be directed to:

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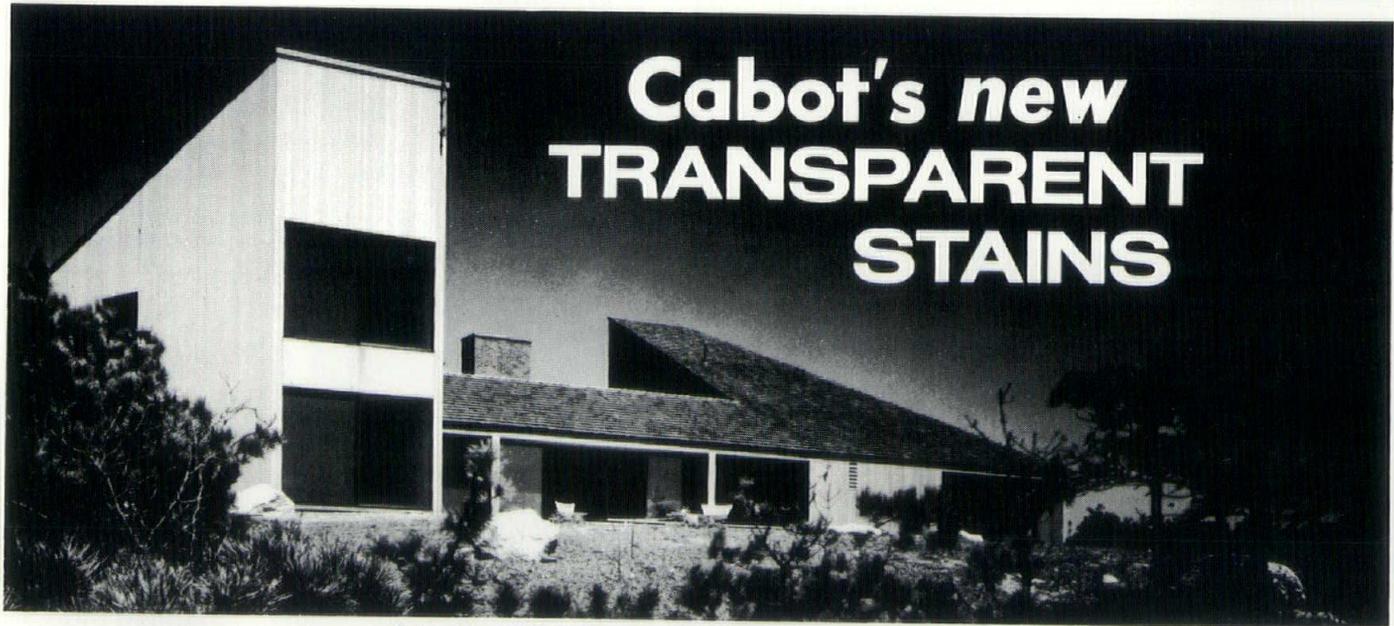
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COMPETITIONS:

1975 RED CEDAR SHINGLE AND HANDSPLIT SHAKE BUREAU/AIA ARCHITECTURAL AWARDS: A program to honor architects of projects demonstrating design excellence and significant functional or aesthetic uses of cedar shingles or shakes. Open to all architects or teams of architects who have completed projects using cedar shingles and/or shakes after January 1, 1970.

Categories include residential single-family, residential multi-family, vacation homes, commercial/institutional, interiors and remodeling/restoration. First awards and merit awards are available in each of the six categories. Certificates of participation will be presented to all program entrants.

Entry forms, due on May 26, 1975, may be requested by writing Red Cedar Shingle and Handsplit Shake Bureau, Architectural Awards Program Dept., 1143 Washington Building, Seattle, Washington 98101. Entries must be submitted by July 7;

they will be judged July 24-25, and winners will be formally announced at the Annual Meeting of the Bureau in Seattle September 19, 1975.

N. E. ELECTRICAL EXPO

The 21st New England Electrical Progress Exposition will take place on May 13, 14 and 15, 1975, at the John B. Hynes Veterans Memorial Auditorium, Prudential Center, Boston, Mass. This event is sponsored by the Electrical Manufacturers Representatives Club of New England as a public service to the electrical industry. As a non-profit enterprise, all proceeds after expenses are used to provide scholarships for deserving college students studying electrical engineering.

The Exposition is recognized as the industry's largest trade show with exhibits by more than 300 national manufacturers and an attendance of more than 10,000 people from the electrical industry. Seminars will be held on standby power systems, the application of aluminum products to electrical systems, and the application of proper lighting to energy saving systems.

AIA MEMBERS ADVANCED TO FELLOWS

Boston Society of Architects:

Joseph L. Eldredge, Boston
Benjamin Thompson, Cambridge

Connecticut Society of Architects:

Warren Platner, New Haven

NEW MEMBERS

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Armando P. Del Campo, AIA
Edward Theodore Johnson II, AIA
Lloyd E. Klrypas, AIA
Joseph L. Polito, AIA
Johnathan J. Woodman, AIA

Associate:

David Lewis Chandler
Student Associate:

Nelson K. Chen
Gregory Pickett

Central Massachusetts

Corporate:

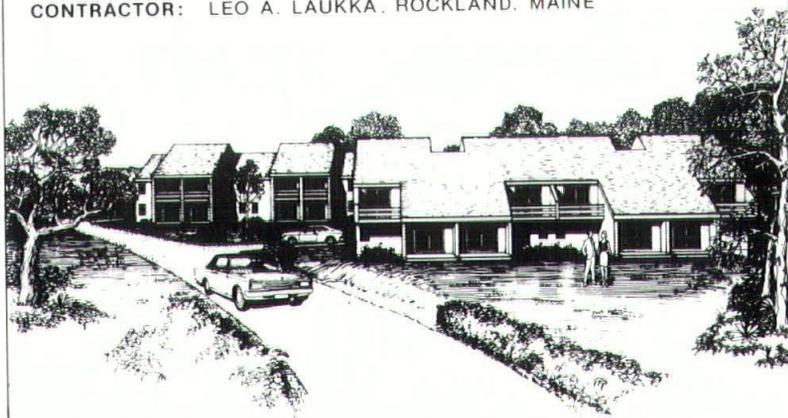
Raymond Allard, AIA, Worcester

Western Massachusetts

Corporate:

Thomas Arienti, Stockbridge
Edward Jendry, Springfield

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 David H. McIntire, Etna

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 Burton W. Thomas, Concord
 Professional Affiliate:
 Harold Butler, Manchester.

MEMBERS EMERITUS:
 Richard C. Niebuhur, AIA, Providence.

JOB OPPORTUNITY:

The Maine Chapter of the American Institute of Architects is looking for a bright, reliable person, interested in architecture to serve as Executive Secretary to the Chapter. The work will require about twenty percent full time. Contact Edward M. Millett, AIA, 16 Winthrop Street, Augusta, Maine 04330. 207-623-4708.

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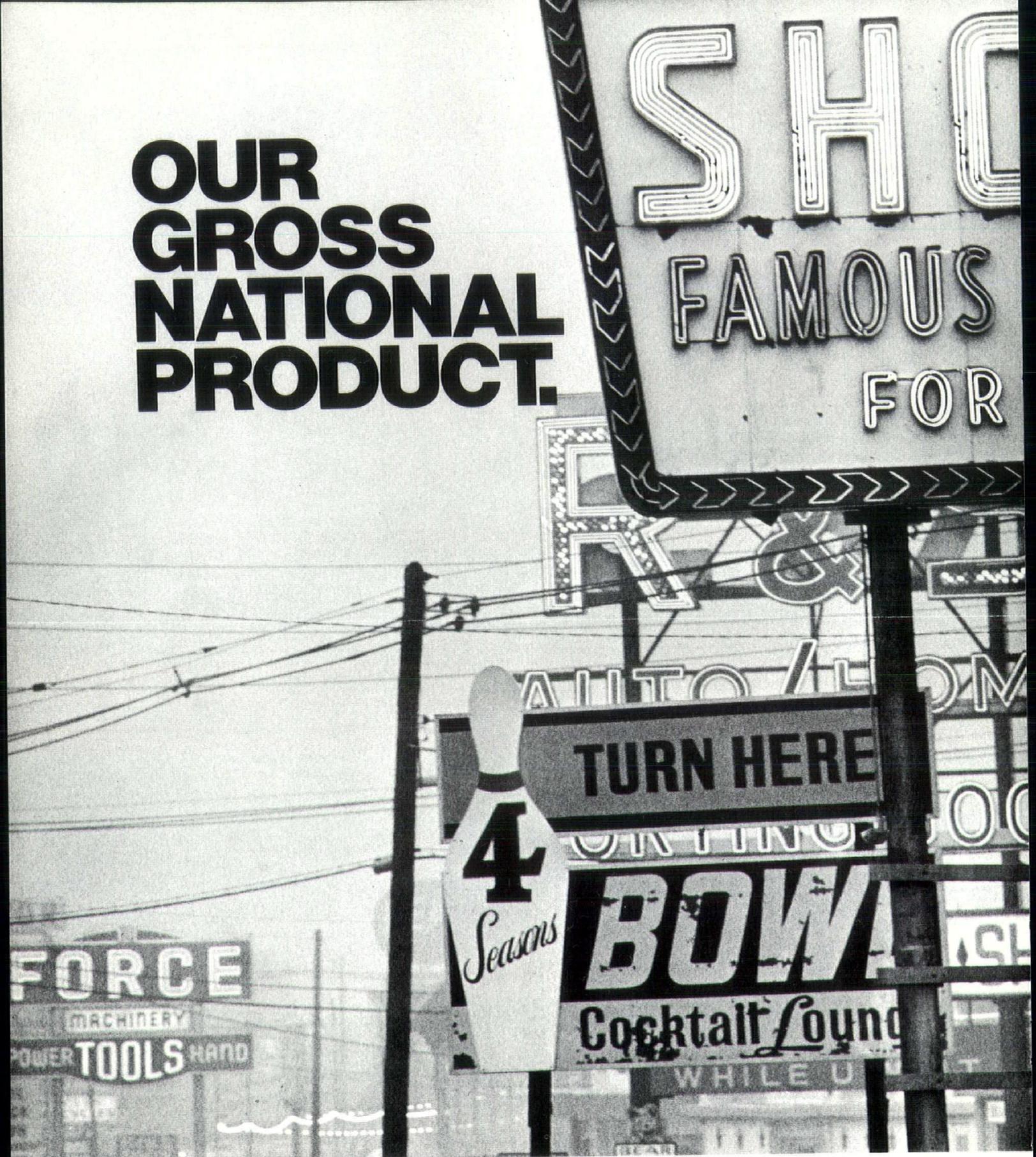
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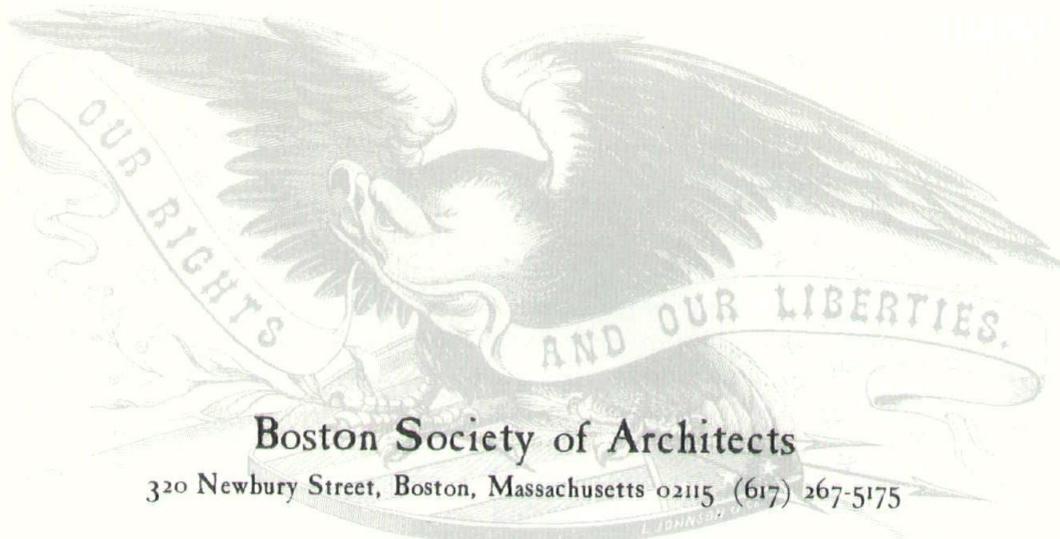


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America, the beautiful. Our America. The crisis isn't in our cities; the crisis is in our hearts. With a change of heart, we can change the picture. AIA/American Institute of Architects

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ARCHITECTURAL SHOW 1975 CELEBRATES THE BICENTENNIAL

at Horticultural Hall
300 Massachusetts Avenue, Boston

April 22, 23 and 24, 1975
Tuesday, Wednesday and Thursday

In the early spring of 1975 the Boston Society of Architects will sponsor ARCHITECTURAL SHOW 1975. For firms wishing to introduce new and improved products and services to the profession, this is **the** time and place!

A repeat of the highly successful Products Exhibit held at Horticultural Hall in the spring of 1974, the format will bring architects together for a series of compelling seminars and meetings in an atmosphere of product exhibits. It guarantees maximum exposure of architects to products and producers to architects.

PROGRAM

On opening day there will be a champagne reception at 3:00 p.m. to which special guests will be invited. The first evening will be a cocktail reception and dinner for members of the architectural profession and those exhibiting (limit 2 tickets for each exhibitor).

The second day will be open from 3 p.m. to 9 p.m. and will feature a series of seminars aimed at creating good communications between exhibitors and architects. For instance, we will schedule a panel discussion of producers and specifications writers from some area architectural firms. Invitations for this will go directly to the

spec writers in each firm — those architects in a position to call for **your** product.

The final day will be open from 10 a.m. to 6 p.m. This is the day that the exhibit will be open for all members of the construction industry in Massachusetts, including the Associated General Contractors of Massachusetts, the Boston Society of Landscape Architects, Boston Section of the American Institute of Planners, the American Institute of Interior Designers, Consulting Engineers Council of New England, Construction Specifications Institute, Massachusetts Building Congress and others.

SPECIAL ARCHITECTS EXHIBIT

The Boston Society of Architects is planning a special Bicentennial exhibit of Boston Architecture which will celebrate the publication of a new book on that subject, now being prepared for Boston's Bicentennial.

A detailed program of the scheduled events will be mailed to all exhibitors and professionals two weeks prior to the opening of the ARCHITECTURAL SHOW 1975. A list of exhibitors will be included with the program.

Exhibit inquiries accepted until April 15th.



FROM that first gleam in our Publisher's eye last September it has taken six months to put ARCHITECTURE: NEW ENGLAND on selected coffee tables and executive desks; the most consciously sifted readership ever attempted by a professional journal. When we have reached the core of the many disciplines, enterprises, agencies, sponsors, and professions which have an influence on the quality of our built environment, the conspiracy will be complete.

While we have been struggling with beginnings measured in picas, many others have been coping with problems of continuing, measured in days and dollars. Why bring an innocent new magazine into a grouchy, constipated economy? For those that remember the Thirties, one answer is obvious: when the going gets rough; begin communicating. There is another answer: if most of today's problems can be blamed on greed, they can also be traced to a general failure to reckon with real costs. Attitudes rooted in the illusions of unlimited land, natural resources, and energy, supported by an unplanned growth economy; have spawned environmental dysfunction, unjust and recessive oil import tariffs, and cruel levels of unemployment unworthy of a great democracy. Architects, who with assorted cohorts spend their lives translating human needs into built forms, must deal with cost in the

abstract as well as in execution. The range of such costs to be considered has always been an important ingredient of the philosophies of socio-architectural reformers like Olmsted, Wright, Gropius, LeCorbusier, Fuller, and McHarg. The sum total of their respective urgings constitutes an embarrassing indictment of present maladministrations.

Most of us share memories of that first fall from grace, when an idealized concept of the design process was too easily compromised by expediency; usually the client's or our employer's. Now we know that in our innocence we were right, that the design process extends outward to embrace this planet, and maybe a few others. It is only a matter of finding a place to stand; or if you are really up on things, to hide. But as keepers-of-the-way-that-things-can-be-figured-out-with-vision-imagination-and-accumulated experience, it is ironic to have to stand idly by while others tinker with more short-range solutions to long-range disasters.

At the risk of giving away a game plan for the efficiency exorcists, management mongers, buzzword beaters, package dealers, and feasibility freaks to steal, here are some things that can be done:

1. See to it that the procedures of retro-fitting, of making existing buildings more energy efficient, do not lose sight of human purpose and social value, as well as

architectural "commodity and delight".

2. Develop ways of expressing life-cycle costs in terms broad enough to serve all of our needs; including regularization of user evaluation.

3. As industry copes with "no-growth" quantification, plug for new growth in the safety, identity, and quality of the built and natural environment.

4. Demand a more informed, democratic, integrated process of public and private decision-making, supported by a more realistic slice of the gross national product.

The pages of ARCHITECTURE: NEW ENGLAND will always be an open forum for those who wish to share their insight, experience, and advocacy to these ends.

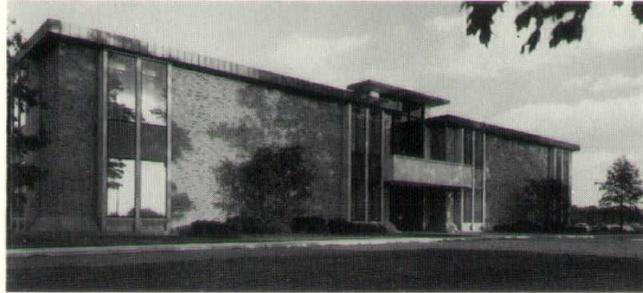
In April the Boston Society of Architects plans to concentrate on some or all of these issues at its second annual Architectural Show in Horticultural Hall (see Notices) Exhibitors are encouraged to relate their products and procedures both to present need and future satisfaction. Programs will explore ways in which architects and other professionals can become more adept in those skills which society has unwisely eschewed. Eero Saarinen spoke of taking the next larger and next smaller element into consideration when designing. We are sure he did not mean to stop there.

J. L. E.

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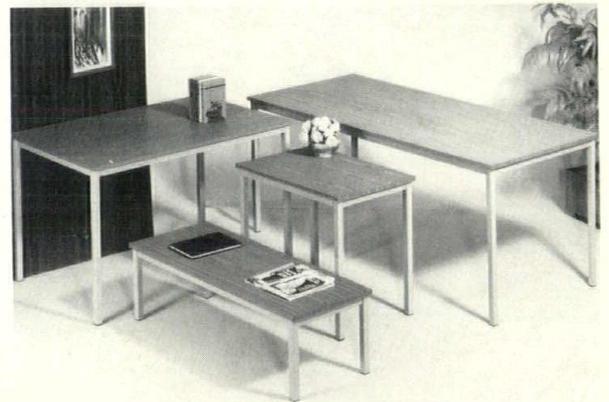
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