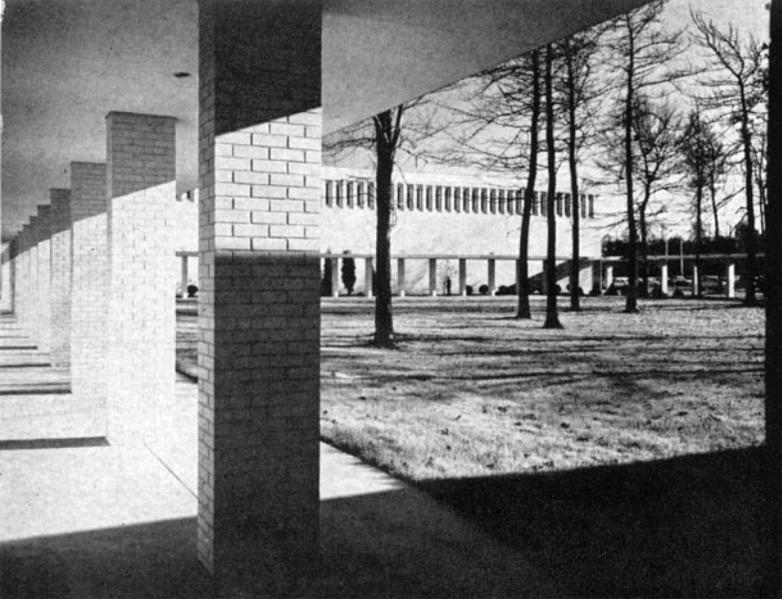


1. Office, Manufacturing and Warehouse Building for Yardley of London, Inc., Totowa, New Jersey

NEW WORK, SERENE AND CLASSIC, BY EDWARD DURELL STONE

Stone continues to be fond of certain basic forms: the colonnade, the dome, the screen, the reflecting pool. His latest buildings are gentle reinterpretations of his familiar, elegant, always relevant manner.



Office, Manufacturing and Warehouse Building, Totowa, New Jersey

OWNER: *Yardley of London, Inc.*

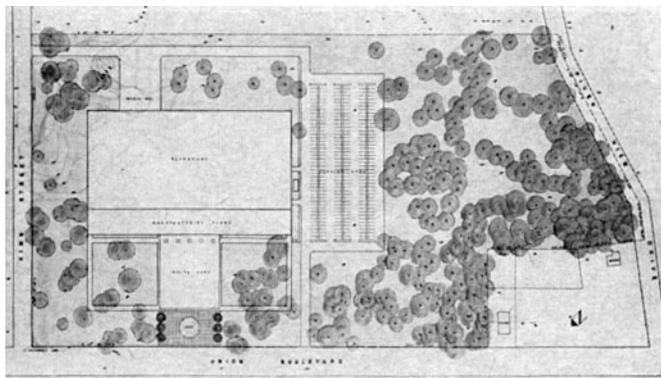
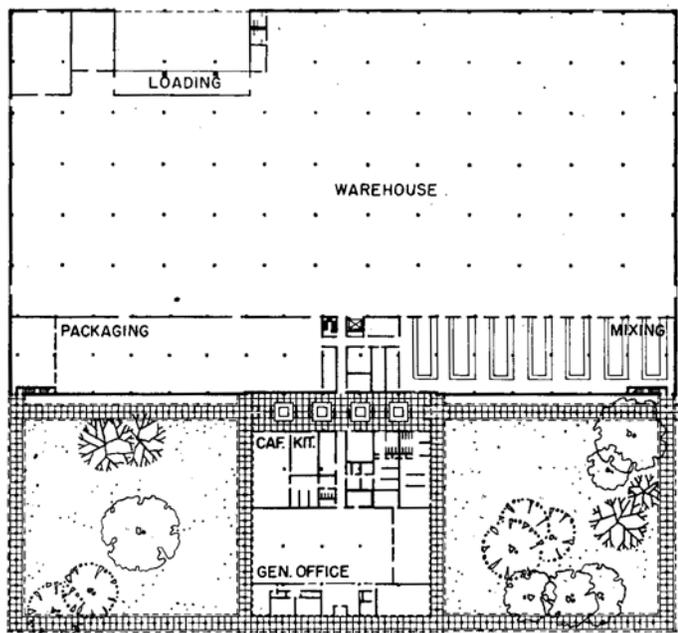
ARCHITECT: *Edward Durell Stone, F.A.I.A.*

CONSULTING AND DESIGN ENGINEERS:
Engineers Incorporated

LANDSCAPE ARCHITECTS: *Clark and Rapuano*

YARDLEY OF LONDON, INC., PROJECT ENGINEER:
Herbert R. Pinepuks

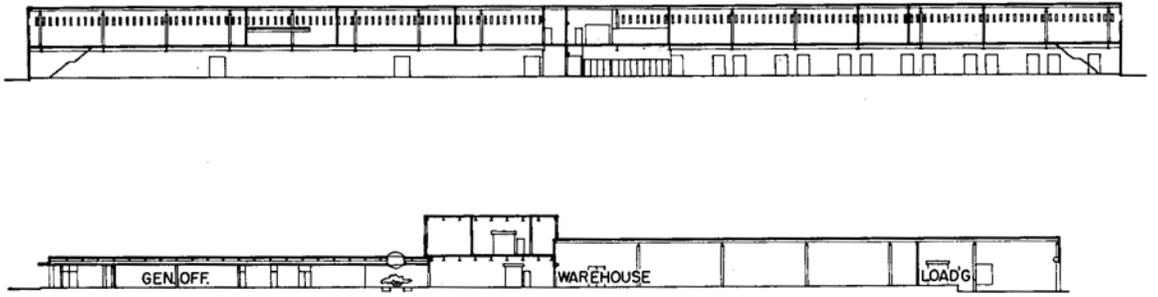
GENERAL CONTRACTOR: *Fred J. Brotherton, Inc.*



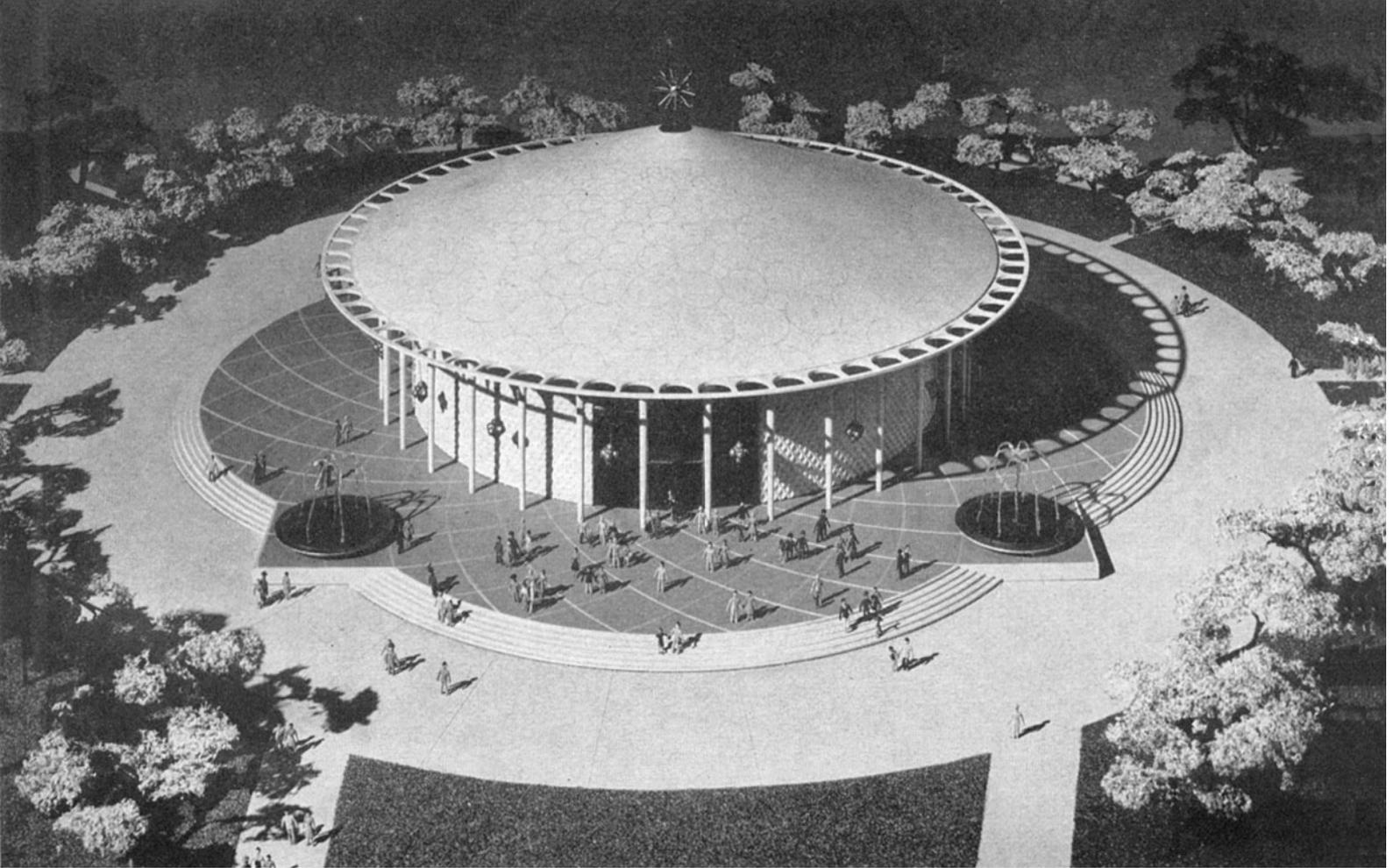
Cosmetic manufacturers, in the interest of spurring mankind in its quest for beauty, lean heavily upon "eye appeal" in the way they package, display and advertise their products. It is quite a leap from this level of sensibility to thoughts of beauty in architecture, but Yardley has managed it. More significant than this is the choice of Stone as architect. Who better than he can create a discreet and graceful pavilion where aids to charm and beauty are mysteriously prepared?

"Be thankful that factories are no longer tied into railroads; now they can have a country club air," says Stone. The Yardley building, served by trucks, is constructed on a generous site in a suburban setting. It presented a design problem for which Stone's classic, symmetrical scheme is a good solution. The large warehouse element (see plan) holds all the raw scents, chemicals and soaps which arrive from England in sacks and drums. From here they are moved to the mixing and packaging area, an operation which makes use of the forces of gravity in the transfer of materials, and requires a two-story structure. Since the administrative space required was no more than that needed by a branch office, it is a relatively small area. Stone has handled the two-story element as an impressive façade as wide as the warehouse, and has kept the office element as a low entrance wing tied to the warehouse by an elegant brick colonnade. The building is a structural steel frame covered with white brick veneer.

In Stone's new book *The Evolution of an Architect*, to be published in November of this year, he makes a point of saying that the Yardley plant "is a manifestation of the trend of corporations to recognize the value of good architecture and its influence on the morale and pride of personnel, and the prestige that architecture can give to a business enterprise. That businessmen are becoming aware of this prestige is demonstrated by the recent buildings in New York where plazas and gardens have created community amenities at great expense. Apparently the belief that 'good architecture is good business' is gaining ground."



Gallery separating the administration building from the plant. Foliage will become more luxuriant.

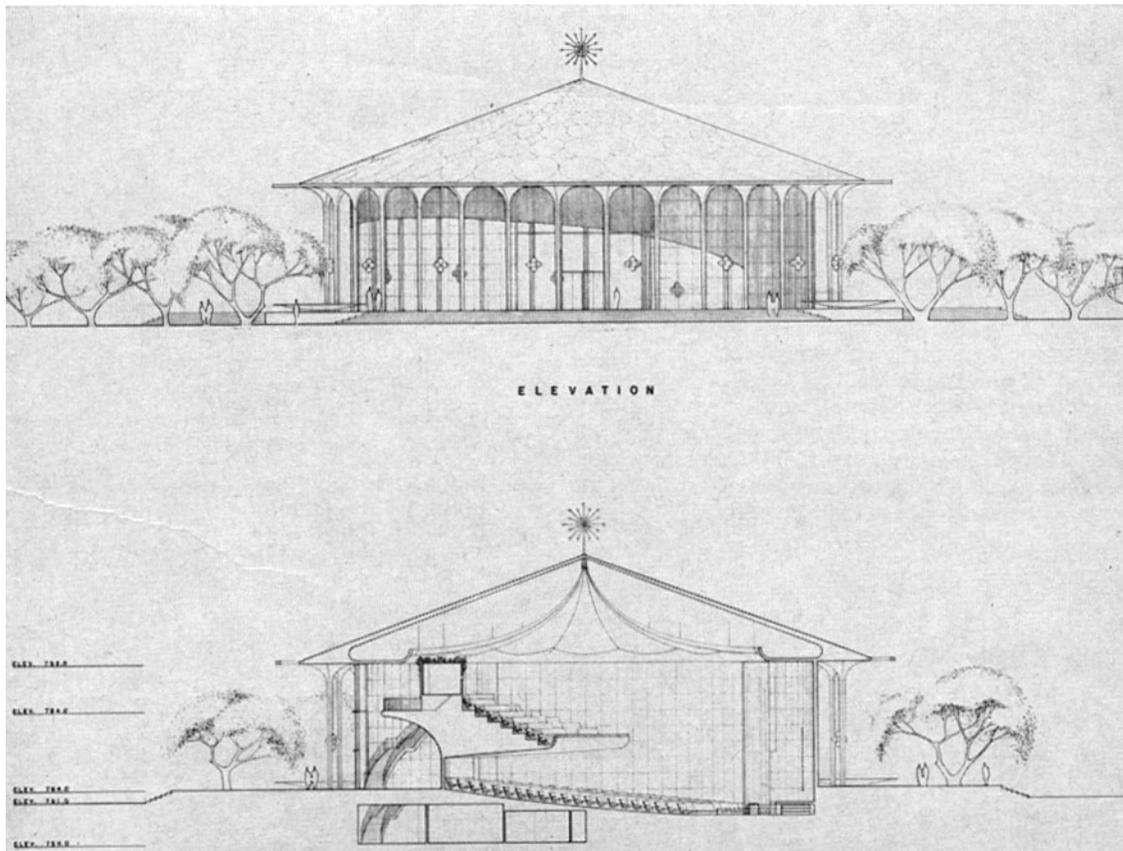
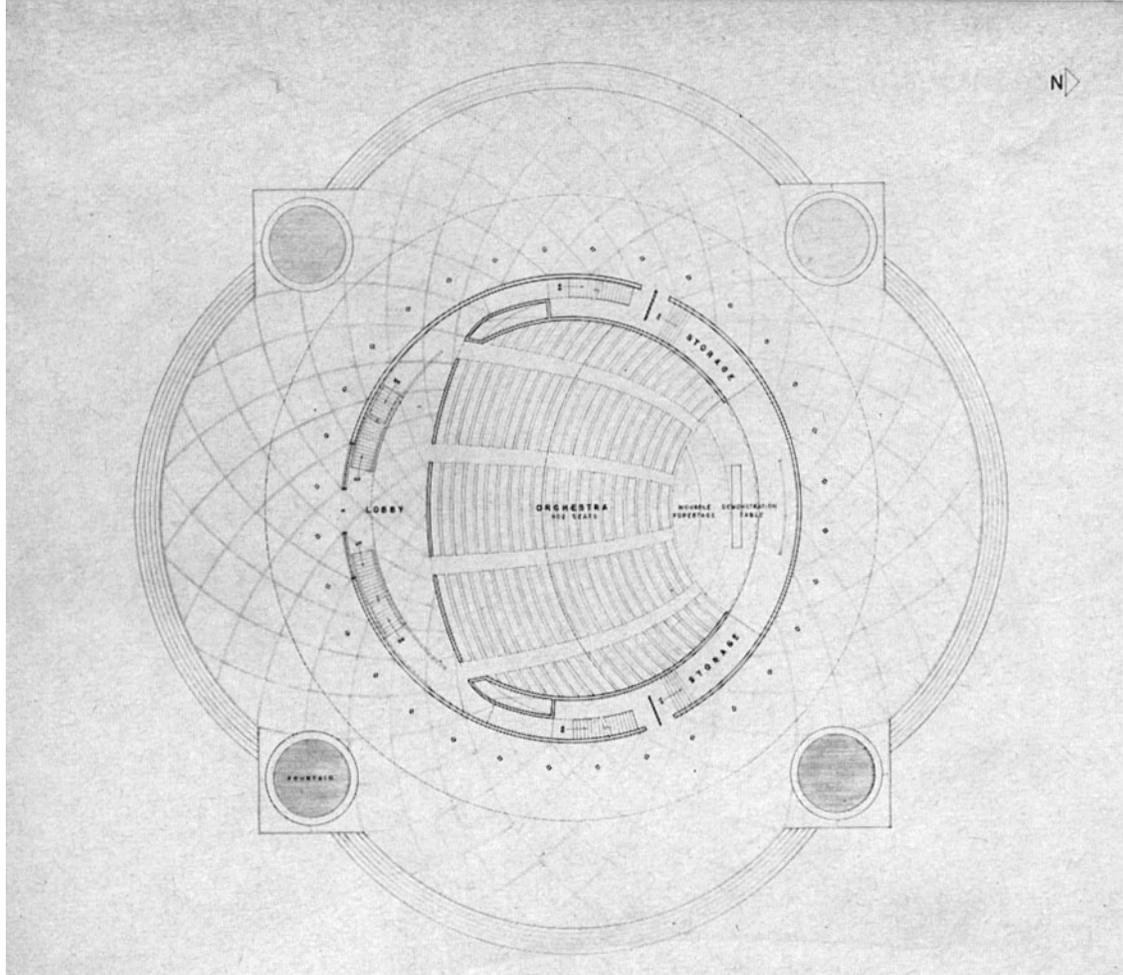


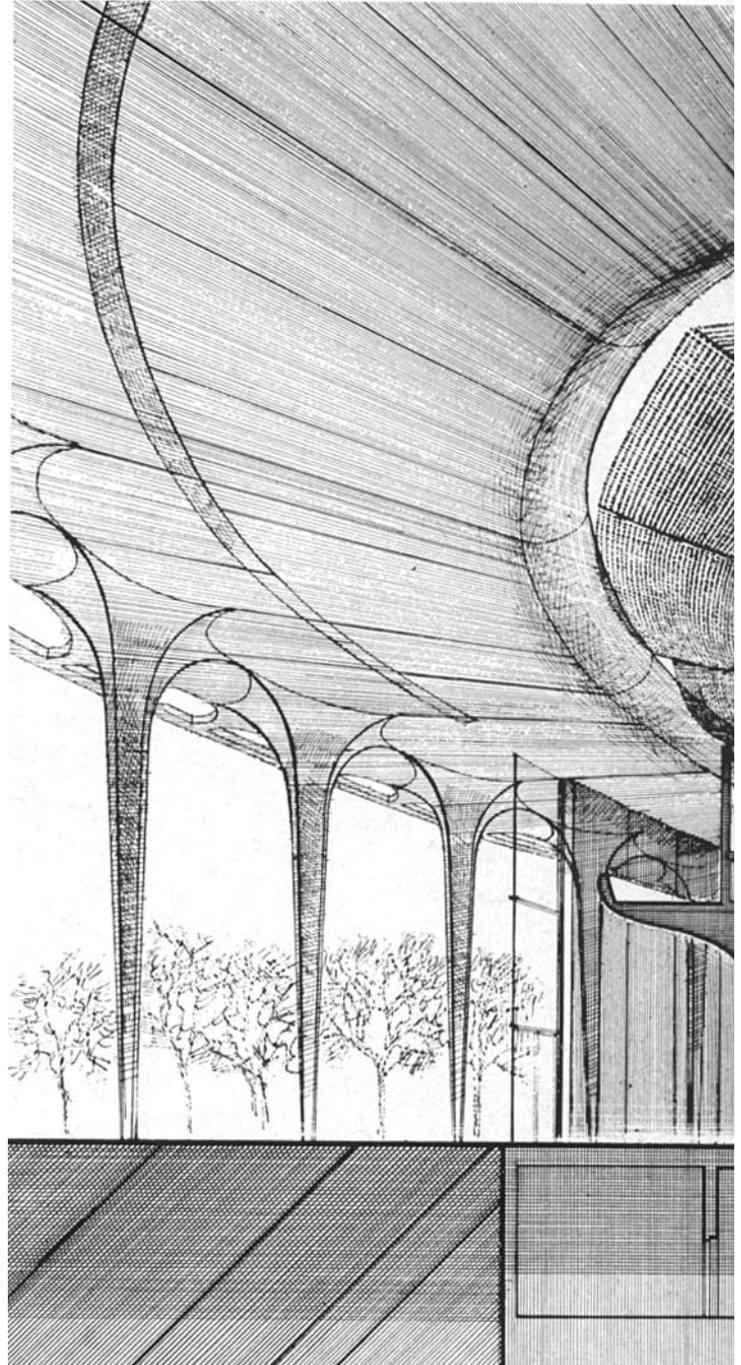
Edward Durrell Stone

*2. Beckman Auditorium,
California Institute of Technology,
Pasadena, California*

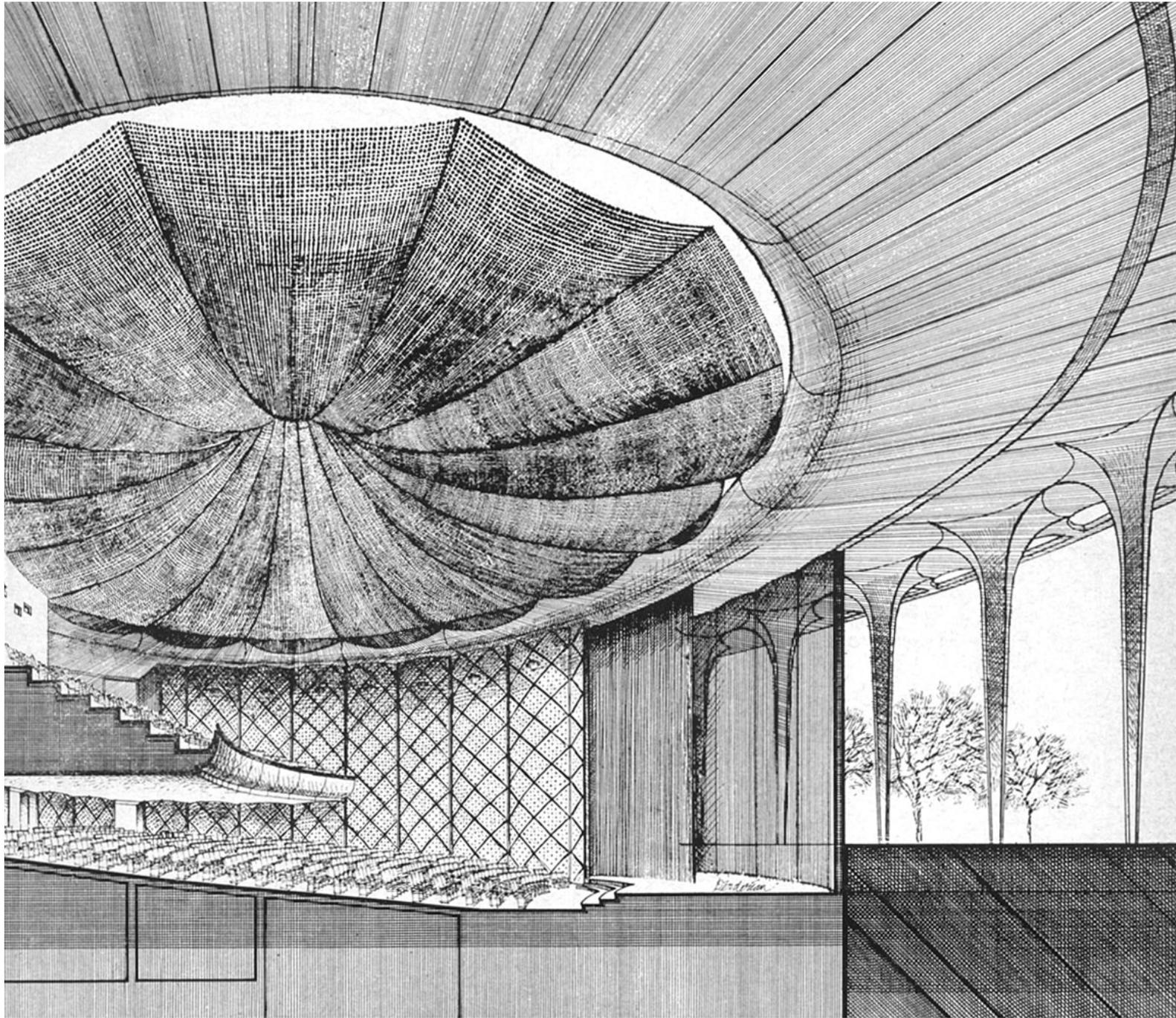
A part of a new campus which is being planned adjacent to the Bertram Goodhue buildings at Cal Tech, this new auditorium will be located at the intersection of two major axes and can be approached from all sides. Stone feels that a circular design, lacking a front or back or sides, is the best expression of the principle of multiple access. In the ultimate plan for the new campus, certain streets adjacent to the auditorium structure will disappear or become pedestrian malls cutting across great lawns, auto access will be limited and general parking will be elsewhere. Stone was once quoted as saying: "Theoretically, idealistically, a college campus is a place for some repose and meditation, so transparently every student shouldn't come to school with an automobile and leave it parked in front of the library. . . . So when you think of the general idea of a college campus today . . . the first thing to do is get the automobile out of it and get all the parking around the periphery and then again you would have a traditional atmosphere, conducive to learning rather than dodging taxis."

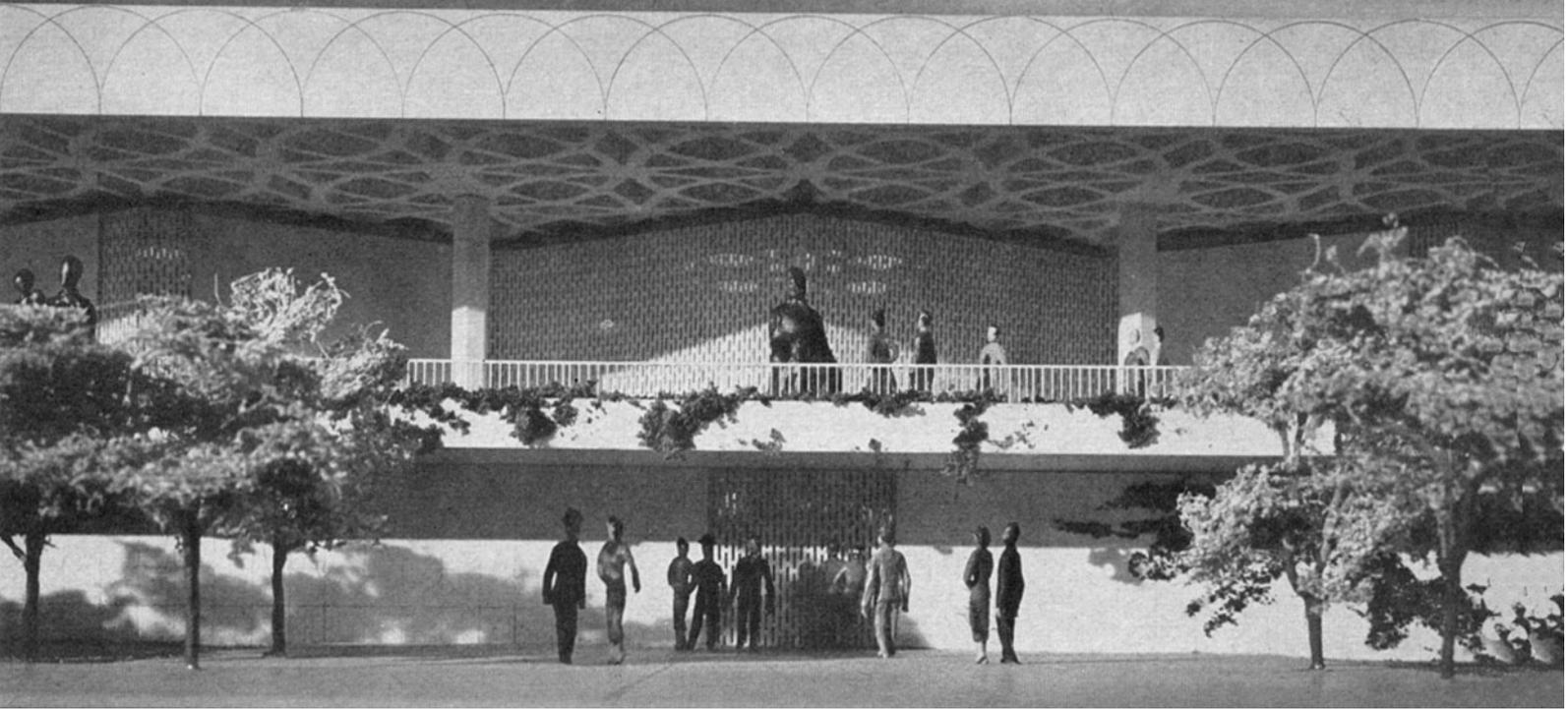
The building, designed to be adaptable for the numerous uses to which multi-purpose college auditoriums are put, will seat 1,000 and be used primarily for lectures, but also for concerts and simple student theatricals.





Diagrammatic interior perspective shows acoustically treated walls and suspended gold mesh "coat of mail" ceiling. Similar to the mesh ceiling which Stone found effective in the theater of the Brussels Pavilion, this one will function, he believes, "like a large scale acoustic tile." The cone shape above it will be illuminated by fixtures concealed in the broad circular light cove and will reflect light downward

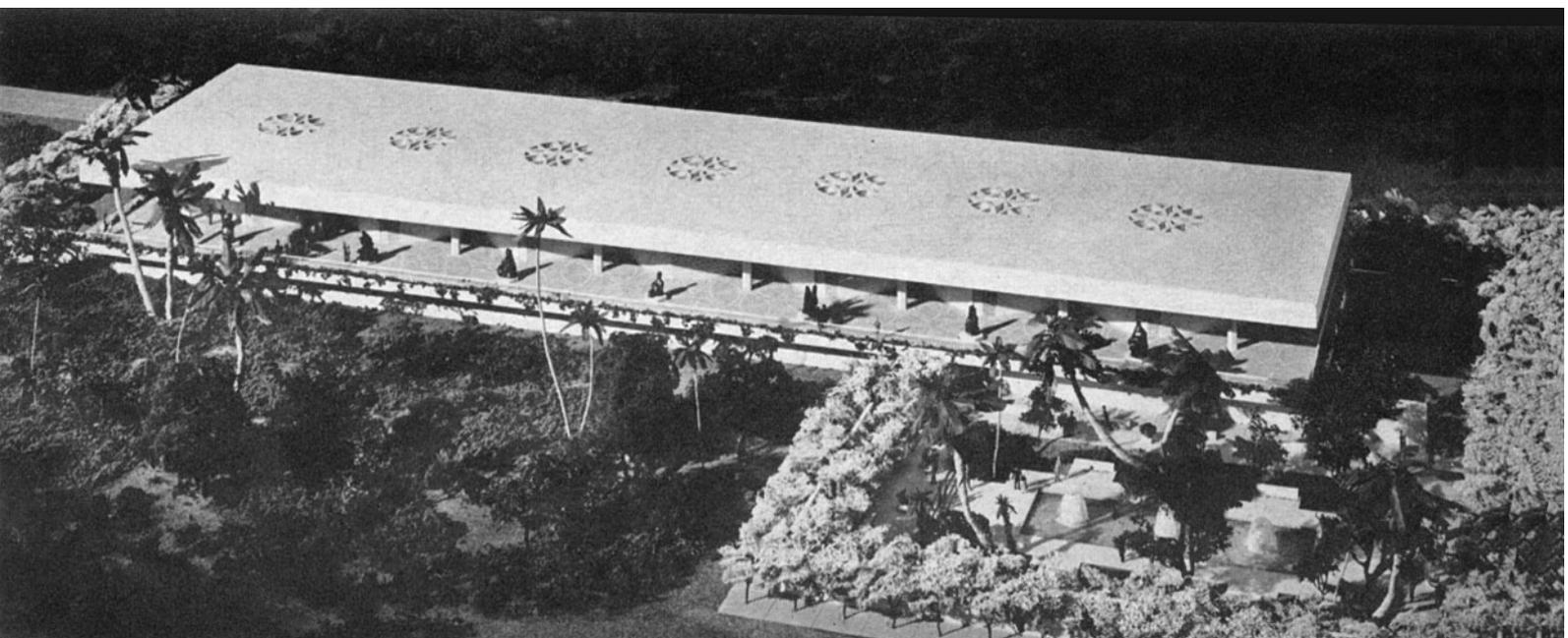


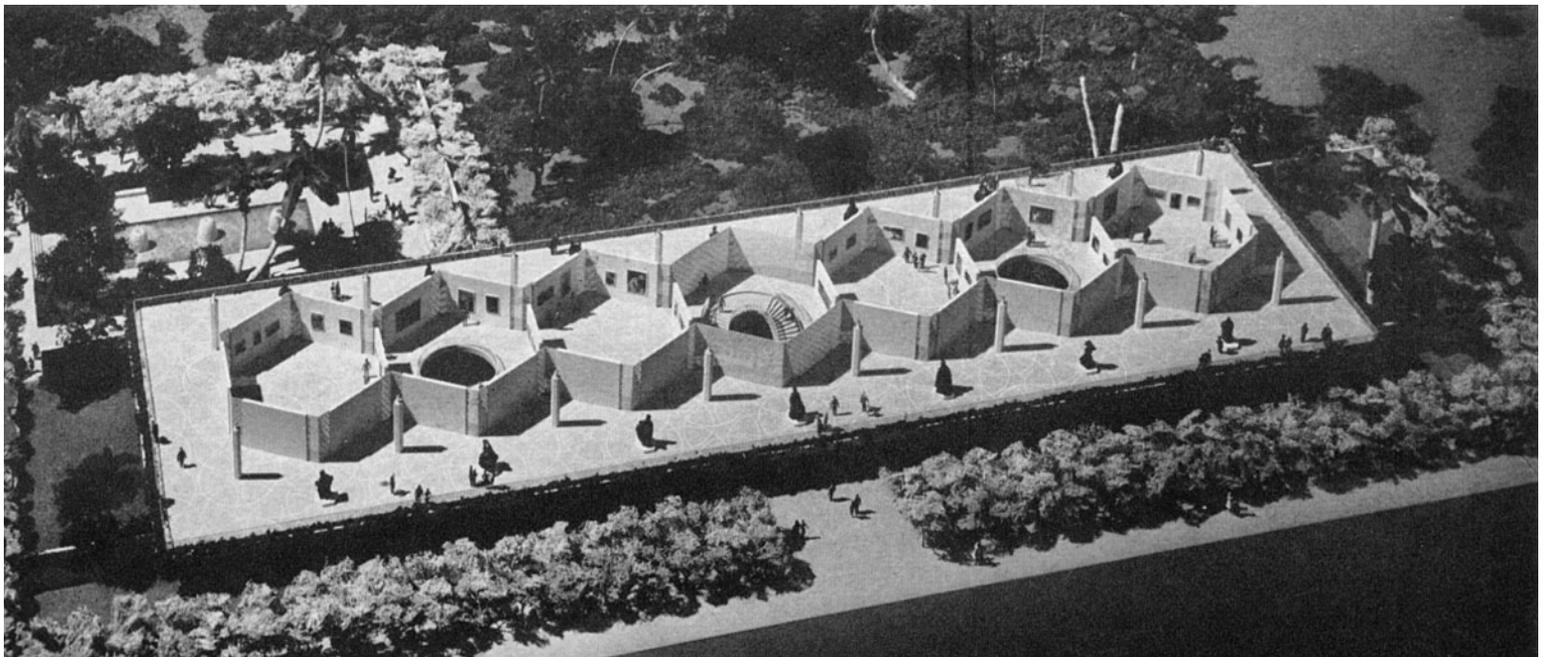
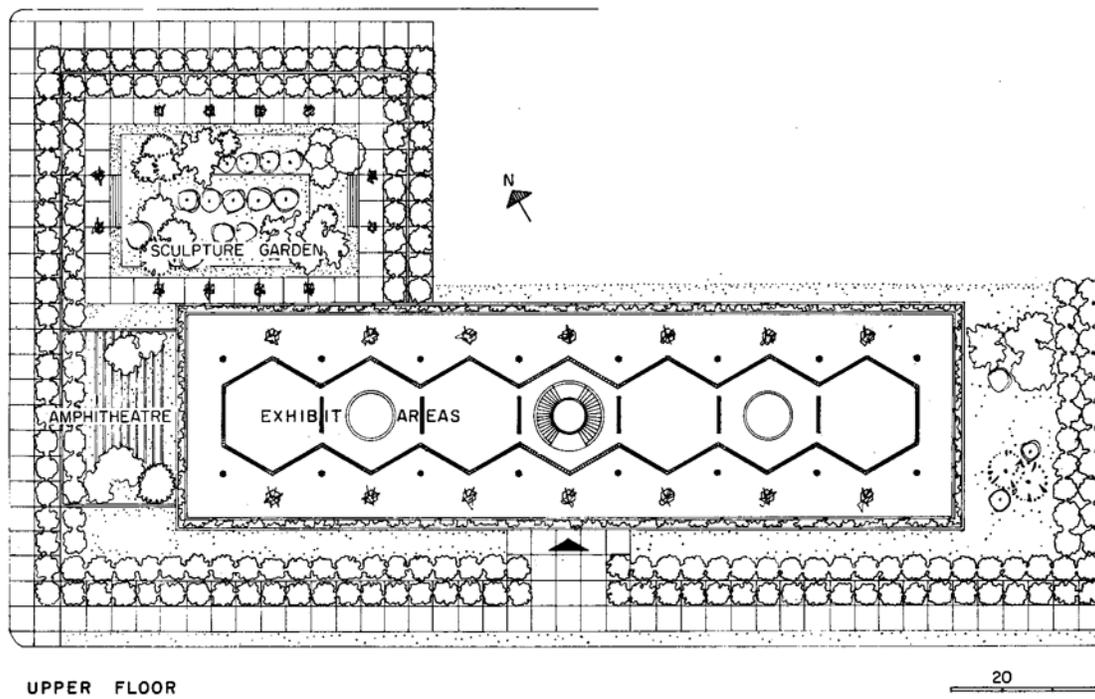


Roof is a concrete space frame with an intricate pattern. Columns are 40 ft on center and the overhang is 20 ft

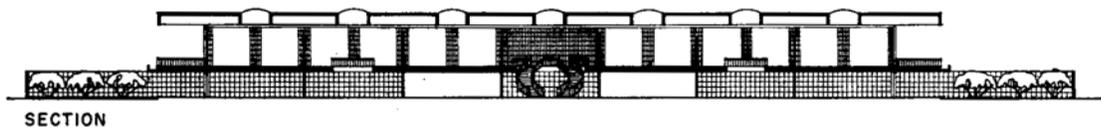
3. Ponce Museum of Art, Ponce, Puerto Rico

Stone has described Ponce as a “beautiful town built by the Spanish when the island was first settled, with exquisite houses, porches, ironwork and courtyards in the Spanish Renaissance tradition.” His client, the political leader Luis Ferre heads Puerto Rico’s statehood party. Ferre wishes to build a museum which will house his fine group of paintings by old masters, as a permanent collection available to the people of Puerto Rico. These will be displayed in the hexagonal gallery shown in the model as photographed with the roof removed. (See model photo on opposite page). Galleries on the lower floors will be devoted to local artists and travelling exhibitors. The building includes a library and an auditorium which will open to gardens with outdoor sculpture and fountains.





The climate is so mild in Ponce that air conditioning is not necessary. The galleries are all open to the air at each hexagonal point. In case of hurricane sliding mahogany panels will close in the area defined by hexagonals





4. Atrium Country House

*Residence for Mr. and Mrs. Carlo Paterno,
North Salem, New York*

ARCHITECT: *Edward Durell Stone*

STRUCTURAL ENGINEER: *Henry Gorlin*

MECHANICAL ENGINEER: *Harold Hecht*

GENERAL CONTRACTOR: *Theodore Hobbs*

Stone was quoted recently as having said about houses in general: "We must give up the idea that we are English country squires and plan our houses compactly. Our countryside is being used up by these millions of little boxes. We should be inspired by the Mediterranean countries which have, as you know, compact villages, towns with houses built wall to wall and privacy obtained by cloistered walled gardens, courtyards and atriums. And in planning compactly this way we will save the open countryside. . . ."

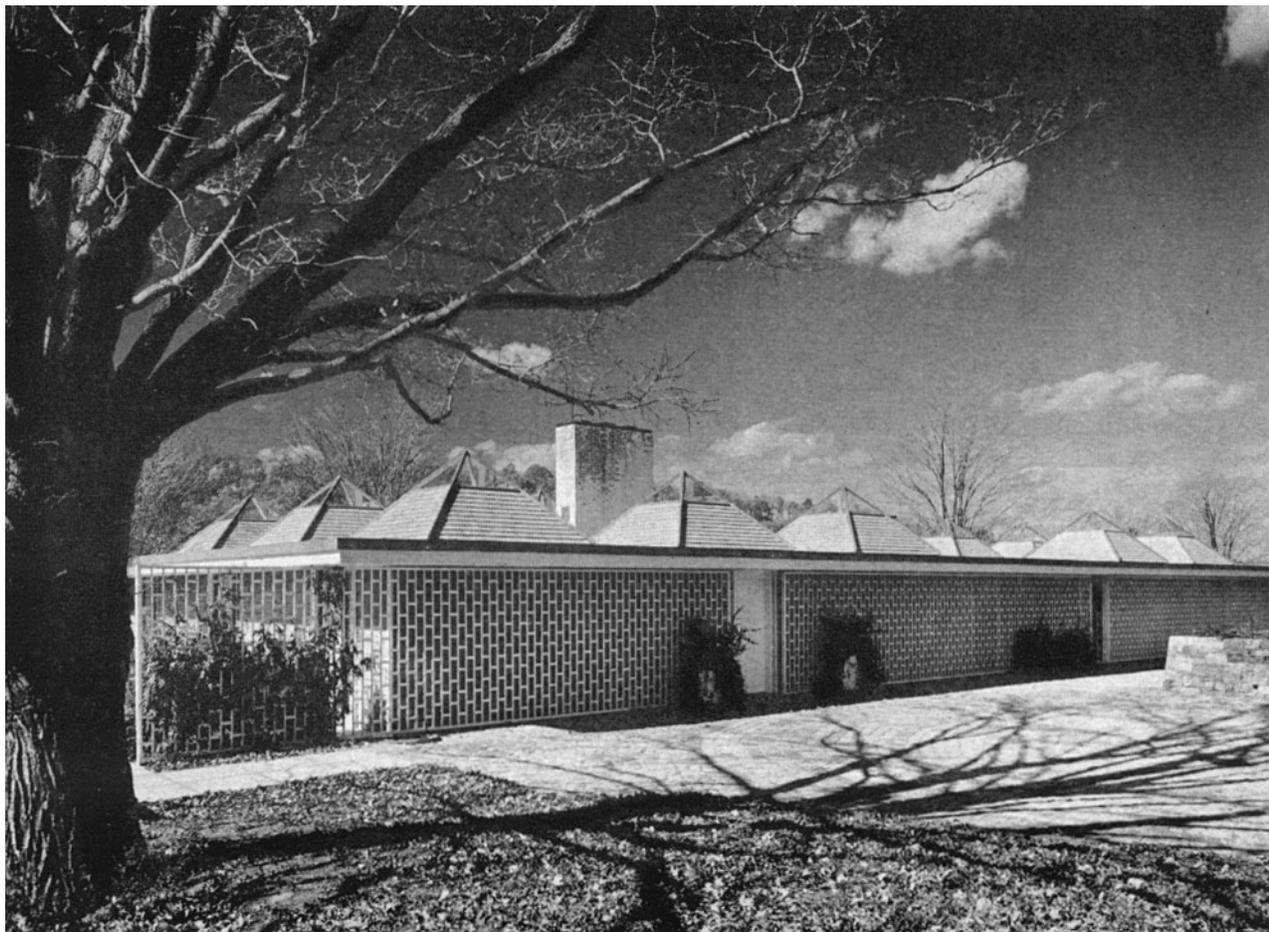
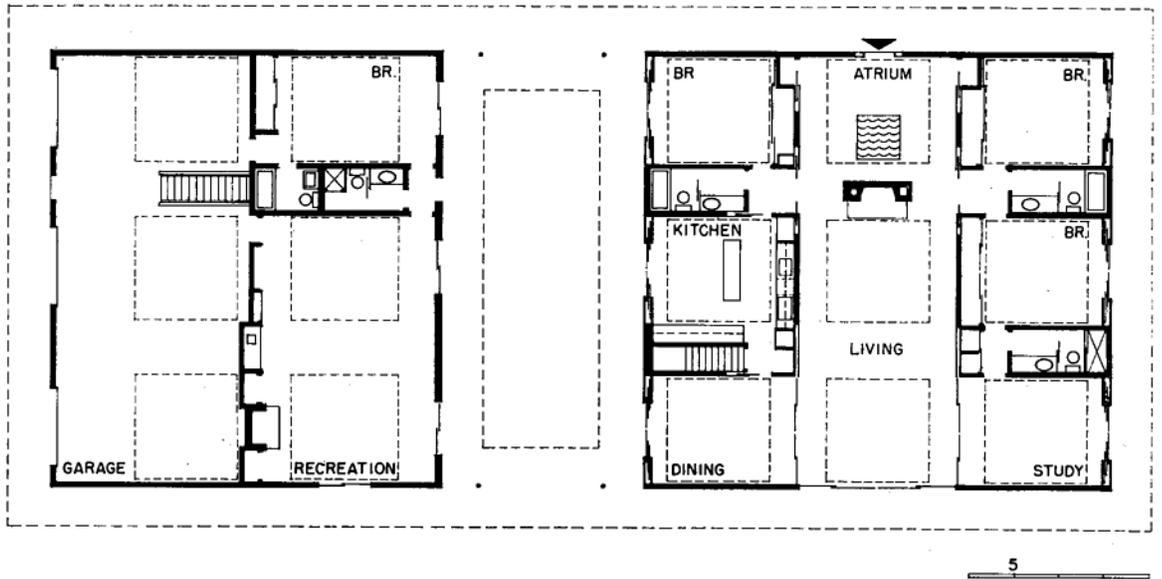
"Another current fad in these individual dwellings, which I decry, is the so-called ranch house. This rage for informality in American life, I believe, is a lame excuse for laziness. It's obviously easier to feed the children hamburgers in the back yard in the manner of ranch

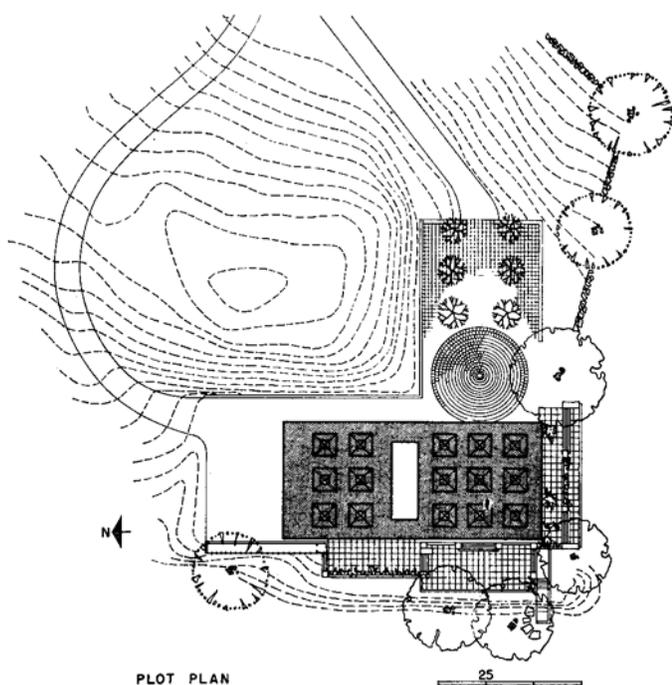
hands from a chuck wagon than it is to have them sit at a table where they might conceivably acquire some dignity, manners and grace."

In describing this atrium house he said, "When I did houses in the past, I used to have the living and dining and kitchen areas related to each other with the bedrooms in a wing along a gallery or a long hallway.

"In recent years certain distaff publications have 'sold' the idea that the front door should provide access to the bedroom, kitchen and living room and this has inevitably meant some sort of pat plan. It has negated our wistfulness over the open plan.

"The idea of a great open space through the house is an appealing one to me. A more spacious plan does away with all hallways, the bane of my existence.

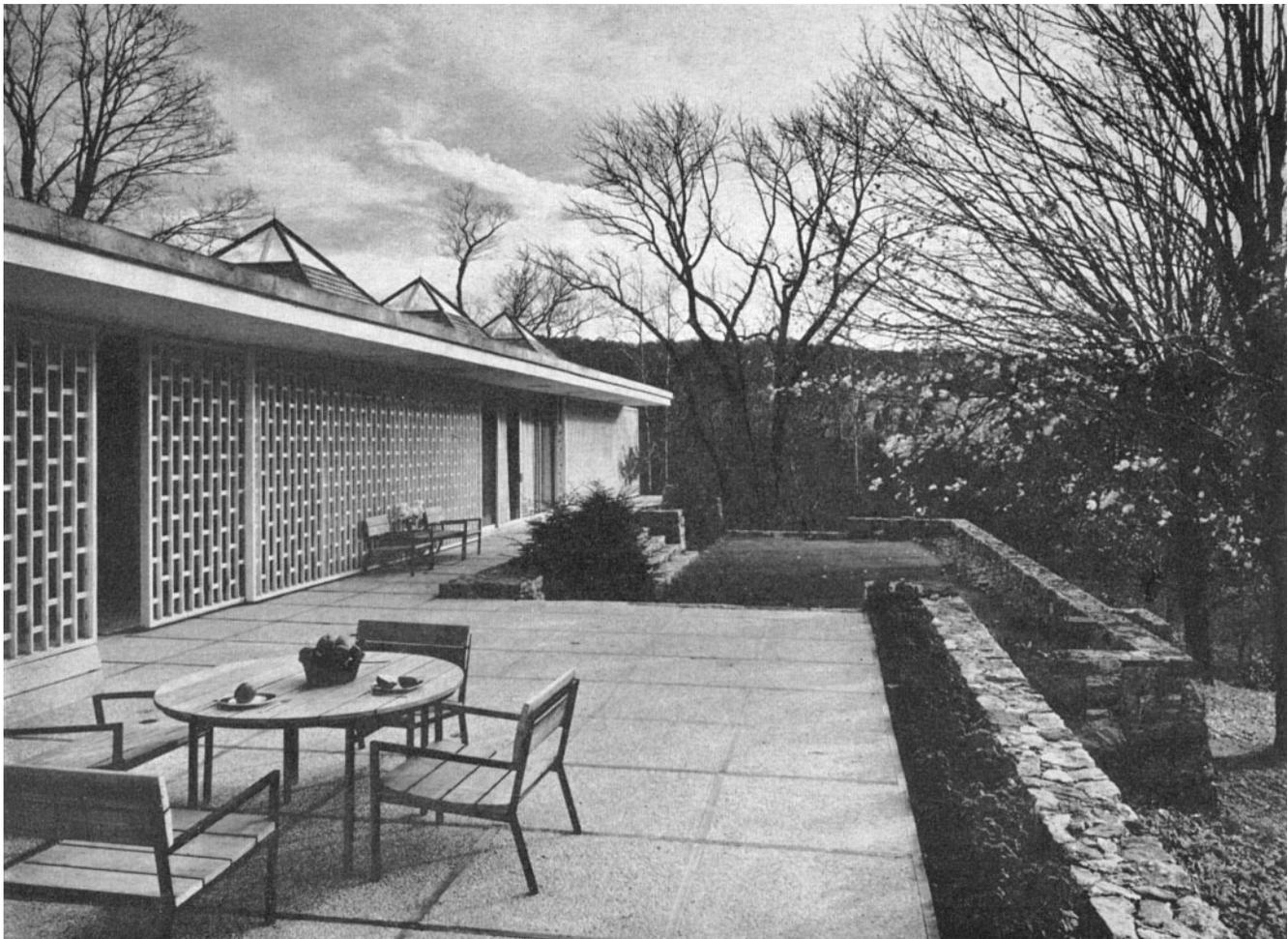
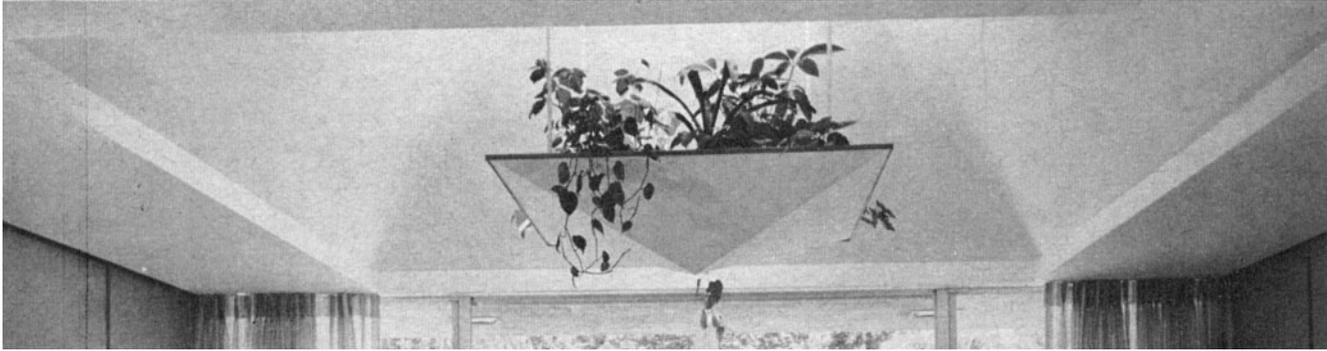


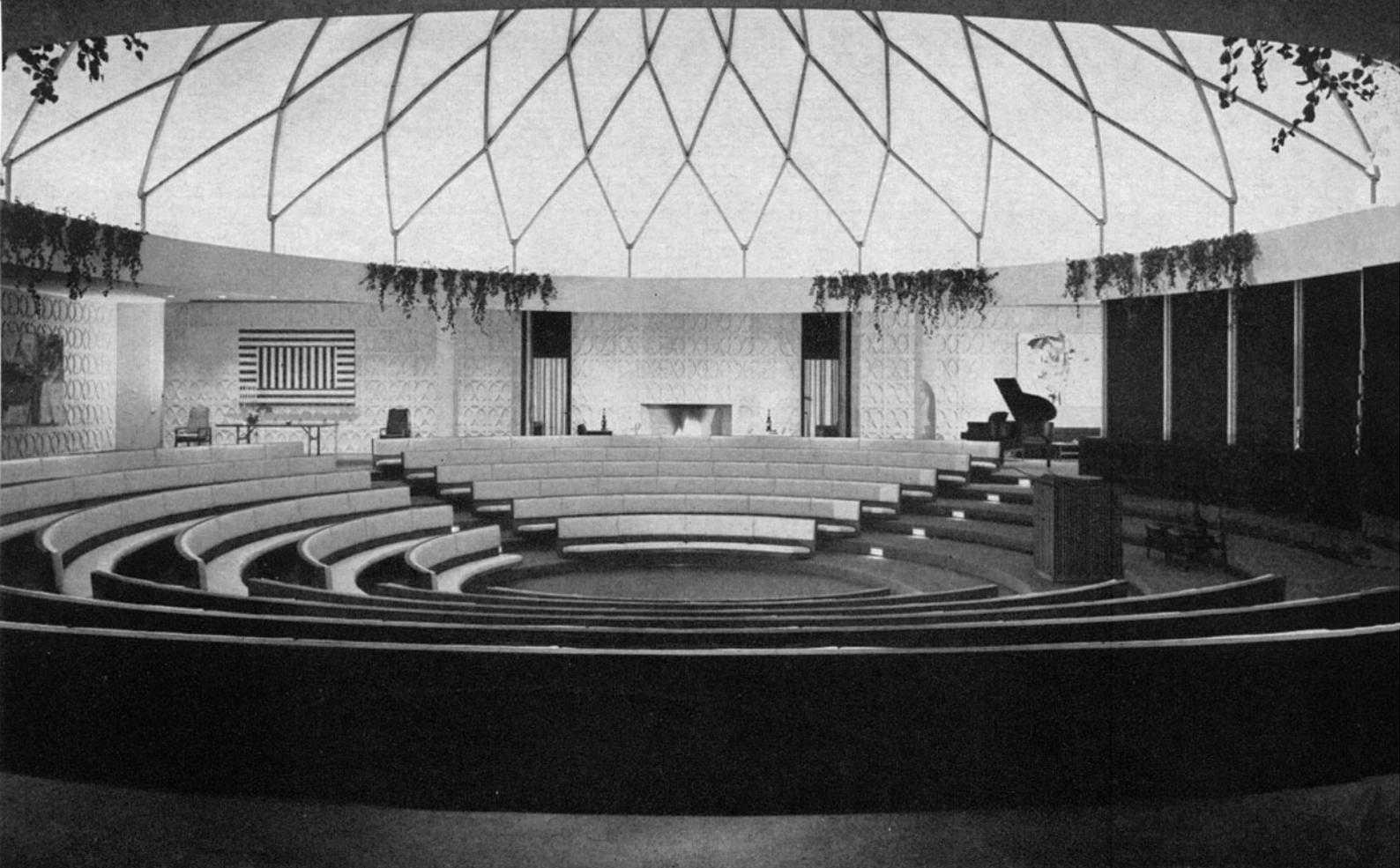


“If you will notice the Paterno plan . . . you enter a nice atrium with the living room on one side. This house is done on a 15-sq-ft module—each square terminating in a top-lighted well with a hanging garden. All windows are floor to ceiling, and sliding. The jambs have sliding shoji screens—either translucent or opaque; thus there is no need for curtains. The kitchen side of the house opens into a garden room—an all weather outdoor area. That, in turn, is connected with a billiard room, servant’s room and garage. There is a paved granite forecourt. The house is not a major piece of construction—just an orderly simple framing arrangement.

“An architect should be a humanitarian before he is an architect. He must not put his client in an arbitrary strait jacket. A home generally represents a man’s life savings. The architect should single out those requirements of the client which are unique to him and must be met in a building. If the requirements and prejudices of each individual client are met, the architect should end up with a new solution rather than a preconceived idea.

“The exterior of the Paterno house is gray wood shingle with white trim and white trellises—a bow to tradition, and compatible with the nearby countryside as are the fieldstone retaining walls. Floors are of white marble, in deference to Mr. Paterno and the Italian tradition.”





5. *All Souls Unitarian Church,
Schenectady, New York*

OWNER: *First Unitarian Society of Schenectady*

ARCHITECT: *Edward Durell Stone*

MECHANICAL ENGINEER: *Harold Hecht*

STRUCTURAL ENGINEER: *Frank Harwood*

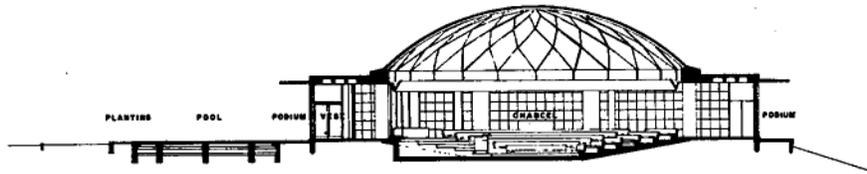
ACOUSTICAL ENGINEERS: *Bolt, Beranek and Newman, Inc.*

CONTRACTOR: *L. A. Swyer Co.*

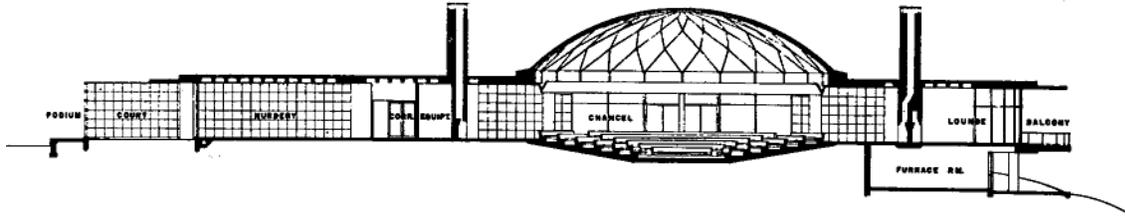
Stone in interpreting his plan said: "Social life is very important to the Unitarians." In this scheme a large lounge area with a fireplace where the congregation can assemble after services for coffee, envelops the 500-seat amphitheater where the service takes place. When occasion warrants, additional seats can be placed in the lounge around the perimeter of the amphitheater. The lounge will be periodically enlivened by exhibitions of abstract painting on loan from a New York gallery; as Stone points out, these can be considered twentieth century replacements for stained glass and mosaics.

The sunken circle is used for seasonal decorations or presentations, while the curved screen behind the pulpit is used for the projection of movies. The amphitheater itself brings the congregation close to the minister, thus creating the feeling of a unified family.

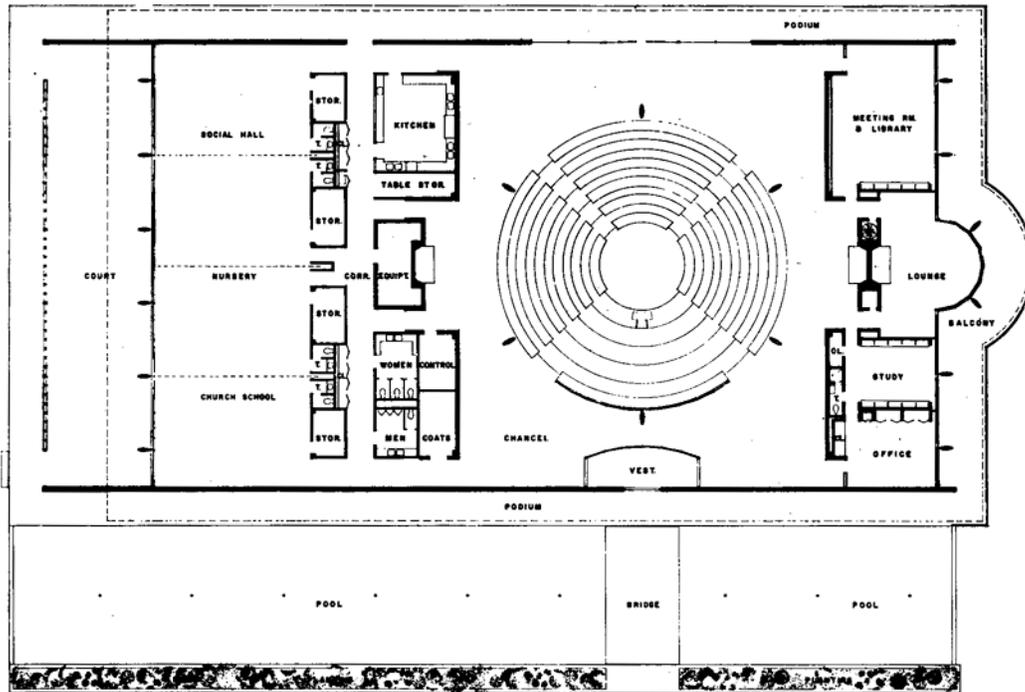
The dome is a lamella wooden roof with metal sheathing on the exterior. Indirect lighting is focused on the dome interior. Walls are of concrete units with an identical cast-in-mold pattern on the exterior and interior wall faces. The pattern was designed for this church. The church is entered by means of a bridge over a pool. "The lagoon is an inescapable detail with me," said Stone.



TRANSVERSE SECTION



LONGITUDINAL SECTION



FIRST FLOOR PLAN

