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Sugarloaf Mountain Village, Kingfield, Maine, designed by Ecodesign, Inc., of Cambridge, was one of the winners named in the Annual Awards Program sponsored by the New England Council of the American Institute of Architects. (The above photo was not included among those published in the last issue of N.E.A.)

Norwalk High School Cited
By Connecticut Architects

The Architects Collaborative Inc. of Cambridge, Massachusetts have won an Honor Award from the Connecticut Society of Architects for their design of the Norwalk High School in Norwalk, Connecticut. The jury cited the school for being “more than a new high school, rather a new community center.” The separate
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NEW HAMPSHIRE ARCHITECTURAL REVIEW

November / December 1974 Volume 6 Number 4

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350 Weigh Re-Use of Old Buildings

The economics and esthetics of building rehabilitation and reuse were leading topics discussed during the recent “Recycling Old Buildings” conference which attracted 350 architects, students, and historic preservationists from around the country. The conference, held at the Boston Architectural Center, 320 Newbury Street, was sponsored by the BAC’s Continuing Education Committee in conjunction with the National Trust for Historic Preservation.

Representatives from real estate, finance, government, construction and architecture participated in panel discussions and seminars on all aspects of adaptive reuse of historical and older structures. Conference participants toured Boston area structures that have been or are in the process of conversion to other current uses, including One Winthrop Sq. (the former Record American Building), Chickering Piano Factory, Webster House, Charlestown Triangle, Old City Hall, Chart House Restaurant, The Garage, and several Harvard University buildings.

The first day’s sessions dealt with financing, feasibility considerations, the responsibilities of government,
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and construction aspects. On the conference’s second day, several architects offered illustrated lectures on rehabilitation and restoration projects ranging from housing to commercial buildings to municipal structures.

Boston University’s experiences with turning a former industrial building at 881 Commonwealth Avenue into an office/administration center were recounted by architect Jon McKee of Symmes, Maini & McKee, Inc., Cambridge, Mass. “This is a 60-year old, typical New England industrial building. It was basically structurally sound, but the roof was leaking and its skin was in poor shape — disintegrating in some areas and not worth repointing.”

These problems were solved by designing an exterior porcelain enamel panel system integrated with a new epoxy covering. Inside, ceilings were lowered, mechanical systems were brought up to code and new glazing installed.

Charles Tseckares, partner in Childs Bertman Tseckares Associates, Inc., Boston, described one Winthrop Sq. erected in 1873 on the foundation of a building destroyed in the great Boston fire of the preceding year. Described as “a transitional building style, with a French Second Empire facade and a neo-Greek roof,” it was first a mercantile building jointly owned by the merchants, Messrs. Beebe and Weld.

“There was a party wall which divided the building into two halves,” architect Tseckares pointed out. “When the Hearst Corp. leased it in 1927 for its newspaper, they made a single front entrance.” The building is currently undergoing conversion into offices and commercial space by developer Neil St. John.
Raymond.

Other speakers included Roger Webb of Architectural Heritage, Inc., developers of Boston's Old City Hall; Robert Swain, vice president for real estate for the New England Merchants Bank; Robert Kenney, director of the Boston Redevelopment Authority; and Frederick Stahl, Stahl/Bennett, Inc., architects for the Federal Court Building reuse project, St. Paul, Minn.

The proceedings of the conference will be condensed into a publication supported by the National Trust for Historic Preservation, and the Graham Foundation.

William Ronco was administrator for the conference. The project was coordinated by the Boston Architectural Center's Continuing Education Committee, headed by Harry Portnoy, senior architect for M.I.T.

**Williams to Head Design Department**

Christopher D. Williams of Middletown, Conn. has been named head of the design department for Russell Gibson von Dohlen Inc., a West Hartford-based architectural and planning firm. He will report directly to John L. Riley, vice president.

A 1960 graduate of Cornell University, Williams holds a Bachelor of Science degree in architecture. He is a senior warden of St. Gabriel's Episcopal Church in Berlin, Conn. and a member of National Marriage Encounter, Inc. He and his wife, the former Brenda Holmes, live at 379 East Street with their four children.

Russell Gibson von Dohlen Inc., with offices in West Hartford, Conn. and Pittsfield, Mass., is among the largest architectural and planning firms in the area. Since its establishment in 1954, the firm has been awarded design contracts in Connecticut, Massachusetts, New York, Vermont and New Hampshire.
Architects:
Benjamin Thompson & Associates
Cambridge, Mass.

Photography by Ezra Stoller
THE Gutman Library of the School of Education, Harvard University, winner of The Harleston Parker Medal in 1973, has been described by the Boston Society of Architects as "an outstanding example of a disciplined approach to architecture," whose brightly colored interiors reflect "the liveliness of Brattle Street and reinforce the immediate urban pattern. It fulfills its interior functions and its exterior responsibilities."

Members of the jury included Louis A. McMillen, Charles Hilgenhurst, Oscar Padgen, Peter G. Brown, David R. Johnson, Wilhelm von Moltke, Hugh Stubbins, Jose Luis Sert and Irving Salzberg, Chairman.

The Medal, given annually for "the most beautiful piece of architecture in the metropolitan Boston area," was one of two awards received by Benjamin Thompson & Associates, Cambridge, for the design of the Gutman Library. It also received First Honor Award in the 1974 Library Building Awards Program sponsored by the A.I.A. and American Library Association.

The Library brings together for the first time nearly all of the university's collections and services for the study of education. The building also provides a large amount of study, teaching, and related facilities, including an entire floor of faculty office and research space.

Besides more than 100,000 books, periodicals, and other printed volumes in education and the related social sciences, the Library includes a number of special collections and services. Among them are the Media Division, the Urban Information Office, the ERIC microfilm document collection, and a significant collection of nineteenth and early twentieth century textbooks.

The Library is designed to en-
courage and support teaching, learning, and research in education conceived in the broadest possible way. It is built on an "open" plan, with a minimum of administrative and architectural restrictions on the use of its materials and services. The building is also intended to harmonize with the scale and character of its surrounding area. At the same time, it provides for the present use and future application of new technology in library and information services.

The image of the academic "Library," the architect believes, "has been revolutionized in recent years, from a musty remote storehouse of books to a total information center promoting learning and communication among students and faculty. It must be, he has said, as accessible as the 24-hour bookstore, handy to the browser, a stimulating environment and a comfortable home for those spending long hours in research.

For its new educational Library-Research Center, the Graduate School of Education, together with the architects, programmed an unusual open-plan, mixed-use facility to bring materials and users together quickly and enjoyably. Faculty and students have offices and seminar rooms convenient to source material, technical equipment, and each other.

Environmental Relationships
Several challenges were posed in the design:

a) How to integrate space and circulation within a three-building complex;

b) How to harmonize with an existing residential street, including two historic houses relocated on the site as part of the education facility;

c) How to keep alive, active and lighted the important frontage on the city's major street where color-
Visible beyond the library is the Design Research Building for which Ben Thompson received The Parker Medal three years ago.
ful shops once flourished in small-scale buildings while avoiding the dark deadness and inactivity that institutions often impose on vital streets and commercial areas.

Functional Organization

Some 93,000 square feet on five floors in three vertical zones would include the following:

a) Service and public areas (reference, audio-visual, circulation, experimental teaching room, meeting areas, offices) on the Ground Floor and First Floor, convenient to the Entrance Courtyard. A comfortable reading lounge and ground level rooms make visible features from the street.

b) Stacks and study areas (carrels, cubicles, shelves for 300,000 volumes, seminars and reading lounges) on the Second and Third Floors;

c) Faculty and student research offices and seminars on the Top Floor.

Design

The structure, of sandblasted concrete, is massed irregularly for the following reasons:

a) To maintain street scale by minimizing solidity and continuous mass;

b) To offer welcoming open public spaces at corners and toward the inner campus;

c) To create pleasant outlooks and terraces for rooms on four sides.

On the interior, exposed concrete surfaces set off natural wood and a vivid primary palette of furnishings. Use of orange and yellow on continuous blinds and curtains, seen in conjunction with wall and floor colors, creates a bright interior-exterior effect, which, day and night, brings life, light, color and vitality to the streetscape.

Structure: Reinforced concrete frame on continuous wall and spread footings.

Mechanical System: HVAC — four-pipe system feeding terminal fan coil units and six central air conditioning units; cooling by electrical centrifugal refrigeration machine. Hot water — gas fired, forced hot water system.

Materials: Exterior — Reinforced architecturally treated sandblasted concrete; Composition Roof; Steel windows and doors with clear glazing. Interior — Painted Gypsum Wallboard and concrete masonry units; Structural concrete ceiling with partial acoustical tile inserts. Carpeting.
The Vermont Chapter of The American Institute of Architects has announced winners in The First Annual Vermont Design Awards competition.

The winners were chosen by a jury consisting of the following members; Mrs. Franklin Billings, a Trustee of The Vermont Council on The Arts; Arthur Drexler, Director of The Department of Architecture and Design at The Museum of Modern Art in New York City; Remmert Huygens, A.I.A., a principal of the Boston architectural firm Huygens and Tappé, Inc., and a member of the A.I.A. Committee on Design,
VERMONT DESIGN AWARDS

and Schuyler Jackson, chairman of the State Environmental Board.

Six Awards and ten Honorable Mentions were presented. Those receiving Awards were Anthony Adams of Burlington for The Red Rocks Beach House in S. Burlington; Robert Burley Associates of Waitsfield for The Capitol Complex in Montpelier and for The Timber Lane Medical Center in S. Burlington; Burlington Associates for The Faculty and Married Students Housing at Johnson State College and for St. Paul’s Cathedral in Burlington; and Freeman-French-Freeman of Burlington for The Chittenden Trust Bank in S. Burlington.

The Honorable Mentions were awarded to Robert Brady of Woodstock for a residence in Talcville for Mr. and Mrs. Philip M. Johnson and for a preliminary design for The Woodstock Elementary School; Robert Burley Associates for The Notch Brook Resort Condominiums in Stowe; Burlington Associates for Vail Manor to be built at Lyndon State College and for a design of a Waterfront Renewal project in Newburyport, Mass.; Freeman-French-Freeman for The Sherburne Elementary School and for The S.T. Griswold Co., Inc. Office Building in Williston; Robert Longfield of Woodstock for the preparation of The Vermont Backroad for The Ottauquechee Regional Planning and Development Commission; David Sellers of Warren for a Wind Electric Solar residence in Pemaquid Point, Maine for Nancy Barrett; and Bruce Wade of Waitsfield, Stanley G. Boles, D. Bartley Guthrie, and Gary L. Desmond for a Design of a Government Center for Tanzania, East Africa.

The Exhibition of The Award Winners and Honorable Mentions will be shown throughout Vermont during the Year.

November/December, 1974
The Western Massachusetts Chapter of the American Institute of Architects recently paid tribute to distinguished architecture in Western Massachusetts through its Second Annual Design Awards Program.

The Award of Excellence went to Benjamin Thompson & Associates of Cambridge for their design of the Berkshire Community College in Pittsfield. The jury commended the Commonwealth of Massachusetts for its support of the type of environment created and praised the internal organization and siting of the project itself.

Special commendations were granted to The Architects Collaborative of Cambridge for their addition to the Sterling and Francine Clark Institute in Williamstown, designed in association with Pietro Belluschi and to the Amherst office of Drummey Rosane Anderson for their addition to Kiley Junior High School in Springfield. With regard to the Clark Institute addition, the jury admired the modest and elegant union of materials and detail, as well as the axial organization. The City of Springfield was congratulated for recognizing the architects’ intention and solution in the Kiley Jr. High project. The addition was called a “workable collaboration between a complex public client and a talented architect.”

The jury, which met at the Springfield Fine Arts Museum, included June Cook, then Administrative Assistant at the museum; Robert Neiley, A.I.A. of Bastille-Neiley in Boston; Gilbert Switzer, A.I.A. of Gilbert Switzer Associates in New Haven; Gregory Crozier, A.I.A. of Crozier, Philippi Associates in Troy, N.Y., also faculty member of R.P.I.; and Mark Faverman, sculptor, urban planner and current president of the Boston Visual Artists Union.

The addition to Kiley Junior High School in Springfield was designed by Drummey Rosane Anderson. Photo by Lawrence S. Williams.

The addition to the Sterling and Francine Clark Institute in Williamstown was designed by The Architects Collaborative of Cambridge in association with Pietro Belluschi.

The Award of Excellence went to Benjamin Thompson & Associates of Cambridge for their design of the Berkshire Community College in Pittsfield. Photo by Nick Wheeler.
A powerful prismatic granite and glass structure will be the new St. Peter's Lutheran Church, New York City. Located on the site of the 910-foot high Citicorp Center tower on Lexington Avenue between 53rd and 54th Streets, the church has been designed by Hugh Stubbins and Associates, Inc., Cambridge, Massachusetts. The Stubbins firm is also architect for Citicorp Center.

Shaped like two hands loosely cupped in prayer, the basically cuboid form is separated into two halves by a top and side skylight which permits daylight to fill the interior. The granite exterior of the church affirms its distinct rock-like identity and contrasts to the aluminum and glass Citicorp tower which will rise on 112-foot high columns above the plaza adjacent to the Church.

The first condominium church in New York, it is also the first to have its sanctuary located on a concourse level opening out onto a landscaped plaza. This design feature reflects the Church's program of outreach to the entire urban community through its various social, arts, and counseling programs. Drama, concerts, and outdoor services will be programmed by the Church for this adjoining area. It also enabled Stubbins to provide seating for 800 people in the sanctuary by extending part of the space under the Lexington Avenue sidewalk.

Other facilities in the structure will include a theatre; library/living room; bookstore/library; and office, classrooms, and a day-care center planned for space in the adjoining Citicorp Center mid-rise building.
ANY years in the planning and vitally important to the city and business community, Downtown Portland has launched an unusual spatial and architectural complex in the Canal Plaza.

The four and one-half acre site is dramatic. Middle Street has curved upward since the peninsula’s earliest beginnings, while Fore Street, once the waterfront, has always lain noticeably a grade below. Since both these streets run uphill as well, a topographical map would reveal the variations the designers tackled. Freeman, French and Freeman of Burlington, Vermont were the architects, while the Pizzagalli Construction Company, also of Burlington, are the developers. Together they took advantage of a difficult site to create an imaginative area.

Approached by the new Spring Street, the viewer sees first the curve of the street, then the cleverly angled four-story building currently referred to as Satellite Two; next the great open area of the Plaza and set back of this the ten-story solidity of One Canal Plaza.

Below the principal building is a large parking area opening onto Fore Street and a smaller one, entered, as before, from Exchange Street. While the top several stories are visible from the intersection of Danforth and Brackett Streets, the complex comes as a surprise from the curved easterly approach on Middle Street. The truly baroque experience is Exchange Street. The Canal Plaza so close, is invisible until the viewer peers into the old opening and, driving or walking through that narrow passage has gradually unfolded for him the height and breadth of the development. Seventeenth century Rome, to the continuing delight of citizen and tourist played this baroque game of surprise — the dense narrow street leading into a suddenly large, opened out area.

Of course many other views offer themselves, and each shows a different relationship between space and buildings. This is crucial to the concept. The variety of visual experiences are not happenchance. Satellite Two, angled unusually to its corner has the height of One Canal Plaza as a foil, while the view up from the lower level silhouettes both buildings against the sky in a
shifting pattern.
The planning of the Plaza area and its accesses reveals the same imagination. From a wide concrete sidewalk on Middle Street the central space is defined by edgings of squared concrete seams, the rest of the area is covered by specially designed tawny brick pavers which give way to a large circular planter near the street and a smaller sunken circular fountain diagonally set from it near the entrance to One Canal Plaza.

By playing off circular rectilinear forms in various materials and using the softening natural forms and textures of deciduous trees and evergreen bushes, the designers have provided an outdoor space which relates to human values and city life.

The solution to the topographic problem plays on the enjoyment of surprise and drama while providing nooks and views for the public. From both Union Street and the Exchange Street side parking area are stairways cutting up onto the Plaza, tight against One Canal Plaza. These staircases are subtly different, a decision dictated by practical and aesthetic considerations. However, both have comfortable shallow, deeply profiled risers and deep treads of concrete, with several landings of brick pavers, lateral projections, raised concrete planters with trees and an unusual balustrade finished by vertical, angled "slats" provide the visual variety which distinguishes all the practical solutions. It is also worth an excursion after dark to see the Plaza and its buildings alight by rows of clustered clear globular lighting fixtures, which provide a continuity with the new Spring Street lights.

One Canal Plaza is not all rented to the Canal Bank; the ground level houses a branch Post Office, part of the Plaza level and all of levels six, seven, eight and nine are rented to brokers, law firms and similar related enterprises. Nonetheless, the complicated image assumed by the modern bank consists of conservative dependability, solid safety, an aura of cautiously expensive elegance and imaginative aesthetics.

The building is a solid looking rectangular monolith, rising high in its neighborhood to a truncated pyramidal penthouse. The overall effect is of aggressive strength. On the
ground level two concrete projections, one an entranceway, the other for drive-in window and a transformer housing, made of heavy concrete slabs, open out the monolith. The brick work on this lowest level in its recessed panels echoes the heavy horizontal module found elsewhere.

The Plaza level is distinguished by a strongly projecting horizontal concrete lintel which unites each of the six bays. Each bay consists of five windows varied by the three central larger ones flanked by 2 narrower openings. The bays are separated from each other by brick areas, running vertically from ground to roof and deeply channeled in the center. This grooving creates vertical cohesion to be sure, but it also provides a visual relief, a source of capturing shadow — all of which articulate a building into comprehensive, related parts.

Above the Plaza level each window has an angled, deep concrete lintel appropriate to its size; plan-
ning which enlivens the basic block by giving strong profiles as well as light, textural and color contrasts. The tenth level is crowned by a deep concrete band in which the channels continue. This treatment is particularly handsome at the corners where the grooves, close about the angle, give an elegant finish.

Although visible only from a distance, the penthouse is a handsome solution to the practical problems of heating, air-conditioning and elevator works. The truncated pyramid, set back from the main block, unites the functions while it gives an upward thrust to the solidity beneath.

Satellite Two provides a good usual foil to One Canal Plaza. Only four stories tall, it echoes some architectural features and uses new ones appropriate to its scale. The first level is characterized by three and four shallow arches, each corresponding to a bay of six windows, varied in size as in the larger building. Also marking the bays over the arches are similar heavy angled
lintels, but this motif is not carried upward. However, the grooved brick area between the bays which extends up into the concrete crown looks, if anything, even more elegant at this scale. The fenestration accordingly varies; in Satellite Two the windows seem continuous ribbons above the concrete lintels, although the larger are alternated vertically with smaller panes of dark glass.

The arenas of One Canal Plaza occupied by the Canal Bank have been designed with an eye to the exterior, to functional use of space, to the aesthetic considerations which make such space work comfortably and handsomely, and finally with a lively sense of interior amenities which compliment the thought given the Plaza as a whole.

The exterior brick pavers continue into the building lobby and the banking lobby. The handsome exterior signing, designed by Walter Kacik and Associates of New York is repeated in the elevator lobbies. As trees and bushes abound outside, so does planting inside.

Perhaps most important is the constant interplay between the interior and the out-of-doors. Not only
do the windows give height, they visually open up spaces and provide vistas through the building. The eight hundred windows also give magnificent views from each facade. Whether it is the picturesque backs of Exchange Street buildings or the facades of handsome old Fore Street buildings, One Canal Plaza is set well enough away to afford a spacious view from any side, even improved when the Central Maine Power building is replaced in two years.

The relation between interior and exterior is like the relation between the Canal Plaza and the city around it. Renovation is in progress on Exchange and Fore Streets, while a large area has been opened up in complimentary contrast to the handsome old narrow streets. The new building materials, used in a twentieth century idiom, were chosen deliberately to reflect the prevalent nineteenth century use of brick and strong lintels in the busy commercial center of Portland.

The six million or so dollars it cost to develop the site and build One Canal Plaza has certainly acted as a catalyst to much that is happening in the downtown area.
WHEN Nicholas Isaak of Manchester, New Hampshire was commissioned by the Catholic Archdiocese of Manchester to design Saint Martin Church in Somersworth, he found the Building Committee and Pastor Reverend Robert Marchand most cooperative in allowing him to depart sharply from traditional concepts.

Fortunately, Father Marchand and the members of the Building Committee were very aware that the new Liturgy of the Catholic Church could better be served in a building very different from the existing church which had been scheduled for razing under the town's Urban Renewal Program. A more traditional type of structure would have meant a long narrow building with the last row of pews at least eighty feet from the altar. In the new church, none is more than fifty feet from the altar.

The new building is a handsome, striking church "in-the-round" with a sheer clerestory mass of glass that makes it possible to bathe the entire altar area in subdued north light.

Unlike the former church, which
SAINT MARTIN CHURCH
was situated in a highly congested downtown area, the new facility on the outskirts of town has ample parking facilities and seating inside for more than 650 persons. The basement area contains space for parish functions as well as classrooms.

The Bell Tower, which was designed by Mr. Isaak, contains bells from the former church. Foundation and basement walls are of reinforced concrete.

The walls of the knave are of Formblock, a special insulated concrete block that requires no refinishing inside or outside.

The laminated beams and planks in the roof were left exposed.

Heating: Electric.
General Contractor: Donald D. Snyder & Son, Concord, N. H.
Structural Engineer: Richard J. Pestowski.
Architect: Nicholas Isaak, A.I.A.
Pictured here on the Upper Level of a two-tiered double bath module are (left to right) Robert Shackleton, architect, and Robert Tingsley, Group One, Inc., and Robert Cole, construction manager, Development Coordinators, Inc.

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Double Bath Modules
Shave Building Time

A 150-unit Sheraton Motor Inn scheduled to go up near Old Sturbridge Village will use Alcoa factory-assembled double bathroom modules that could shave as much as one month from total construction time.

Developed by Alcoa Construction Systems, Inc., subsidiary of Aluminum Company of America, the modules are deluxe baths complete with everything, including wiring and plumbing. They will arrive at the site ready to be installed.

For the new Sheraton Motor Inn, ACS built a pair of prototype modules that were completed and set up for owner and architect inspection in just 10 days. Robert Shackleton, architect with Group One, Inc., Boston, Mass., predicts the Alcoa Motel Modules will speed work sufficiently to save approximately one month of construction time while increasing construction quality and reducing overall project costs.

George A. Cole, general manager of Development Coordinators, Inc., Farmington; Conn. — construction managers for the inn — sees the use of the bath modules saving construction and financing time, while providing quality exceeding that of field construction.

ACSI, represented in New England by Spencer Sales, Inc., Braintree, Mass., manufactures a variety of service modules for garden apartments, townhouses, mid-rise and high-rise apartments. A module can contain a completed bathroom, kitchen and utility room with plumbing, water heater, heating and air conditioning equipment and electrical panel.

$100,000 in Grants
For Preservation Of Historic Sites

A $100,000 matching grants program for the preservation of national historic sites was announced at a news conference recently by Ralph E. Heim, president of Bird & Son, Inc.

The Harrison Gray Otis House, built in 1796, and headquarters of the Society for the Preservation of New England Antiquities (SPNEA), was the site for the announcement. Present were James Biddle, president of the National Trust for Historic Preservation and Abbott L. Cummings, executive director of SPNEA, representing two prime or-
Symbol for the Bird & Son "Historic Grant Program" commemorating The American Bicentennial Celebration.

Organizations which assisted in the development of the program. Also attending the meeting were representatives of state and local historical societies and bicentennial organizations.

The program, initiated in celebration of the nation's 200th birthday offers cash awards up to $5,000 for exterior restoration and preservation of historic sites. It has been designed to meet the broadest needs of the maximum number of historical sites by having requests for funds stem from organizations. It will also provide a source of revenue for historical societies who often have access to funds for studies and planning but rarely "brick and mortar" expense.

In unveiling the program, Mr. Heim commented, "The preservation of historical sites is keeping alive the legacy and the spirit of our forefathers . . . Having shared in the events of the past 180 years, we felt it was more than appropriate for our company to participate in the bicentennial celebration."

Mr. Biddle of the National Trust whose organization is the only congressionally chartered non-profit preservation group in the United States added, "This kind of broadly based corporate giving program is to be commended for encouraging business efforts to protect our cultural heritage during and after the bicentennial era."

Bird & Son, which manufactures asphalt roofing, vinyl sidings, paperboard products and industrial machinery, will award the grants for projects that are "designed to visibly improve the exterior of historic properties, to make them more accessible, understandable or environmentally compatible to the public they serve."

The proposals, due by March 31, 1975, will be judged by a distinguished panel of nationally-recognized judges including historians, architects, environmentalists and businessmen. Decisions on awards will be made June 1, 1975.

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