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The Publisher's Uneasy Chair

With a factory, a store, an office building, and a home — and another commentary by Bob Mutrux — this issue has a diversity of interest. Schools were omitted because the next issue of Connecticut Architect will present a number of the state's school buildings to show some of the results being accomplished with tax dollars.

With so many talented architects in Connecticut — and so much that is excellent in architecture — the building tide is still bountifully flecked with atrocious structures. The expediencies of time and space are never so great as to preclude consultation with an architect — and a landscape architect — to achieve splendid and desirable results where otherwise there could be ordinary workaday visual pollution.

Architect professionals design a building for people to use, to live in, to work in, to learn in, or to worship in. A building — aside from storage silos — is to be used, enjoyed — and to provide some degree of esthetic pleasure to the ordinary person. And even a well-designed silo can have esthetic compatibility with the environment, by the way.

In this time of awakening to ravages of pollution and waste of natural resources, the architect is in a key position to restore order. This cannot be accomplished at conventions, or meetings, or by writing papers and letters to the editor (although these have their place). It can be accomplished (a) by architects approaching each commission by relating the structure to the environment as well as the function, and (b) by owners following the professional counsel of architects in the design and siting of their buildings.

Watching New Haven's new arena rise slowly to the east of the Knights of Columbus' new headquarters building and promising to form a bridge to the Community Services building makes one wonder about the final effect. Will it be one of interesting and attractive composition? Or will the structures compete?
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Seventy-five Cents a Copy
Four Dollars and Fifty Cents a Year
Robert H. Mutrux, AIA

We've come a long way from the time when we furnished the top of our more important buildings with a wide band called a "frieze" and on which we inscribed, in classic lettering, a phrase or two which seemed appropriate to the structure and to the time.

"Only the just inan enjoys peace of mind" and "Where law ends, tyranny begins" were the thoughts for the day when the Criminal Courts Building was erected; their application to Central Park at night in our times, however, is remote at best. "Neither snow nor rain nor heat nor gloom of night stays these couriers from the swift completion of their appointed rounds" taking up the entire Post Office block, and all of your breath as well, was probably a rather reassuring notion in the days of the nickel cigar; the era of the five-cent post card is bound to view these lofty sentiments with a touch of cynicism.

And the irrelevant device on the Daily News Building, "God must have loved the poor, he made so many of them," though it may once have served to brighten the peri-patetic lunch hour, has overtones nowadays which are downright depressing.

Oddly enough, we haven't actually progressed very far. Today we get the plain, unadorned building, and its "message," if it exists at all, is buried deep inside the design. You either get it or you don't, just as you get John Cage's music and Richard Lippold's sculpture and Mark Tobey's paintings. There is a message, to be sure, in the world Trade Center and the Verrazzano Bridge and the Lever Building, but you have to work hard to find it.

Somehow, in spite of all the dialogue about contemporary forms of expression and the involvement at a distant intellectual level which is supposed to result, one cannot escape a twinge of nostalgia for the good old days with their harmless traditions, like the libretto in plain English or even Latin.

It occurs to me that nothing would be lost and a lot gained, if we were to revive the time-honored custom of providing our buildings with inscriptions the way we used to. After all, it's not different from reading Joyce with a key or even peeking at the title of a painting. In addition, we are triply rewarded; the building is ennobled, the author of the inscription is immortalized. (Who would ever have heard of Emma Lazarus if her fragment, "Give me your tired, your poor, your huddled masses . . ." had not been carved into the base of the Statue of Liberty?) And third, we are flattered by the depth of our own erudition and, of course, our wit.

There are more than enough quotations to go around. The Bible, Shakespeare, and Bartlett's are positively glutted with resounding words waiting for the proper setting. We can easily afford to pass up Robert Burns' shopworn quip about mice and men (though I've often wondered why mice received higher billing than architects). For openers, I submit that "Of making many books there is no end" would greatly enhance the entrance gates to Aqueduct or the Yonkers Raceway. Somewhere on the Seagram or the CBS Building, "For now we see through a glass darkly, but then face to face" would be food for sober thought and a gracious plug for solar bronze glazing as well. "I don't know anything about art, but I know what I like" would serve beautifully to irrigate the marble wastes of that museum on Columbus Circle. And there are endless possibilities for "All hope abandon, ye who enter here," from the offices of the Internal Revenue Service to the canopy at Ohrbach's. These random selections, however, do not begin to tap the rich reservoir of possibilities of what can be done for contemporary architecture.

Because of its stark simplicity, we don't begin to give proper attention to all that prime space that's going to waste. Take the new Madison Square Garden. When you've seen one of its hundred-and-fifty-foot facets, you've seen them all. But suppose we inscribed one of them with, say, a selection from Coleridge; it would help to pass the time pleasantly while standing in line and reveal some surprisingly prophetic passages.

"In Xanadu did Kublai Khan a stately pleasure-dome decree where Alph, the sacred river ran through caverns measureless to man down to a sunless sea. . ." It rolls easily.
OFFICE AND STORE

Putnam Office Building
Greenwich, Connecticut
Bonro Construction, General Contractor

Turn of River Hardware
Stamford, Connecticut
Better Homes, General Contractor

WEINREICH and MASIARELLI, ARCHITECTS

The Putnam Office Building on West Putnam Avenue, Greenwich is a 24,000 square foot structure designed for a site 110 feet wide by 71 feet deep, with on-site parking for tenants.

Architects Howard Weinreich and Anthony Masciarelli solved the space problem by raising the building to provide parking on the ground level and office space on the three levels above. Additional parking space at the rear of the building can be reached by vehicle access through the ground-level parking area.

The owner desired a prestigious and distinctive office building which would attract tenants and be attractive to tenants' customers, clients, and business associates. Window fenestration only in the front and rear of the building allowed full utilization of the limited-width site. The architects avoided an ordinary curtain wall approach by using a pattern of eight-by-eight-foot masonry openings recessed to a depth of two feet and having slanted brick sills. The angle of the specially made brick readily sheds water and snow as well as expressing the individuality of the building. A further benefit of the deeply recessed windows is the protection of glass areas and lessening of the air-conditioning load.

Structurally, the building is steel frame with exterior masonry walls. Steel sectional window frames contain bronze window glass. The tawny brick on the exterior walls was chosen to be compatible with the materials on existing buildings in the area.

A pedestrian entrance from the street is paved with brick and bordered with trees and shrubs. The Putnam Office Building, which was approved by the Design Review Board of Greenwich, was fully rented before completion.

A second recent project of Weinreich and Masciarelli, Archi-
Steel frame stair invites customers upstairs.

Putnam Office Building makes good use of space.

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afternoon by the second floor cantilever which lessens the air-conditioning load and also provides protected parking for several cars.

The structure combines load-bearing exterior concrete walls with a steel framing system. The front of the building is faced with a duranodic aluminum batten system.

The interior has a terrazo floor on the first level, where garden equipment and hardware displays predominate. The second floor, which is devoted mainly to housewares and home accessories, is softly carpeted.

Having moved just one block from its former location and smaller quarters, the new Turn of the River Hardware Store has retained the personal quality of the owner-managed store. A sign with letters two feet high declares the name of the store, and the building itself has clear, strong lines and makes its own bold statement.

In both buildings, structural engineering was done by Paul Pantano, and mechanical engineering by Tizian Associates.

HOWARD WEINREICH is an architecture graduate of North Carolina State College and continued graduate work at Yale School of Architecture. Following design work with Morris Lapidus in New York, he joined Sherwood, Mills & Smith, Architects (now SMS Partnership) in 1952, and formed his own firm in 1958. Ten years later he was joined by ANTHONY MASCIARELLI to form the present firm. Mr. Masciarelli is an architecture graduate of the University of Cincinnati and was associated with several firms of architects before joining forces with Mr. Weinreich. The firm conducts a general practice ranging from Vermont ski clubs to commercial structures to private residences.
The house steps with its site.
This unusual home for a young couple with two children is on a relatively small plot in suburban Waterbury. The site is rocky, sloping, and covered with low brush.

The owner, a real estate developer, was interested in a "prefab" approach with the possibility that the result might serve as a prototype for future projects. However, for purposes of cost comparisons, he wished to limit materials and construction methods to standard items both familiar to local labor and available on the local market.

These conditions delineated many aspects of Architect John Damico's design solution. The rocky, sloping site pointed to a multi-level approach. The budget and materials limitations suggested prefabrication of rooms which could be erected on the site with a minimum of labor. And pitched roofs were ruled out since they would require excessive on-site labor.

The resulting plan reveals a seven-level structure which "steps" up the slope. Rooms radiate from a central core which houses mechanical and utility facilities, further identifying each space from the exterior in a visible manner.

Wood framing, plywood sheathing, gypsum board walls, and hardwood flooring are the major construction materials, in order to stay within budget plans. The floor-level increments are all the same, using standard uncut 7'-10" stud- ing. Windows of standard manufacture were combined to give floor-to-ceiling natural lighting where desired. Additional budget gains were achieved by "shopping" for electrical and hardware fixtures.

The house is oriented to the exceptional easterly view, rather than as a "street definer" in the neighborhood style. A tower structure provides a panorama outlook, and the majority of the glazing is related to the view. Where the house backs up to its neighbor, on the west, the wall exposures are solid, and earth berms are used to provide additional privacy. The southerly exposures also have considerable glass to catch the light as the sun moves across the sky.

The lower levels, in addition to the two-car garage, consist of study, bedroom with bath, laundry room, and a large storage room. Two more bedrooms with a bath and the family room flank the central kitchen on one side of the upper levels. On the other side are the dining room and the living room. The two entryways at this level are marked by ramps of decked construction.

The owner served as his own contractor for this 1600 square-foot residence.

JOHN DAMICO graduated from Carnegie Institute of Technology with a degree in architecture and earned his master of architecture degree at Yale University. Following service in the offices of Paul Rudolph and Edward Barnes, he established his own practice in Waterbury. Mr. Damico has also served as visiting lecturer in fine arts at Quinnipiac College.

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**Upper levels**

**Lower levels**

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*RIGHT: Excellent use is made of view. BELOW: The house flows from the rough terrain.*
In his design notes, Architect Wendell E. Rossman of Phoenix, Arizona, stated: "I suppose it can be said almost with certainty that Mr. Carr (John F. Carr, president of Macton Machinery Company) has constructed the only manufacturing plant in history for the sole purpose of building turntables. When he outlined his requirements to me, I could truthfully say that there was no precedent from which I might have drawn prior knowledge and experience."

Dr. Rossman went on to say that the requirements for a turntable manufacturing plant would seem to be simple enough. There was to be a central assembly area to permit as large as possible a turntable to be preassembled prior to shipping. More or less distributed around this assembly area, there were to be various shops and store rooms on one side, with engineering, administration, and sales on the other.
“Like all buildings, the whole complex had to be expandable to a multiple of its initial capacity. The deciding step in the solution of the problem was to build a circular assembly hall. It was obvious that, in contrast to other manufacturing functions, Mr. Carr did not need square feet as much as he needed diameter. Thus the circular shape permitted nearly one-hundred-percent use of the actual square foot area. In the final design, turntables of 112 feet in diameter can be pre-assembled,” Dr. Rossman said.

With the decision of a circular assembly hall, the other requirements — shops and administration — fell into place. It was obvious that these functions must be grouped organically around the circle.

Initially the full circle was not consumed, with almost forty percent free for circumferential expansion. Also, the circumferential wings permit the addition of a second floor. For ease of internal relocation of partitions, only exterior walls are load bearing. In this manner, the architect felt he had simple roof construction, and one wall sections could be developed. The technical solution of a spherical concrete shell was used to roof the circular space of the assembly area.

“As construction has proven, these basic concepts achieved an extremely functional arrangement at the lowest possible construction cost. In the overall planning, future expansion of assembly and manufacturing areas foresees the construction of a second and much larger circular assembly hall with suitably interacting circumferential port wings. In the first assembly area, a large opening is provided for on the runway side. This serves the possibility of air freighting components directly from the plant,” according to the architect.

The plant is located at the Danbury airport because the owner
Steel framework of new turntable for Metropolitan Opera has 57-foot rotating section, set in 60-foot square which travels from backstage to footlights.

was spending about the equivalent of four weeks a year driving to and from the airport from the company's previous plant location. Much of the customer contact and engineering for the firm's turntable business must be done on location, so the owner spends many airborne hours piloting his twin-engine Beechcraft.

Structural engineering consultant John K. Parsons reviewed the design scheme of a concrete dome with a horizontal diameter of 112 feet and a rise of eleven feet. The spring line of the shell is almost twenty-five feet above the floor. The structure had to support a 15,000 pound crane load from the dome roof which dictated a shell thickness of four inches. It also had to provide for a forty-foot future opening.

The tension ring for part of its length is continuously supported on a masonry wall and for the remainder of its length acts as a tension ring and a beam spanning between columns. The ring beam with a portion of the dome shell acts as an L-shaped beam. Since the ring beam was poured earlier and had a higher compressive strength at the time of post-tensioning, a reduced effective flange length had to be used. The thrust line of the dome shell is eccentric with the center of gravity of the L-shaped ring beam, so the post-tensioning tendons had to be adjusted to keep the stress due to eccentricity within allowable limits.

Torsional stress, according to Mr. Parsons, due to curved beam action where the tension ring spans columns, is small except for the future forty-foot opening, where it is high. Reinforcing steel with an ultimate strength of 60,000 pounds per square inch was used for bending and torsional stress, while post-tensioning strand with an ultimate strength of 270,000 psi was used to resist the direct tension in the ring.

A layer of Visqueen was placed on top of the masonry wall and concrete beam with a two-by-two-by-three-inch block of styrofoam at the base of all reinforcing steel that extended into the ring beam. The purpose of this was to allow the ring beam to shrink so that the required compressive force could be introduced into the ring beam.

The thickness of the shell was increased at the junction with the ring and reinforcing steel was increased in this area. Reinforcing bars rather than welded wire fabric were used because they can be kept in position more easily while concrete is poured. Insulrock was used as form board and remained in place as an insulation material.

The crane rail is designed so the crane can operate at any point in the building. When the crane is in the center the load is distributed through the eight supports to the shell which results in small bending stress in the dome. When the crane is at the outer edge, a higher concentrated load occurs, but the bending stresses are not excessive.

When the concrete strength of the dome reached 3000 psi, the ring beam was stressed, and then all the shoring was removed.

The 18,000 square foot plant with its 164-foot diameter represents an investment of approximately $375,000.

Owner John F. Carr not only is satisfied with his circular plant concept, but also feels that round plants have applications in many other industries. "Certainly in itself one of the most novel manufacturing facilities built in recent years, our new plant's uniqueness is further enhanced by its location right at the airport," he said.

Owner's aircraft stands close to building.
Playplace

Yale architecture students used concrete, tires, tubing, and rope nets to design and construct a new "play machine" to be used as a jungle-gym for small children.

The multi-colored fortlike structure was assembled at the New Haven Regional Center for the Mentally Retarded, operated by the State of Connecticut on Wintergreen Avenue in New Haven. The play machine was the class project of first-year students in architecture in the Yale School of Art and Architecture.

The school requires its first-year students to undertake a practical design and construction project so they can get a first-hand feel for building processes. Some members of last year's class had built a forerunner play machine at New Haven's Camp Cedarcrest. Constant use last summer necessitated repairs and a new rope net.

"This year's structure was built for permanence," according to Bill Mack, a successful lawyer-turned-architecture student, who was straw boss of the Regional Center job. "We were able to get a professional welder to donate his time so that the tricky welding of the three-inch pipe sections that make up the 'tower' would be sure to last and to ensure safety."

The playplace consists of a three-foot high wall enclosing an irregular polygon of play space, which is penetrated at intervals by pipe sections. The north and south ends are flanked by a tower — with a net below for climbing and safety — and a slide. Trips down the slide are enlivened by passage through a massive chunk of striped pipe.

"The layout is challenging and demands that a child enter actively into the spirit of the place. The only way to get in is by scaling the wall, climbing the ladder to the tower, or by burrowing on hands and knees through the pipes. And once inside the fort, you can climb the net to the tower or shinny up the pipes," Bill Mack said.

The hillside that cradles the playplace is festooned with multicolored automobile tires for climbing and jumping.

In addition to Bill Mack, Yale students Clinton Sheerr, Deborah Lee, Heather Cass, Greg Montes, Bob Hoffman, and David Burnor were prime movers in the project.

New Haven area firms which provided materials included Plastcrete, Cosgrove Construction, C. W. Blakeslee, DeMatteo, and Buckingham-Routh which contributed concrete block, pipe, and services.

Joseph J. Colombatto, who directs the Center for the State Department of Health, said: "It is a beautiful project, both in terms of human input and the finished product. It was a real thrill to see the Yale kids mixing cement — including the girls in the class, too — and the kind of cooperation and volunteerism that it evoked in the suppliers . . . like the man who drove over with a crane after work, on his own time. It's the kind of project that brings out the best in a lot of people."

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Beersheba: Award for Community Architecture

The Biblical city of Beersheba in Israel, where a completely-planned "new town" is being built in the ancient desert settlement, has been given the second R. S. Reynolds Memorial Award for Community Architecture.

The architects and planners of Beersheba receive the international award, which confers $25,000 and an original sculpture in aluminum, "for the design of a community in which architectural planning and design have made a most significant contribution," The American Institute of Architects announced. The AIA administers the program sponsored by Reynolds Metals Company.

The award was presented at the AIA annual convention in Boston on June 25. The $25,000 will be used for study grants in urban design under the administration of Technion, Israel's technical university.

In selecting Beersheba the Institute jury paid tribute to the entire new towns program of Israel.

"Beersheba was selected as an outstanding symbol of the Israeli new urbanization program, since it is the oldest and largest of a series of some 25 new, reconstructed, and substantially enlarged towns started little more than 20 years ago," the jury report stated. "The very existence and growth of

BELOW: Patio houses are one type of residential facility designed for the needs of the environment. RIGHT: Apartment tower has projecting room units cantilevered from central core.
Herbert D. Welte Hall, including new auditorium, at Central Connecticut State College, New Britain. Paving, Angelo Tomasso, Inc. Concrete, Sherman-Tomasso Concrete, Inc. Architects: Olson & Miller

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JULY-AUGUST 1970
Mot
Continued from page 6
off the tongue, but that's not all, by any means. Assume, for the moment, that “Xanadu” is actually a cryptogram for the Garden's new address. “X” represents the “crossing” of “ana” or “anna,” a Hindu coin worth roughly 1/34th of a new French franc, and “du” or “do”, which is the eighth note of the musical scale, and there you have the corner of 34th Street and 8th Avenue. In the same way “Kublai Khan” can, with a lively imagination, be translated into “Madison Square Corporation,” from then on the verse becomes startlingly literal. No one will deny that the new arena is indeed a “stately pleasure-dome,” even if its structural engineers chose to invert it. And it is transparent even to the amateur cryptologist that “Alph” is really the Greek “Alpha” or, better still, the Hebrew “Aleph”, referring to the A-line on the subway to Bay­side. “So twice five miles of fertile ground with walls and towers girdled round: and there were gardens...”

This is about as literal as one can get without insulting the intellect. Certainly the walls are there, and the (stair) towers girdling them. And what sounds at first like poetic license (or faulty geometry) is actually a reasonable outline of the purlieu required for parking on an average night.

“A savage place! And from this chasm with ceaseless turmoil seeth­ing, as if this earth in fast thick pants were breathing, a mighty fountain momentarily was forced.”

This is what is commonly referred to in the trade as “a real beauty.” If it doesn't accurately describe a flood of so-called humanity pouring out from a hockey game, someone has missed the point, but it certainly wasn’t Samuel Taylor.

It is no news to the average reader that there is a mot juste for every occasion. But there is also a fitting phrase for every building type, as well as for all the phases of this complex industry. Consider the following, gleaned from the chapter on gamblers in Erasmus’ “The Praise Of Folly.” “The more a man is deluded, the happier he is. Very like to these is the class of men who suffer from an incurable itch to be a building. They transform round structures into square ones, and presently square ones into round ones.” Perhaps we are laboring a point to remind ourselves that the aforesaid Garden, which was once square, is now indeed round. The sixteenth-century quotation applies equally well to several far nobler building types. The Metropolitan Museum and its contemporary counterpart, the Museum of Modern Art, if not square, are certainly rigidly rectangular. Then, in chronological sequence, the Guggenheim, which is notably round, is followed by the Huntington Hartford and the Whitney, both of which revert to the ninety-degree angle – a perfect embodiment of Erasmus’ formula. And one has only to follow the strong trend toward “Churches-in-the-round” to find the pattern again clearly represented.

The moving finger of architecture is writing all the time, and having writ, leaves a mark which only the wrecking ball can obliterate, so it may as well be bold and legible. We haven't yet translated the famous handwriting on the wall, “Mene, mene, tekel, upharsin,” and more's the pity. But if “Apres moi, je ne sais quoi” were emblazoned over the gates of the

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Connecticut Architect
French Embassy, everyone would know exactly what we meant. Wouldn’t “Verweile doch, du bist so schon,” reminiscent of Faust’s Margherita, have been a pleasant goodbye for the old Met in its last days? And if some advertising concern doesn’t inscribe “In medias rat res” over its doors, our successors are being denied a good belly-laugh.

A wholesale revival of the time-honored custom of providing our buildings with inscriptions will throw an exciting light on the road “vers une nouvelle architecture” and perhaps make people look at it again. It is well known, for example, that architecture has no humor whatsoever. No one has yet been made to laugh by a building except, in rare instances, one architect by the design of a competitor. Nor to cry either. Worst of all, architecture has no sex, and in these free and easy times, this is a blatant crime of omission. A ship, as everyone knows, is a woman. “She moves, she moves, she seems to feel the thrill of life along her keel...” is only one of the innumerable tributes to a ship’s gender. Shakespeare wrote a sonnet to Cleopatra’s barge and she wasn’t even in it. But no one, to my knowledge, has written a line to a building, outside of “Home Sweet Home,” although the George Washington Bridge made it when a symphonic poem was written for its dedication.

The building does not exist which does not have something to say, however bland its message, however still and small its voice. Oliver Wendell Holmes, who once said “A page of history is worth a volume of logic,” would be the first to admit the corollary, “A building is worth a volume of history.” Some buildings do, to paraphrase Churchill, “have a lot to be modest about,” but the most self-effacing deserves to eternalize itself, somehow, in words everyone can understand. A touch of terza rima, a couplet in the lingua franca, even a single non-committal word will do. Louis XVI, the least eloquent of kings, made the Hall of Famous Quotations when he wrote in his diary on the morning of the fall of the Bastille, “Aujourd’hui, rien.”

It is time for architecture, the coolest of all media, to come unstuck. Demosthenes, so they say, used pebbles to cure an impediment of speech. We have sticks, stones, steel, concrete, glass, plastics, the lot. The world is waiting for a Svengali, a Cyrano to put them together to bring out the true timbre of our innermost sentiments.

It may result, among other things, in a resurrection of a little architectural honesty. This step alone would vastly improve our posture, posterity-wise. I could suggest a long list of buildings which would not suffer in the least, and whose designers would gain immeasurably in stature, if they were crowned with that famous apologia from “The Informer,” so poignantly voiced by Gypo Nolan, “I didn’t know what I was doin’!”

Address Changes
When you change your address, advise Connecticut Architect promptly to ensure receiving all copies of the magazine. Please give your former address and new address, including zip code. Send this information to: Circulation Department, CONNECTICUT ARCHITECT, Box U, Guilford, Connecticut 06437.

Beersheba
Continued from page 16

the country depends in large measure on the placement and the social and economic success of its orchestration of new towns.”

Beersheba lies on a plateau at the entrance to the Negev Desert, about 100 miles south of Tel Aviv. The Bible records that Abraham lived in Beersheba, and it was from there he took his son Isaac to the sacrificial rock, Moriah. The scriptures also tell of Jacob’s leaving Beersheba to seek a bride and of his returning there as an old man to offer sacrifice at the altar of his father, Isaac.

Beersheba now is the administrative, commercial, and social center of the Negev District, which comprises almost 40 per cent of the country’s land area. Today it has about 70,000 residents. A population of 250,000 is projected by the year 2000.

The jury praised the designers of Beersheba for its “dynamically evolving” plan which is successfully overcoming the admitted shortcomings in earlier planning.

An initial master plan for Beersheba, begun about 1950, was based on the concept of an English garden city, with low population density, winding streets, one-story homes with large garden plots, and extensive open spaces. This plan soon was recognized as unsuitable for a desert community, and new plans were developed in the mid-Sixties.

The new master plan seeks to integrate the older housing areas...
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**Housing Change**

John M. Camp, Jr., president of the American Wood Council and general manager of the building products division of Union Camp Corporation, in addressing the 1970 national meeting of the Forest Products Research Society, said: "The single family home as we have known it in recent years, tracts of houses laid out side by side in seemingly endless rows through our suburban countryside, is breathing its last."

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**Yale Competition**

Venturi and Rauch, Philadelphia architects, topped 468 entries in winning the competition for design of the Yale Mathematics Building.

The team of Robert Venturi and John Rauch also includes W. G. Clark, James Greifendorf, Steven Izenour, Arthur Jones, and Douglas Southworth. The competition for the $3 million, 55,000 square foot structure was opened in November 1969. The building is to be on Hillhouse Avenue, New Haven, adjoining Leet Oliver Memorial Hall, built in 1908, and spanning a sunken railroad right of way. The rear of the building faces the courtyard of the Becton Laboratory for Engineering and Applied Science, designed by Marcel Breuer and completed last winter.

The jury included Charles E. Rickart, Percey F. Smith professor of mathematics and director of graduate studies in the Yale department; Vincent J. Scully, Colonel John Trumbull professor of the history of art at Yale and architectural critic; Edward W. Y. Dunn, director of building and grounds planning for Yale; Kevin Roche, AIA; Romaldo Giurgola, AIA; and John Christiansen. Professional advisor for the project is Charles W. Moore, FAIA, dean of the faculties in design and planning of the Yale School of Art and Architecture.

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**AIA Director**

Hugh McKinley Jones, Jr., FAIA, Guilford architect, was elected a director of The American Institute of Architects representing the New England states at the AIA's recent convention in Boston.

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High School Students Hear Architect
Believing that one must start with the young people if the world is to be changed, Thomas A. Norton of Norton and Hume, Architects Incorporated in Stamford, has embarked on a program of speaking to elementary and high school students about environmental planning.

In a recent talk before some 30 architectural drafting students at Stamford High School, Mr. Norton said, "We live in a time when the quality and shape of our environment is a matter of survival. Our population is growing; our spaces and our physical resources are shrinking. This does and will affect our lives dramatically.

"... The architect must exert more influence in the sound and sensible planning of our physical environment. That is why I suggest to you that architecture is an exciting and challenging field to enter.

"We must have more architectural planners and designers who... can exert a positive influence on the shape of our man-made environment."

Mr. Norton has plans to reach as many student and community groups as possible to communicate this message. "We feel it is part of a concerned architect's responsibility," he said. "We look for other architects around the country to join in efforts like this."
New Post
Martin D. Gehner has been appointed head of the Department of Architecture, Iowa State University. A former resident of Storrs, Mr. Gehner has been active in the Connecticut Society of Architects as its commissioner on education and in developing and introducing architecture-oriented studies in Connecticut secondary schools and colleges.

Elected Director
Kenneth E. Froeborg of Orange has been elected a director of the George B. H. Macomber Company. He is in charge of the Boston-based contractor's New Haven Office.

Eighty Exhibitors
Eighty firms plan exhibits at the first Industrialized Building Exposition to be held in Louisville, November 3-6, at the Kentucky Fair and Exposition Center.

Research Meeting
The seventh annual Architects-Researchers Conference, co-sponsored by the Department of Architecture at the University of Cincinnati and the American Institute of Architects, will be held at Stouffer's Cincinnati Inn, November 1-3.

Papers will be presented on such subjects as design of court rooms, industrialized housing, urban transportation, and computer applications. Information and registration materials are available from John M. Petersson, AIA, Department of Architecture, University of Cincinnati, Cincinnati, Ohio 45221.

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Contract Conditions

The American Institute of Architects and the Associated General Contractors of America have published a revised "general conditions of construction" and a new "instructions for bidders."

The "general conditions" document (AIA Document A201) is the twelfth edition of a guide first published in 1911. It covers such subjects as work execution, payment, methods for change orders, handling disputes, protection of persons and property, insurance, subcontracting, correction of work, and termination of contract.

The "instructions" publications (AIA Document A701) outlines bidding procedures, qualifications for bidders, performance bonds, and other matters.

The two publications may be ordered from AIA Documents Division, 1735 New York Avenue NW, Washington, D.C. 20006. Cost is eighty-five cents.

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CBC Officers

Clifton J. Cotter of M. J. Daly & Sons, Inc., Waterbury, has been re-elected president of the Connecticut Building Congress.

Other officers elected at CBC's annual meeting on June 15, are Leo D. Rose of Dubin-Mindell-Bloome Associates, West Hartford, first vice president; John E. Plantinga of Meyer, Strong and Jones, New York City, second vice president; Anthony J. Calini of Pfisterer, Tor and Associates, New Haven, secretary; and Matthew L. Blakely, Dwight Building Company, Hamden, treasurer.

Elected to the board of directors for three-year terms are Peter Flagg, C. N. Flagg & Co., Meriden; Ralph Mausolf, Cybernetics, Inc., Cheshire; and Russell G. Williams, The Reynolds Electric Co., Wallingford.


Immediate past president is Roy C. Ferguson, of Frid, Ferguson, Mahaffey & Perry, Architects, Hartford.

Bridgeport Architects

David G. Crego has been elected president of the Bridgeport Association of Architects. Other officers are Robert W. Osteele, vice president; William J. Kimball, secretary; and Augustine J. Palmieri, treasurer.

Course Announced

A course on noise and vibration measurement and control will be held September 13-19 at the Red Jacket Beach Inn, Cape Cod. Details are available from Dr. Walter L. Koltun, Program for Advanced Study, Bolt, Beranek and Newman Inc., 50 Moulton Street, Cambridge, Massachusetts 02138.
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Plasticrete Active

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Philip Paolella, Plasticrete's president, recently reported sales of $18.8 million for the year ended March 31, 1970, up twelve percent over the previous year. Earnings increased sixteen percent to $416,848, and the firm has a $10.5 million backlog.

Awards Program

The 1970 honor awards program of the New England Region of the American Institute of Architects is open to architects' projects completed since January 1, 1965.

Entries must be for projects in the New England area which have not previously received a regional or national award from the American Institute of Architects. Awards will not be made by category with the single exception of private houses "which will be judged separately as a specialized building type."

Entry slips and a registration fee of $10 for each entry must be received in New Haven by Thursday, July 23. Entries must be received by Thursday, August 27. Both entry slips and entries are to be sent to Howard A. Patterson, Jr., Regional Honor Awards Chairman, The Connecticut Society of Architects, 152 Temple Street, New Haven, Connecticut 06510.

Awards will be presented at the AIA New England Regional Meeting, October 21, at The Laurels Hotel, Sackett Lake, Monticello, New York.

Architectural Scholarship

Elliott Flynn of New Haven, who will start his college studies at Hampton this fall, was one of twenty youths who will head for architectural careers with the aid of a $1 million national scholarship program sponsored by the American Institute of Architects and the Ford Foundation.

New Office

Warren E. Kaffka, AIA, has formed a new office under his name for the practice of architecture and interior design. Mr. Kaffka has been associated with the Eliot Noyes office in New Canaan for the past fifteen years. The new office is in Ridgefield.
Wisdom Hath Not Builded A House

To build or not to build, that is the question;
Whether it's smarter, after all, to live
With rent, and clauses in outrageous leases,
Or to take leave of this whole mess of problems
And by owning your own thing, end them?
To build, to rent no more,
And by this step to hope to end
The headaches and the thousand daily shocks
That go with renting; it's a combination
Devoutly to be wished. To build, to sleep,
To sleep in your own pad, perchance to dream,
Ay, there's the catch,
For in that sleep of debt, what nightmares come
Before we've shuffled off the mortgage bond
Will make us stop and think. Now there's the problem
That we should live so long and work so hard
For who today can pay, even on time,
The legal fees, the contractor's low bid,
And stand the pangs of FHA delays,
The insolence of workmen, and the spurn
That builders make of our requests for changes.
And all the time you know
That you could be your own contractor,
And in a one-man office, do as well,
(With a bare bodkin just for cutting costs)
If you but had the time.
But who'd assail the local building code
To grunt and sweat the current interest rate
Just to add something real to your estate
When you could buy a cottage in Vermont,
That undiscovered country from whose bourne
No commuter returns, and for excellent reasons.
Decision 'twixt the two puzzles the will
And makes us rather bear the bills we have
Than contract others we know naught of.
Thus money doth make cowards of us all,
And the great scheme we had, in full color,
Is sickled o'er with a thick coat of doubt,
And enterprises of great pith and moment,
With this regard, wind up high on the shelf,
And lose the label "active"... and never get built.
Oh well. Fair Ophelia!
At three hourly dollars, fringe benefits,
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Long Wharf Theatre

Long Wharf Theatre's sixth season will open October 23. It will present three premieres; classic favorites by Shaw, Goldsmith, and Thornton Wilder; and a recent off-Broadway success. Brochures and information may be obtained by writing to Long Wharf Theatre, 222 Sargent Drive, New Haven 06511.

Portsea Rowhouses

Community Housing, Inc. recently opened eight rehabilitated "deluxe townhouses" in the heart of New Haven's Hill district. The Portsea Street Rowhouses, Portsea and Dewitt Streets, are restored "flophouses."

Redesigned interiors and modern appliances are combined to meet the needs of low-income families. The four-bedroom units have dining rooms, living rooms, and two baths, plus expansion basements. Floor space in each unit totals 1850 square feet.

The three-story brick structures will be sold to families displaced by urban renewal activity or over-income for admission to public housing. Unit price has been set at $21,000 with low-interest, 30-year mortgages guaranteed by FHA under Section 235(i) of the 1968 Housing Act.

New Department

Golden, Thornton, LaBau, Inc., Architects, West Hartford, have formed a department of interior design to be headed by Clifford Mitchell, architect and vice president of GTL, president of the Connecticut Chapter of National Society of Interior Designers, and president of the Connecticut Watercolor Society. Mr. Mitchell will be assisted by Lucien F. Boulais, NSID, as the department's chief interior designer. Mr. Boulais is a graduate of the New York School of Interior Design.

Honor Award

New York's Whitney Museum of Art was among the fourteen winners of 1970 national AIA honor awards. The architect was Marcel Breuer & Hamilton Smith, New York, and consulting architect was Michael H. Irving of New Canaan.

Scholarship Judge

Albert Shoemaker of Fletcher-Thompson, Inc., Bridgeport architect and engineering firm, served as a judge in the annual architectural scholarship awards program of the Portland Cement Association.

Word From Abroad

A reader of Connecticut Architect sent a recent issue of the magazine to an acquaintance in Oban, Argyll, Scotland. A reply from Leslie Graeme MacDougall, an architect of note, included this reference: "I am particularly interested in the article 'Landmark Preserved' (CA March-April 1970) as its preservation is so important and we are in the midst of 'European Conservation' year, with special emphasis on the Georgian part of Edinburgh."

Mr. MacDougall in 1938-39 was architect for the Caledonian Insurance office in Edinburgh.
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To take advantage of this personal service, talk with the Answer man. Call your local electric company office.