

# CONNECTICUT ARCHITECT

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**Cover:** A view from the top of the Mohican Hotel of Captain's Walk, New London. With the assistance of federal, state and municipal funds and the enthusiastic support of the town's merchants and civic leaders, the former State Street has been transformed from an ordinary "main drag" to a pedestrian paradise. Landscape architect Dick Dee provides the story of how it happened, beginning on page 10. Monica A. Wolff, *Connecticut Architect* art director, provided the color photography.

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# ....from the CSA

## From the President

The Executive Committee has carefully reviewed the matter of rescinding the current Recommended Fee Schedule and has instructed me to advise you that we will not take such a step at this time.

The comments received from the Chapter, although generally in favor of changing the system, contain caution that in rescinding the Schedule, we leave an information void that must be filled. It is, therefore, the position of the Executive Committee that:

1. The Recommended Fee Schedule will not be rescinded at this time.
2. The Chapter will work closely with National on the development of the man hour data bank in order to provide information on cost of services.
3. The Chapter Education Committee will put on a series of meetings in the fall on office management and guidance in establishing proper profit planning.

The following report, made by our legal counsel, Peter G. Kelly, of the firm of Updike, Kelly and Spellacy, describes the legal aspects of this matter and is submitted for your use:

"Several months ago, at your request, we prepared three resolutions dealing with rescission of the Chapter's Recommended Fee Schedule and related matters with a view to bringing your Chapter's policy in line with national AIA policy. Since then, developments have taken place which remove any urgency in so acting. Specifically, the Fourth Circuit Court of Appeals has reversed the decision of the Virginia District Court which held that a County Bar Association's Recommended Fee Schedule was in restraint of trade and, thus, in violation of the antitrust laws of the United States. This development places substantial doubt as to the validity of the Justice Department's position that a professional's activities constitute interstate "commerce" or "trade" as defined in our federal antitrust laws. It appears that CSA can reasonably await resolution of the issue by the Supreme Court to which, we are advised, an appeal of the Circuit Court decision has been taken.

"In the meantime, we suggest the following guidelines for firms on the establishment of compensation for architectural services.

"1. When your firm is proposing to enter

into an agreement with a client for the provision of professional services, it is advisable that the fee negotiated between you and your client be set forth specifically in the contract and not by reference to some outside source (such as the Recommended Fee Schedule of the Connecticut Society of Architects).

"2. Careful attention should be given to ensure that the Connecticut Architectural Registration Board enforce its regulations which prohibit competition on the basis of fee. Under long accepted regulations which have the power of State law, it is appropriate for a professional to compete on the basis of training, experience and competence, but wholly illegal to do so on the basis of the amount of the fee to be charged. It is only appropriate to discuss the matter of fees with your client after your firm has been tentatively selected.

"3. We support CSA's decision to develop guidelines on the cost of providing services in order that your professionals will have a reasonable basis on which to determine their fees."

Our thanks for your help on this issue. You may be sure that your Society is making a serious effort to institute a new procedure on fees that will benefit us all and to keep you informed about all developments.

David N. LaBau, AIA



Athailya Peggy Hall

## From the Executive Director

The Recommended Fee Schedule and Chapter bylaws are deemed so important by President LaBau that he has decided to devote the October 23 chapter meeting to them. The meeting will be at Valle's Steak House in Hartford and will follow a seminar on Masonry Construction conducted by the Mason Contractor's Association of Connecticut. It is in the interest of all members to attend this meeting because the above mentioned matters, including dues, will be acted upon.

Edward Jeter, AIA, of Hartford has agreed to represent the chapter on an inter-professional Task Force for Designer Selection and to lead the chapter's efforts to improve the present method of designer selection for state work. Ed replaced Jack Sinclair, who resigned because of business demands. The chapter will present its views to the platform committees of both parties and to all candidates for state public office. It is not too early for each member to think about how he can help insure the adoption of a new system of selection of architects for state work. Members will be kept well informed on the position that is developed.

Peter H. Borgemeister

## Peggy Hall Leaves CSA

Athailya Peggy Hall, Executive Secretary for the Chapter and the New England Region Council, retired from her position with the CSA at the end of June. She will, however, continue with the NERC/AIA in their new Madison office.

The graduate of Miami University (Oxford, Ohio) and a Hartford business college, Ms. Hall began her secretarial career with Aeronca Aircraft. Shortly after moving to Connecticut, she assumed bookkeeping duties at the Madison Town Hall.

Her first association with architects came with her position in the office of Hugh McK. Jones, AIA, of Guilford. Jones participated in the consolidation of the Connecticut Chapter, AIA, and the Connecticut Society of Architects in 1966. When he became part-time Executive Director, Ms. Hall was asked to assist as Executive Secretary.

During the 18 years that followed, she saw the membership increase from 415 to 606, the hiring of two, consecutive, full-time directors, and two office moves, in addi-



tion to an increase in responsibilities as the Chapter grew.

In 1970, Ms. Hall also became the Executive Secretary for NERC/AIA, which concentrates on coordinating the activities and personnel of the eight New England chapters. She hopes that now, after leaving the CSA, she will be able to devote more time to assisting in the further development of the regional organization.

An active member of many civic organizations and an avid golfer, Ms. Hall resides with her husband, Albert P. Hall, at 94 Island Avenue in Madison. They have three sons.

## EDITORIAL

As this issue of *Connecticut Architect* goes to press, the nation has witnessed the unique historical phenomenon of Richard Nixon's resignation as the 37th President of the United States, and the orderly transition of government to the administration of President Gerald Ford. The general public reaction to this series of events has been a mixture of disbelief and extreme relief.

While it is not normally the province of a publication such as this to comment on politics, it would be difficult to ignore the impact of these events and their impli-

cations for the future of the architectural profession and on the entire construction industry which it attempts to serve.

News commentator Eric Sevareid stated the problem most succinctly when he remarked on the basic causes of the President's resignation, "The bottom line [for any government official or public servant] must be integrity." It is an obvious statement - but one frequently overlooked - which should extend to all who profess to serve the public, from politicians and government officials to professional organizations or individuals involved in projects and programs paid for by public monies.

In Connecticut, there has been much stated and written in recent months, for example, on the methods by which architects, engineers and contractors seek to obtain work on state-sponsored projects. Although no major scandal involving kick-backs and pay-offs has thus far erupted, as in Maryland and elsewhere, much of the material which has appeared has been unflattering and has indeed left some question about "the bottom line."

For many years, it has been accepted that, in order to be considered for work on state and municipal projects, design professionals and others in the construction industry are well-advised to have their names appear on the lists of contributors to political parties, especially to the one

currently in office. Although it is illegal for such contributions to be made directly by a firm or partnership, there is nothing to prevent a practitioner from making such contributions as an individual. Fine. Political campaigns depend almost entirely on such funding.

Nevertheless, when design professionals and construction firms are selected for state and municipal projects, there appears to have been a significant correlation between those firms and individuals considered for such work and those who have been consistent contributors to political parties.

If there ever was a time for reform of the design-selection process for such projects, that time is now. Our sister state of Massachusetts recognized the need for such reform some time ago and, through a simple piece of enabling legislation, established procedures to remove the design-selection process from the realm of politics and patronage. The City of Hartford and others have also established procedures to the same effect.

If "the bottom line must be integrity," then it is obvious that reform of the state's design-selection process must be accomplished with all appropriate speed. We cannot have it otherwise, if we expect to retain the public trust.

H. Evan Snyder  
Editor-Publisher

# DESIGNING A BANK?



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# Architecture and the Great Client

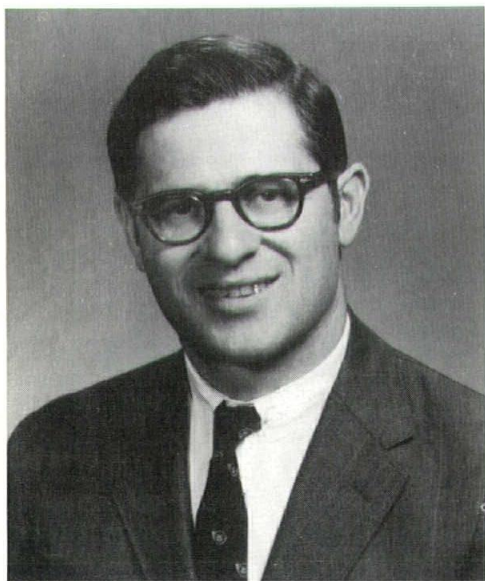
by David Basch

It is said that great composers need great audiences. Architecture is more demanding. Not only do architects need great audiences who will enjoy and praise their work, but they also need great clients to make that work possible. Without the rare combination of attributes that makes a great client, the great architect withers on the vine – his skills remain untested, his ideas mere dreams.

Owing to the new public interest in environmental quality, the architect is finding his great audiences. But will he find his great clients? And what is a great client anyway?

If I were to neatly summarize the nature of a great client, I would say that he has three attributes. First, I would think that he is the kind that is personally involved with his projects, as opposed to delegating everything to others, including his architect. Any project, and especially a sizable one, has a myriad of functional requirements – pedestrian circulation, service access, parking, storage, and so on – that are at the heart of good functional design.

The fact is that the client himself with his wealth of experience is, in many cases, the best informed and aware of these needs. Now mind you, I am not saying that any client is alone in his knowledge, nor that



David Basch

he should not solicit the advice of others. He would be foolish, for example, to dismiss the insights of his architect as augmenting his own. But the client that is uninvolved deprives his work of some valuable insights. Furthermore, he fails to develop his own ability to discern some of the criteria for the selection of that really good architect that is capable of brilliantly satisfying these needs.

## Discernment

The second attribute of a great client will surprise most people. I believe that it is the ability to discern architectural attractiveness and delight. Usually, this is a factor that is left entirely to the architect and many times it is in the hands of the wrong architect. But how shall a client know he is choosing the wrong architect?

Many sincere clients read architectural magazines or other media in an effort to find out who is “with it.” This is not necessarily a sure way. Unfortunately, much that is highly touted is merely fashionable rather than the stuff of long-term values which architecture should be. Architects can scan their publications to find that tiny kernel of quality that is useful in their own work. They are in a position to better distinguish between high sounding philosophical abstractions and the project as it really is. Many clients – some of them blue chip types – have been stung here, misled by confusing good publicity with enduring values.

So, short of years spent in architectural training, how is the great client to know quality and thereby properly select his great architect? I will not minimize this problem. However, I would observe that a wise client will stick to those concepts of beauty that he himself understands rather than chasing abstractions that are beyond him. To the extent he does go beyond himself, he is in grave danger of falling prey to those who only imitate the shadow of greatness. I include in this category some established “name” architectural firms as well as the outright charlatan. As a precaution against such a pitfall, I would advise a simple and generally effective alternative.

Insist that a project appear attractive to the middle brow level of people. I have found that the instincts of these average people are more often right than wrong in such matters.

Ordinary people tend to be spared from the excesses of abstract theories that ruin many a work of architecture. For, while great philosophies can sometimes be important in architecture, most often it is such things as colors, textures, and visual arrangements which are critical to good design.

With the above attributes of involvement and taste, a client is on the verge of being that great client with the ability to select that great architect. But there is one more thing.

## Other Needs

A great client must be able to see beyond his own needs to that of the needs of his community. These needs and his own are often compatible, for a stable and attractive community is an asset to any investor. What is more, the client’s contribution to such community values is critical. The fact is that all of us will substantially live in the man-made environment that the many clients will have helped create. To make sure that that environment will become one of quality, the client must recognize the interdependence of all parts of the community. His own support for community planning which brings it all together into an ecological whole is vital. He should insist that a master plan be prepared. This plan should not only provide for the obvious functional requirements of traffic circulation and sound neighborhoods, but should also provide for the preservation of attractive visual assets and the creation of new ones. For unless old values are conserved and new beauty is created to keep pace with growth, sound environments are de-graded – never to rise. Out of the client’s experience in grappling with community problems, he will understand his own work better and will find a harmony of interest with the ecological whole of the community. ■

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*David Basch is Director of Planning for the Board of Trustees of State Colleges, Hartford, and an Associate member of the Connecticut Society of Architects.*



# Bank Architecture

## The Old and the New at CSB

The banking industry in Connecticut, as elsewhere, has long had a significant impact on the architectural scene in the state. From the monumental glass tower of Hartford National's new financial center to the smallest drive-in branch at the suburban shopping center, the effects of bank buildings on the environment are important and – fortunately or not – lasting.

In this feature, Connecticut Architect presents a look at the activities of one such institution, the Connecticut Savings Bank of New Haven. During the past year, CSB has been responsible for creating structures at opposite ends of the building spectrum – the construction of a new headquarters building at 55 Church Street, New Haven, and the restoration of the historic Governor Foote House in Cheshire as one of the Bank's branch offices.

The following article was prepared for us by Ms. Cindy Glynn of the CSB marketing department, whose efforts we acknowledge with appreciation. We are also indebted to the Bank's President, Mr. Paul Johnson, for his cooperation.

Architects: Shreve, Lamb, Harmon Associates, New York  
Interior Architecture: Frederick Biebesheimer and Jonathan Isleib of Interdesign, Old Lyme, Connecticut

Developer: Gilbane Properties, Inc.  
General Contractor: J. Capone Construction, Inc., New Haven.



Architecturally speaking, Connecticut Savings Bank has had a busy year. The state's fourth largest mutual savings bank, CSB restored the historic Governor Foote House in Cheshire to its former glory, and built a new, contemporary headquarters building at 55 Church Street. Each project reflects the bank's philosophy of combining altruism with basic good business sense.

Why did the Bank take on the Cheshire project? As CSB President Paul Johnson states, "We have an obligation to preserve what's good in architecture – an obligation to add something to the state that's unique – where we can afford to. The Cheshire building would have been razed to make way for a MacDonald's stand. The feel of the community would have been entirely different with this great old house gone and golden arches in its place on the main street. The restoration turned out to be both a wise and a prudent business decision. The growth at the Cheshire office has been better than at any other branch of the bank. The community appreciates what we did for them and they show it by banking with us. They also appreciate doing business in such a beautiful place."

The people responsible for the renovation are Architect Frederick Biebesheimer and his colleague Jonathan Isleib of Interdesign in Old Lyme. They accomplished the task of turning a basically sound structure into a building of real beauty. The house was enveloped with evergreens which had to be removed, and the clapboards of the house were so rotted that, according to Mr. Biebesheimer, "You could stick your finger through them."

The task of Interdesign was to identify what the building needed and to combine their findings with what the Bank wanted. "We determined," Jonathan Isleib said, "that the fireplace on the first floor was a fixed element, a focal point."

With this in mind, the floor was opened up by taking out the wall partitions. Wood casing and detailing consistent with the rest of the house were developed. Old paneling was reused and new paneling made for the tellers' counter. When this 1769 house was restored in 1860, the floorboards were pulled out, so Interdesign sought and found old flooring from an 18th century house in Durham to lay down.

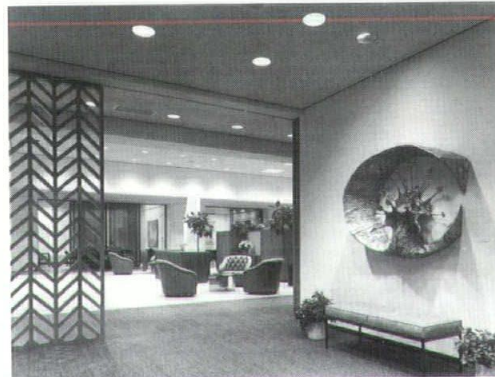
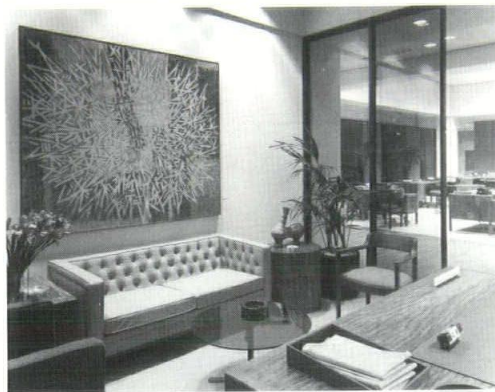


The architects of Interdesign created a warm contemporary feeling for the interiors of Connecticut Savings Bank. The focal point of the Mortgage and Installment Loan floor is an eight-foot rubber tree (below left) which is reflected by an acrylic mirror set into the canted ceiling. The planter, filled with white beach pebbles, is incorporated into the slate floor.

Throughout the building, the walls form a quiet background for the Bank's art collection. The painting below was done by Leo Jensen, one of the many Connecticut artists represented here. Highlighting the elevator lobby of the executive floor is a sculptural interpretation in bronze of the CSB logo by local artist Ann Lehmann.

(Bottom) The handsome Trustee's Room is a departure from the traditional table-and-chair arrangement with seats upholstered in brown leather set on swivel bases. Executive seating for the Bank was provided by Zographos. Desks and other pieces are by Helikon.

Photographs by James T. Hill.



Incandescent recessed lighting is used on the first floor. "We didn't want to mess up the place with phony chandeliers," Isleib said. All of the accessories are genuine antiques. There are no curtains. The amount of sunlight is controlled by wood panel shutters on the south side.

Upstairs, the 17 x 27 foot community room is available to Cheshire groups for meetings and other functions.

Because Interdesign did not want to destroy the front of the house, a new vault and the coupon rooms were put into a second ell extending from the rear of the main house. To be consistent with the philosophy of not destroying the basic structure of the house the architects faced a problem in designing areas for the drive-in teller. "We didn't want to cut a hole in the building and fill it with stainless steel and glass," said Biebesheimer, "so we decided to create a remote facility in gazebo structure for this function." This remote teller is the first of its kind for the Connecticut Savings Bank.

The color of the foundation is a very unusual reddish brown. With this as a guide, Interdesign had the paint stripped off the sides of the house and restained it in a color complementary with the foundation and consistent with the colors used at the time. Other exterior decisions included planting a boxwood hedge in front and a new hedge in the rear. "We tried to use indigenous plants," Jonathan Isleib said, "such as lilac, laurel and forsythia. We didn't need foundation planting since the house stands well on its own."

According to CSB President Paul Johnson "Many old buildings such as the one in Cheshire are now in commercially-zoned districts. Making alternate use of them, such as for banks, is the only way they can be saved. And they should be saved." Frederick Biebesheimer echoed this sentiment: "From an architectural standpoint, the Cheshire project represents an adaptive use as a way of preserving old buildings. To restore it as a residence would have been an unwise investment, but as a bank, it continues to be a vital part of the Cheshire community."

While the Cheshire project presented Interdesign with a traditional envelope, the new bank headquarters at 55 Church Street in New Haven presented them with the problem of organizing the space in a contemporary structure 13,000 square feet on the second floor and 11,000 square feet on the third - to meet the Bank's requirements.

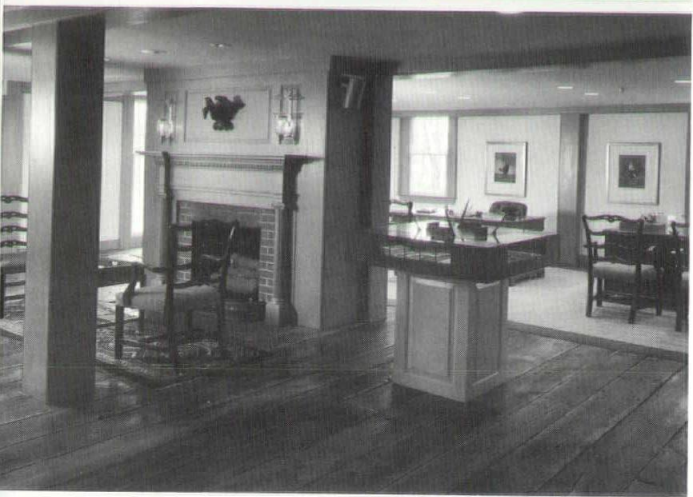
"The Bank wanted a tasteful, conservative, quiet, businesslike image," Isleib said. "Something progressive and contemporary, but not radically innovative. We sought to create a certain theatrical background in which business could be conducted."





*In restoring the Governor Foote House for the CSB branch in Cheshire, Interdesign removed many partitions to open up the main floor, but retained the old fireplace as its focal point. All the furnishings are antiques. The building, constructed in 1769, is now both a landmark and a functional office.*

Photography by Charles N. Pratt



Originally the architects leaned toward landscape interiors, with plantings instead of partitions to divide the space. The Bank decided that this plan was not compatible with the need for sound and visual privacy and the decision was made to create offices around the perimeter of each floor, leaving the interior spaces open. From this open plan, commented Biebesheimer, "People on the inside get a view outside. The offices are enclosed in bronze glass which gives a certain amount of privacy without destroying the transparent effect."

"What we've done here," said CSB President Johnson, "is create a gallery for Connecticut artists. The search for these artists was very time-consuming, and exhaustive, but it was worth it. What we have, in effect, is a tour of outstanding Connecticut art. This marks the first time an art collection in such an institution in this state as a bank has been limited to resident talent."

Since there are no good exterior views from the bank's windows, this art gallery gives visual pleasure to the office employees housed on the two floors. The collection of 120 paintings and sculptures is placed against a neutral backdrop. Earth tones - white, honey tan, pewter gray and blue - predominate on the walls, floors and ceilings of both floors.

Other important accents include the many plants and trees used decoratively throughout. Lighting is provided with fluorescent fixtures set in a low-brightness louvre system in work areas. Incandescent lighting is employed in non-work areas. "We did not want the eye to be distracted by bright lights on the ceiling," "We tried to use lighting efficiently and well," Biebesheimer said.

There is uniformity and consistency in the choice of furniture for both floors. All the furniture is made of English oak and the side chairs next to the desks are covered in different bright colors and fabrics.

The eye-catcher on the second floor is the unique trustees' room. It had to be enclosed; however, because of the placement of its doors, the space retains its open character. This room represents a radical departure from the old trustees' room which had an oval table and 16 chairs. Now, with more trustees, an auditorium set-up has been adopted with a head table for the Chairman of the Board and the President.

Whereas the ceiling on the second floor is quite high and creates a dramatic effect, the ceiling on the third floor is much lower. To create an illusion of height, part of the ceiling was raised and covered with an acrylic mirror, opening up the space in an unusual and effective manner.

Commenting on the outcome of Interdesign's work at 55 Church Street, Johnson said, "This is something that's done only once every 40 or 50 years, so it should be done with taste, understanding, and a lot of thought. All these things were accomplished within budget... which is quite remarkable in a period of a year and a half of rapid inflation."

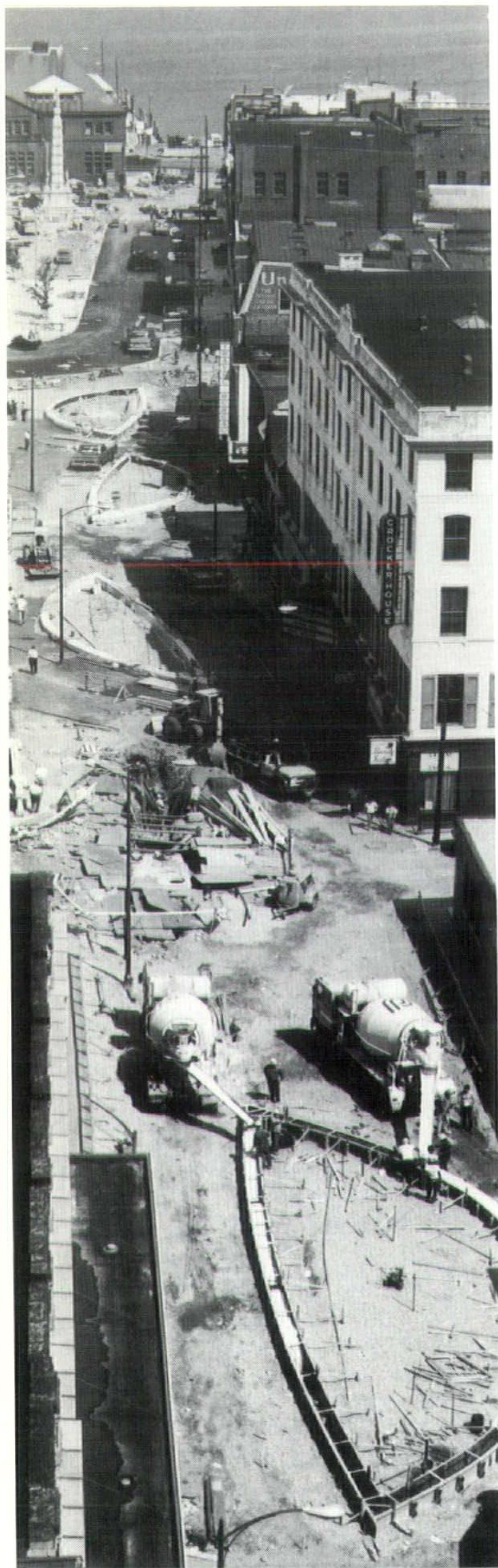
55 Church Street represents phase one of a two-phase construction program. The main branch building next door at 47 Church Street - a Greek Revival structure with Ionic columns built in 1910 - will be restored, tied in to 55 Church Street, and brought up to the building standards of 1975. The original barrel vault ceiling, which was covered up in 1951, will be exposed again. Other improvements to be made include the installation of new lighting and air conditioning. The tellers' counter will also be relocated and the building generally upgraded.

The CSB philosophy that saw the restoration of the Gov. Foote House in Cheshire applies equally to the design of the new headquarters at 55 Church Street and to the revamping of 47 Church Street. "What we've done," Paul Johnson said, "other businesses can't afford not to do. Making this kind of commitment to the state and to the community they serve is in their own best interest."



# Captain's Walk, New London

## STATE STREET TRANSFORMED INTO PEDESTRIAN SEMI-MALL



by Richard Dee

JOHNSON and DEE  
Urban Designers and Landscape Architects  
Avon, Connecticut

It sounded hard to believe; the opportunity to design a six-block mall here in Connecticut, and the Town wanted it done fast. Carrell MacNulty of SMS Architects had called to say that we had been selected. After the interview, I had taken some time to think about what it would be like; a small, young design office like ours, barely three and a half years old, getting this chance to put some of our ideas into reality, and close to home where we could watch the results: And a project like this would be big enough to let us really get involved and to research the urban problems that face not just New London, but so many towns like it trying to keep pace with growth and progress and facing the disappointment of seeing the center of their community wither as attention is claimed by the new shopping centers along the Interstate. Could we really help to provide an answer?

### Organizing the Study

We began gathering our thoughts on how to proceed, how to organize our approach, and who would be responsible for what. We would need others; other consultants to give added dimension to our design investigations. Obviously, that street is going to be laced with tangles of utilities. How many great design ideas have fallen to the cold pragmatism of an overlooked manhole or steam line or a collection of special requirements that could enable a town's new 75-foot diesel, twin-controlled, semi-automatic hook-and-ladder super-truck to blast through our fragile people-space without slowing down below 45 mph. No, we couldn't be that naive. So we approached Harris Engineers to add their part to the study. We decided that the other consultants for graphics, traffic, marketing, social sciences, etc., would have to fit in when we had a better picture of where we were going.

**Finally, the discussions, sketches, design promises and doubts begin to take their place on the ground.**

### Existing Street Conditions

The street was beautiful. At least I thought so. Rich in the warm colors of old brick, tarnished and peeling ornate wood trim, arched windows, and the Town Hall looked elegant with tall columns of dirty, grey limestone shielding the second-floor balcony with its ornate wrought-iron railing. There must have been many fine inaugurals there, with the crowd gathered in the street below and watching from the old Croker House hotel across the street. The street continued downhill past more shops and empty second floors until it ended abruptly against the tired, brick facade of the railroad station. It seemed that this rather large and imposing building had suffered the indignity of being placed directly center-stage on the view of the Thames River beyond, and was awaiting the Town's verdict on whether it should be allowed to remain (since it was designed by H. H. Richardson), or whether it should be demolished and the Town again allowed its view across the railroad tracks and out to the City Pier.

We were to work with Bob Turk, Phil Michaelowski and Bob Kress of the New London Redevelopment Agency. As the "Owners", they would be our contact with the pulse of the Town. The New London Merchants Association was headed by Ed Perry, with Jerry Silverstein as a member of both groups.

### Beginning the Study

We began assembling the list of information we would need: topographic plan, utilities information, photographs, thoughts and feelings of the merchants, marketing perspective of downtown New London, future growth plans, redevelopment plans, plans for the region, plans for new sewers, maintenance projections, climatic information. We found that the Town had just begun to replace and renovate all of the utilities under our street – a good beginning: it sure would be a "bummer" to have our new mall ripped up three months later because some water pipe broke.

At this same time, we also researched a greater depth of information on downtowns and shopping facilities in general to serve as a control against which we could compare what we found in New London. We found that New London State Street contained a variety of shops





Color photography by Monica A. Wolff  
Black-and-white photography courtesy of Johnson and Dee

and services but, according to the statistics, needed a central drawing store. A junior department store is about all that could be supported within the radius that our regional analysis had uncovered. We needed more comparison shopping, more offices, more restaurants, more parking.

By the book, the street didn't really add up, at least not as a "shopping center." In addition, our research had identified that, among the several factors which were influential in a person's decision to shop downtown, such advantages as abundant parking, wide selection of merchandise, and pleasant surroundings are often sec-

ondary to a person's need for protection from weather and especially, freedom from fear.

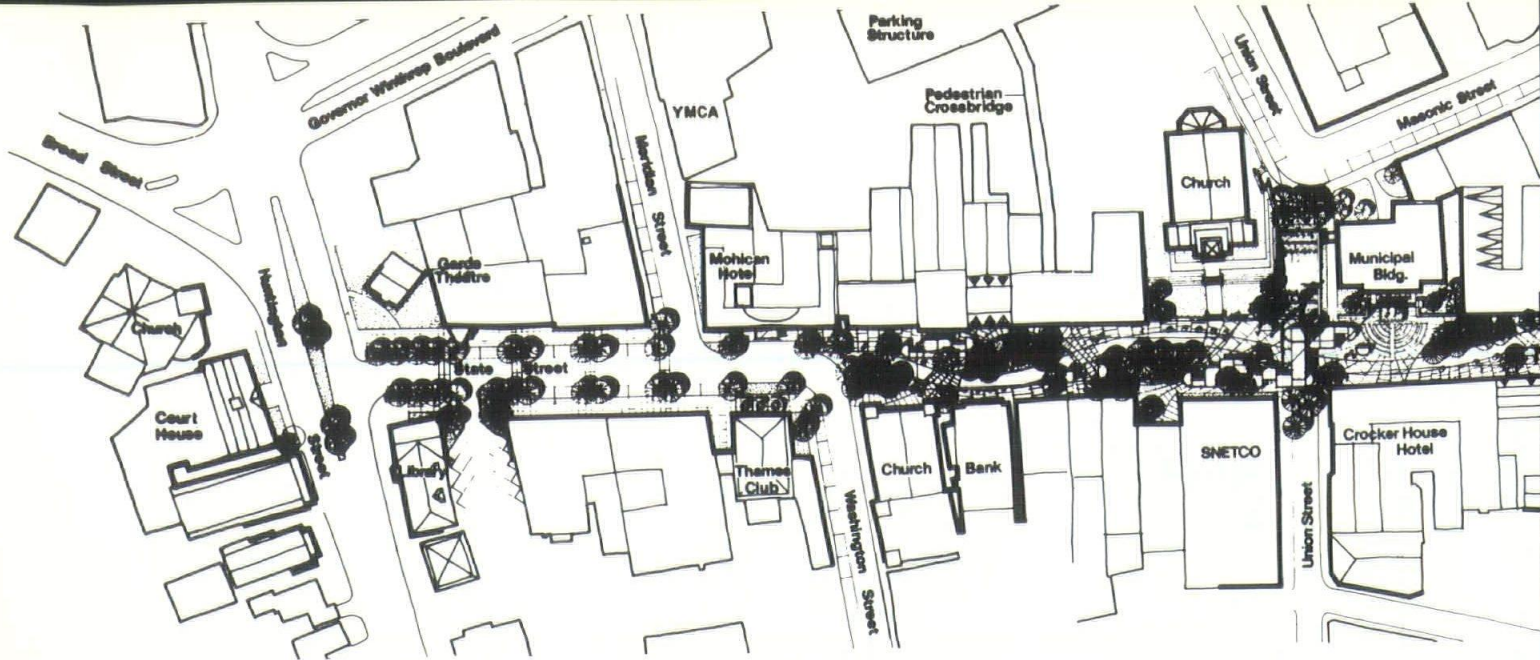
In the midst of this rather heady research dialogue, we came upon a simple concept that seemed to give a certain justification and encouragement to our thoughts about the street: the idea that the downtown area of New London and other communities has not only the opportunity, but the *responsibility* to serve as the focus of the community. What the community is, what it stands for, where it's going, is stated by the downtown area. This single concept establishes a certain unique attitude that none of the competing subur-

ban centers can ever fully achieve. Our clear goal became to re-establish the visual viability of downtown New London – not only to provide green "growies" in pots on the street and to give the shoppers some benches, but also to create a space that could serve as the community podium – the community focus for the events and displays that remind its citizens and visitors of the energy and vitality of this New England town.

#### Development of the Concept

Our drawings and diagrams began to reinforce the concepts we were looking for.





We found that the street had some good organization: the center of its six-block length was clearly dominated by the Municipal Building and the three-spired Congregational Church to its side. Both of these buildings sat somewhat back from and aloofly above the level of the street, taking on a certain reservation and elegance. Flanking both sides of this central area were areas of active comparison shopping. Parking is provided in a new structure one-half blocks to the north and in a large municipal lot the same distance to the south. We concluded that the central space was ideal as a link between the two comparison shopping areas and that it should be expressed as the “community focus”; displays, shows, festivals, “happenings”, whatever the Town is doing, should occur here. And it should change frequently, if it is to present the image of New London’s vitality.

The history of New London as a seaport, as a whaling town, as a sailor’s port-of-call was too much of a natural to be overlooked as a theme for our design expression. But with a unique twist! We could see that, throughout its history, New London has always been ahead of its time in maritime developments and especially now, with the nuclear submarines made just across the river. We determined that the design theme would be nautically oriented, but with a statement of today rather than yesteryear.

Bob Steinmetz of SMS Architects began detailed studies for the appropriate detailing of some of the items that would become the “street furniture”. Bob’s navy background and design talent began to give form to telephone booths, canopies, kiosks, mail boxes, benches, and a variety of ideas that would eventually help formulate the design flavor. As a team, we compared, analyzed, sketched, studied, and restudied the overall forms and spaces as they would be laid out within the length of the street. Through much deliberation, we discarded a variety of

preliminary design concepts in favor of a scheme which finally began to express the concept in a simple, direct statement. On either end of the street would be a “community transition” area of shops, with parallel curb parking separated by shade trees and shrubs in islands. This would be a “lead-in” to the more central areas and was especially appropriate due to the somewhat auto-oriented nature of the shops in these end areas.

Next, through traffic scheme studies and comparisons, we determined that general vehicular traffic could be eliminated from the “comparison shopping” areas and the central “focus” area. We felt this highly desirable, in order to establish the attitude of freedom of pedestrian movement which is essential to successful comparison shopping. The old tradition of “down one side of the street, cross at the corner, up the other side” is too restrictive and forced for this type of space. We concluded that the design should encourage side-to-side and diagonal pedestrian movements rather than just up and down the street.

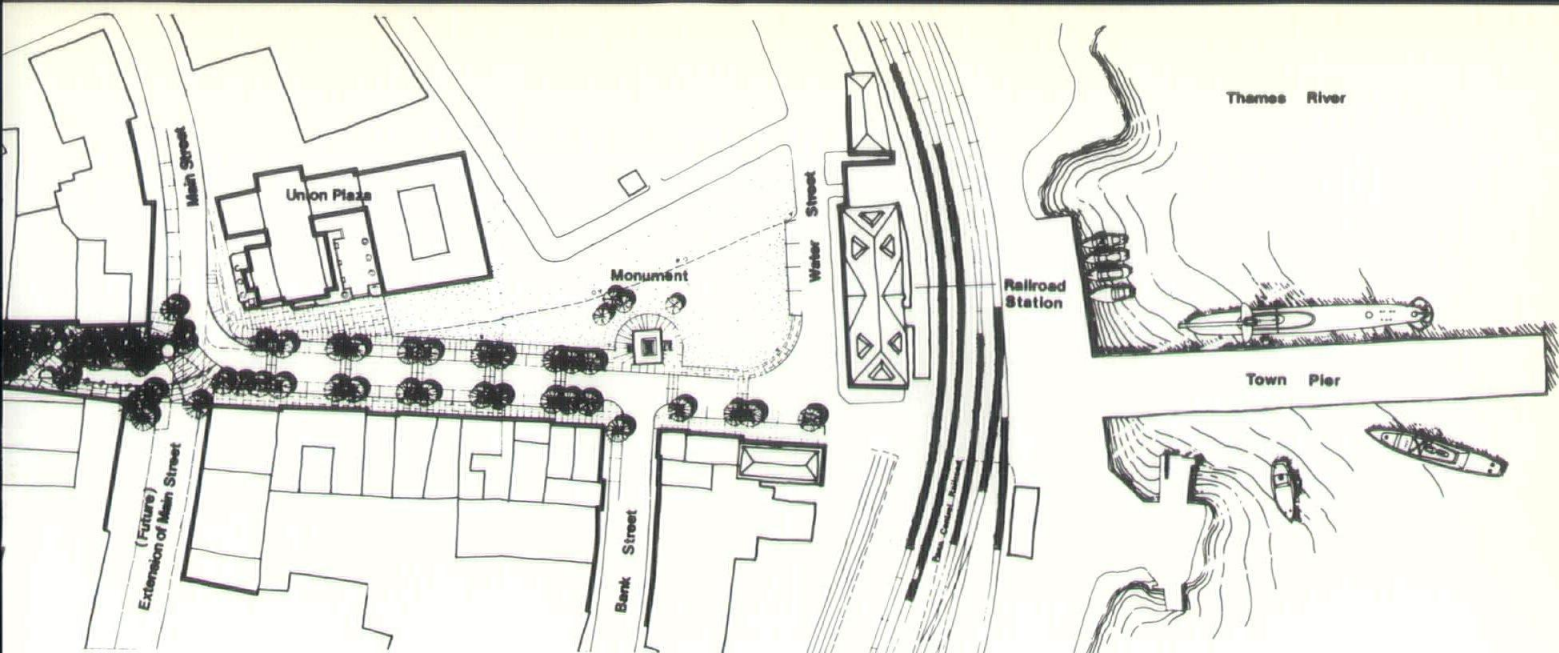
Another requirement uncovered by our studies was that certain of the shops be serviced “across-the-curb,” and that they had no other method of doing this. A bank on the street has armored car deliveries during the day. These are intentionally planned so they don’t fall into a routine timing, so we had to allow for our design to accommodate these trucks. Then too, there’s always a necessity to allow for emergency fire trucks and ambulances. We put these trucks and ambulances and cars together and limited them to a twelve-foot wide “service lane” which we meandered in a side-to-side weave down the street, both to establish a slower sense of movement, and to avoid a “straight-shot” in which these vehicles might be tempted to speed up. We could see that this single element would begin to establish the linking effect and sense of design continuity which we had hoped to

create from the upper comparison shopping area to the lower. We could also see the opportunity for expressing a corresponding pedestrian pattern, weaving and crossing down the street in a rhythmic fluid movement. The spaces formed between each weave of these vehicular and pedestrian lines resembled a football on the drawings: pointed at each end and wide in the middle. Perhaps the establishment of the nautical theme was inevitable, since these shapes which ultimately formed mounded areas with shade trees were quickly dubbed as the “whales of State Street” by the Townspeople and were continually referred to as such throughout the construction of the mall.

We had been working at this point for about six months. Through the summer and fall of 1972, we had gathered and analyzed material and formulated our design concepts. By the first of the year, we were ready to begin the final working drawings so that the project could be put out to bid in early spring of 1973. The construction drawings for a street with as many utilities as this can be a nightmare. In addition, the graphic difficulties of clearly documenting and identifying each and every item of construction that must occur within such a tight space is no small task.

During this phase, Gary Hath of our office woke, ate and slept with the responsibility of coordinating all of these items on the twenty drawings that formed the construction set. In addition to the progress being made on the drawing, Joe Ruppert directed the task of assembling and coordinating the 400-page written specifications and contract documents. It seems that it is impossible to turn out a project without going through that nightmare of last-minute deadlines referred to by designers as “charette”, and this one was certainly no different! Nevertheless, the drawings and specifications were delivered, by personal messenger, within minutes of when the contractors would pick them up to use in the assembly of





their bids. Finally, relaxation could be afforded by the design team. After months of the personal involvement and brain-racking decisions that must be evaluated, discussed, formulated, re-defined, and modified, there it was at last – the shapes and feelings and thoughts that the artist must create and the sculptor must assemble as they meet their challenges.

The bids came in. Utter disappointment. The prices were over-budget, the alternate work items had been misunderstood and misinterpreted, and we had to re-define the problem areas and put the project out to bid again. With spring construction about to begin, we were under additional pressure to keep the project moving. Bids again were put out. This time things looked better, and with May

ending, a contract was signed and construction begun.

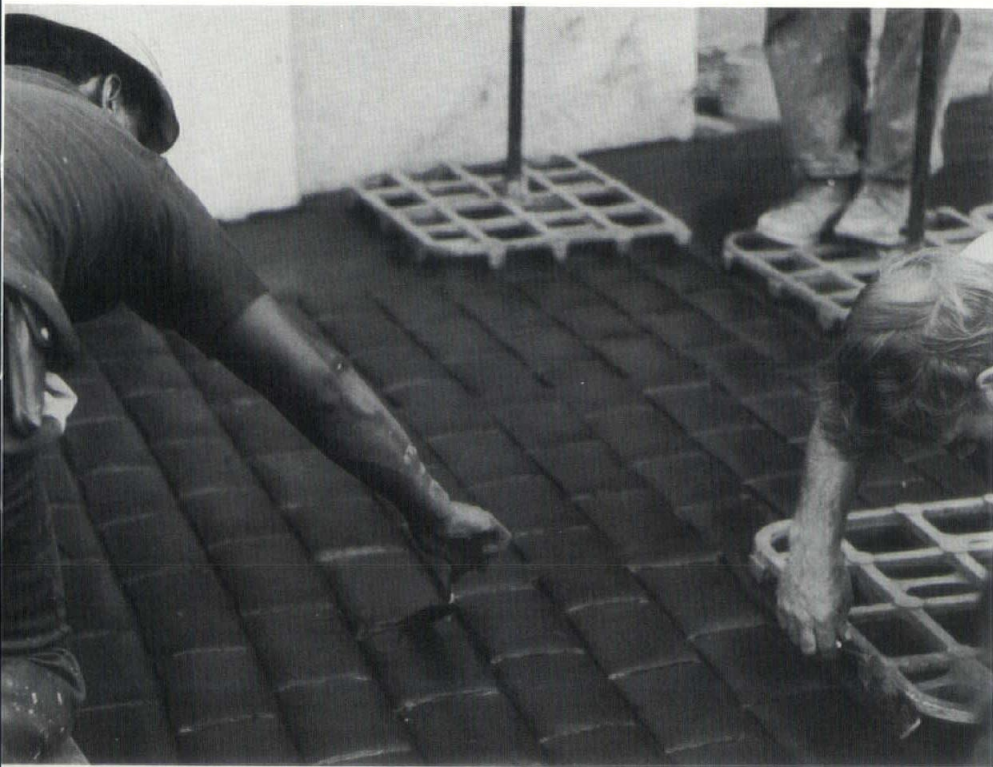
### Beginning of Construction

The beginning of construction on a project like this is most always a period of relief. Finally, the discussions, sketches, design promises, and doubts begin to take their place on the ground. Like a giant mural, the table-sized plans are staked out full-size onto the street, and the designer really starts enjoying the benefits of seeing his lines come to life. At this point, however, he is also being evaluated detail by detail, rock by rock, trench by trench, by the townspeople and the owners as they attempt to piece together the piles of dirt, the crude construction forms, the noise, dust, and confusion of the construction trucks and

scrapers. In fact, a certain unstated air of skepticism prevails about just what the community is really going to see once the dust settles.

We were fortunate in this instance to have Machnik Brothers, Inc. doing the construction. High-intentioned design ideas are easily lost if a contractor isn't really interested in the project or his product. The cooperation shown by Tony Machnik and his foremen was certainly helpful in bridging the inevitable adjustments to a plan that must occur to meet unforeseeable field conditions.

For the finished walking surface of the mall, we had chosen a product that was relatively new to the New England area, but ancient to European public spaces. This material was chosen to continue our



For the finished walking surface we chose Bomanite, which is essentially a colored concrete into which a cookie-cutter-like form is pressed to create a cobblestone appearance.



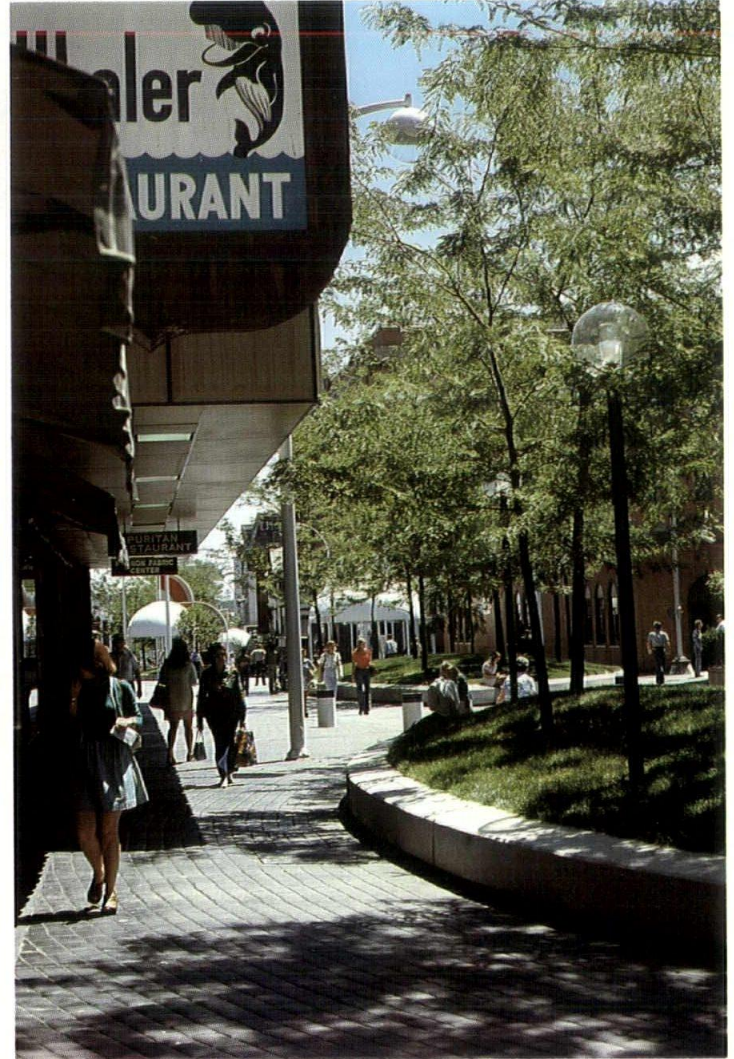
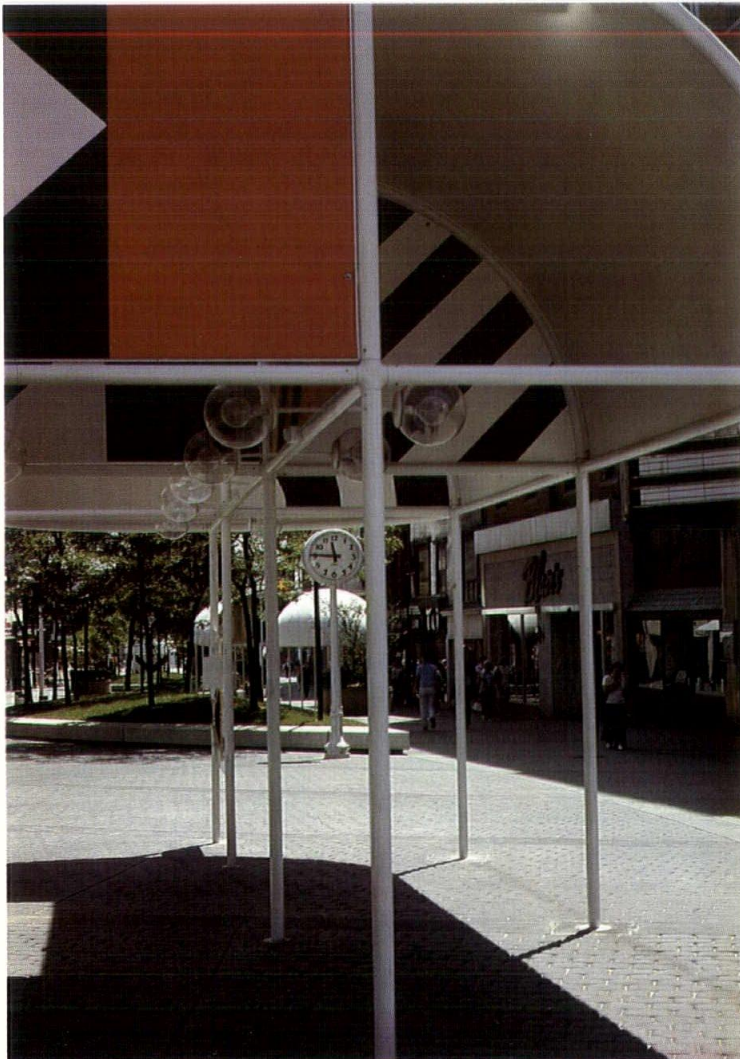
design philosophy of using elements with a nautical theme and also to create a smaller-scale design character reflecting a pedestrian atmosphere. The material is called "Bomanite" and is essentially a colored concrete into which a "cookie-cutter"-like form is pressed to create a cobblestone appearance. Once again, we were fortunate in having a craftsman contractor, Harrington Pavement Co., performing this work. Mike Harrington and his crews were busily mapping out the alternating panels of their paving, much to the delight of the "sidewalk-superintendents". The smiles turned upside down, however, as complaints began to come in to the Redevelopment Agency. "I've turned my ankle twice just coming from the parking lot!" "I saw a lady fall!" "That stuff has got to come out, we can't walk on it!" Long used to walking on the much smoother American pavements, many citizens had (and still have) a strong reaction against the "cobblestones". Others say that they truly enjoy walking on the surface. It is impossible to be callous enough to ignore the sincere complaints of those who don't enjoy the surface at all, but I would hope that this is mainly an initial reaction that will change as they become more familiar with the surface. However, this is the kind of special information that we always look



(Above) Using his navy background and design talent, Bob Steinmetz, of SMS Architects, began to give form to telephone booths, canopies and kiosks.

(Below left) We determined that the design theme would be nautically oriented, but with a statement of today rather than yesteryear.

(Below right) On either end of the street would be a community transition area of shops, with parallel curb parking separated by shade trees and shrubs in islands.

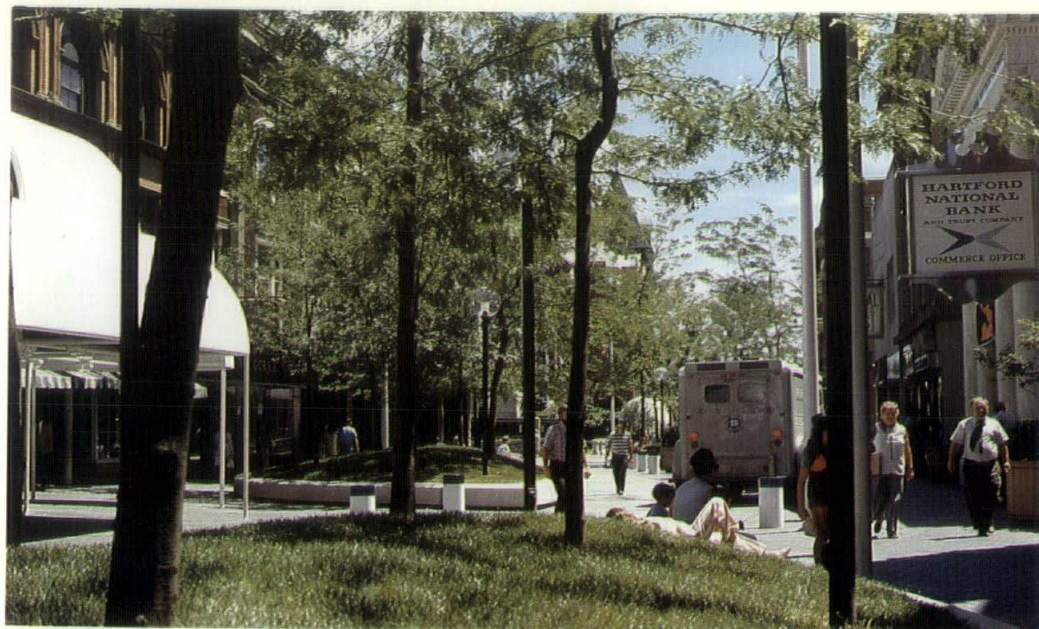




(Above) A bank on the street has armored car deliveries during the day, so we had to allow for our design to accommodate these trucks.

(Center) These shapes which ultimately formed mounded areas with shade trees were quickly dubbed as the "whales of State Street" by the Townspeople.

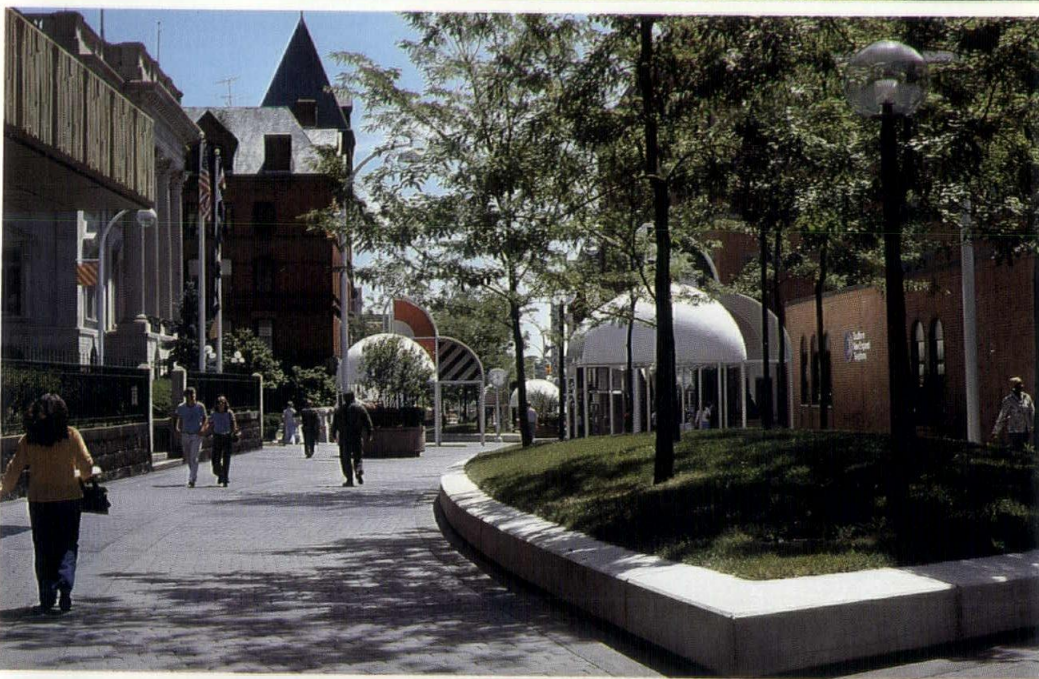
(Below) At night, the clear bubble globes illuminate the leaves of the trees and give a soft glow to the whole area.



for following the construction of a project and the ways the people begin to use it.

By now, we were well into construction and detailed plans were being readied for the Opening Day Ceremonies, but there was still much construction that would have to be completed before that time. The arrival of the wooden planting tubs gave an uplift to our efforts. Up to this time, the construction had been laying the foundation elements that gave the space its basic form. Now we were beginning to see some of the "furniture". Seven-foot diameter tubs which are normally intended to be used for watering cattle, were manufactured by a silo company in New York State. Their shape and size are ideal, however, for our purpose, and the fact that they are wooden fits into the personal scale we were hoping to express on the mall.

Next, the new lights on their slender, arching white poles took their place in the design scheme. The lighting scheme had been carefully chosen during the initial design process. Originally, the Town had leanings toward a high-intensity light source, but we were concerned that it would be too bright and defeat the sense of personal scale that was necessary. The final solution consisted of two-level lighting scheme. Overhead on 35-foot poles, we used 100-watt Delux white mercury vapor bulbs, with a clear bubble-shaped lens. The poles were located on the same bases as the old existing lights, so that we could use the existing wiring hook-ups and avoid extra costs. These high lights provide the normal lighting for the street. For added sparkle and to bring the scale of the space closer to eye-level, we located an additional circuit of 175 watt lights on 10-foot poles that could be switched on for special functions or for those nights when the stores are open. These were put on black poles and located in with the trees on the "whale" islands. The clear bubble globes almost





disappear in the daytime as they blend into the branches of the trees. Their location here also gives added highlight, as they illuminate the leaves of the trees and give a soft glow to the whole area.

Finally, the arrival of the trees, six- to seven-inch diameter honey locusts, transformed the impersonal concrete and steel construction into a warm space meant for people. The branches, tracing their shadow lines across the cobblestones in the warm Connecticut sun, created a wholly different revitalization to the space that had been invaded by the scrapers and dozers for so long. With the addition of the living things, the space had been returned to the people.

### Opening Day

There's an interesting psychology that takes place throughout a project like this. It's a curiously frustrating feeling that we as the designers experience, I guess, continually. Coming to a community and working in a very personal way to analyze, evaluate and then recommend shapes, designs and patterns that will become an everyday part of the community's fabric must, at least, involve a certain presumptuousness on our part. Yet we do. As I stood in the warm, morning sun, watching the assembled crowd below from my spot on the church lawn, I was re-living the kinds of frustrating highs and lows that had been consumed by the previous seventeen months that led to the ceremony. How we had to formulate, devise, convince and continually defend what was being transformed onto this street, and now, with the speakers' words filling the street, we had become about as unnecessary as the father-of-the-bride after his daughter's wedding.

One of the measures of the vitality of any space is how it is used by the people. This is ultimately going to be the test of whether these shapes and spaces will be successful for New London. Now, it is up to them to use this outdoor "room" in ways that are most meaningful to the ideology of the Town and the progress it makes. If neglected, it can be a dismal failure, but used intensively for displays, meetings, forums, festivals, and as a showplace for the community, it can be one part in reestablishing the vitality of the whole area. ■

### SUMMARY OF COSTS

General Costs	\$ 54,200
Pavement Costs	349,260
Mounds	29,250
Lighting	45,863
Canopies, Kiosks, and Panels	375,000
Plantings	65,700
Gas	80,000
Telephone	50,000
Parade	77,000
Underground Utilities	299,936
	<hr/>
	\$1,426,209

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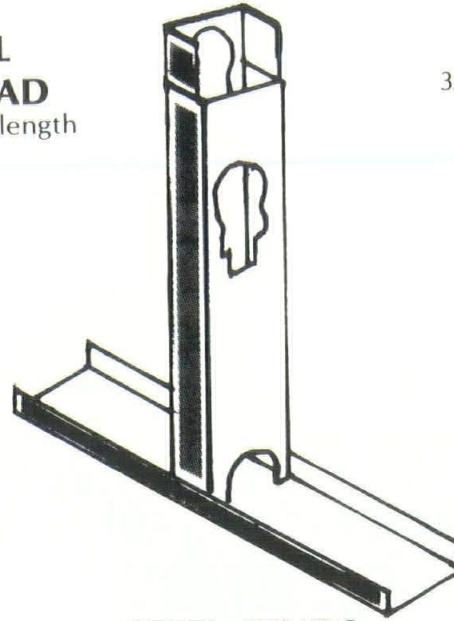
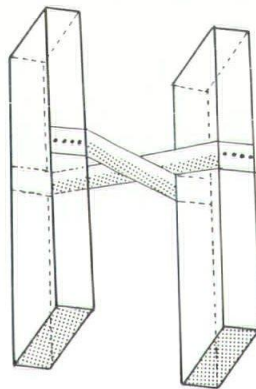
### DRY WALL CORNER BEAD

1", 1 1/8", 1 1/4" x any length



### METAL CROSS BRIDGING

12" O/C, 16" O/C,  
20" O/C

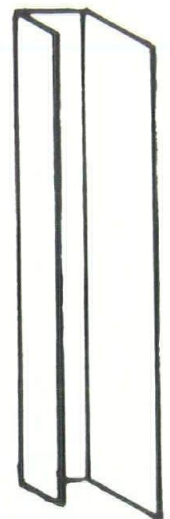


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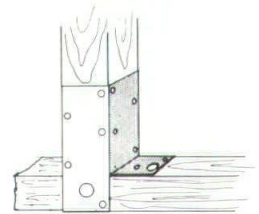
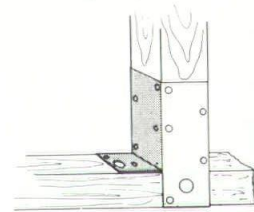
### J-TRIM

3/8", 1/2", 5/8" x 10 feet



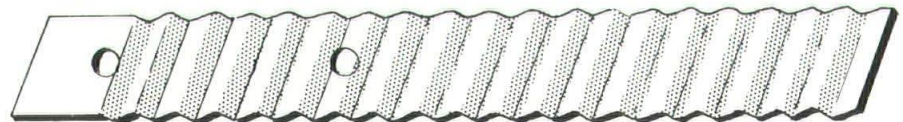
### FRAMING ANCHORS

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### JOIST SUPPORTS

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### STEEL WALL TIES

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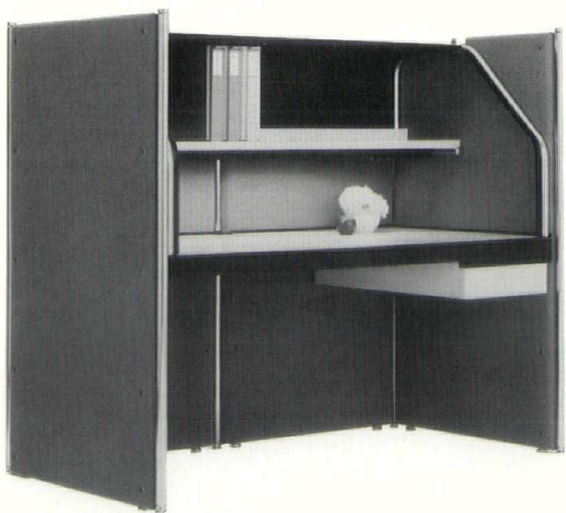
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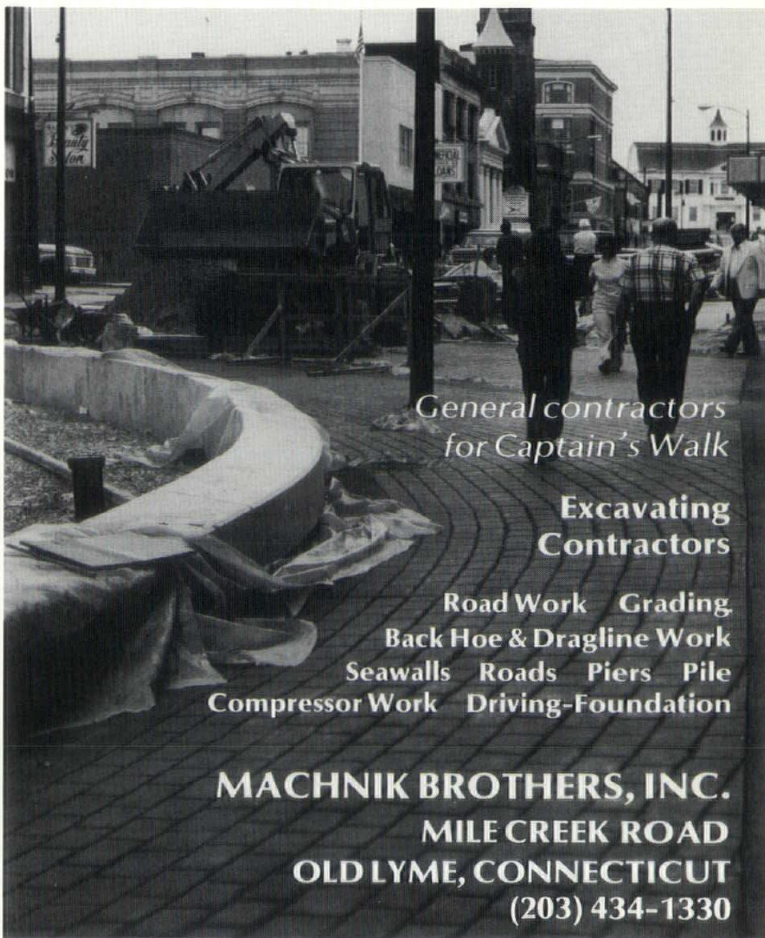
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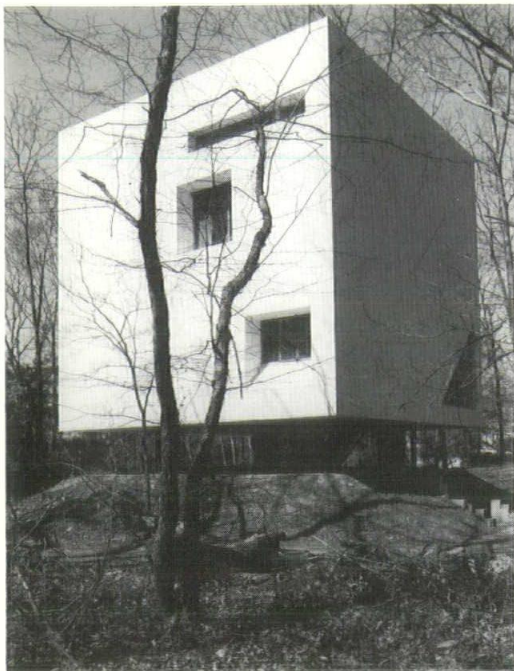
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# The Cube House



*This bold, white cube house, designed by Wilfred Armster, realized the needs and dreams of an individualist and his bride in Guilford.*

**by Natalie Korsheniuk**

What kind of house does a cinematographer choose for himself and his new wife? A cube—designed by Wilfred Armster of Guilford.

The client's search for an innovative approach to incorporating his personal as well as professional needs into a comfortable home led him to the doorstep of architect Armster, who designs residences primarily for the individualist.

Armster devised a plan for an even-sided building on stilts, with seven levels, plenty of living space, and a skylight. A centrally-located entrance beneath the house and odd-shaped windows add to the unique character of the design.



Photography: Robert Perron

*Using his professional flair as cinematographer for creating an atmosphere, the owner saved the expense of hiring a decorator by finishing the interior by himself.*

The dramatic effect of a white cube house on his wooded lot in Guilford appealed to the filmmaker. He was, however, concerned about the cost of the project, a concern which the architect successfully reduced by presenting money-saving alternatives to otherwise costly details.

Since the building rests on four waterpipes placed on footings at ground level, the expenses of excavation and construction of a basement were eliminated. The waterpipes are eight-foot sections filled with concrete and reinforced steel and protected by earth berms.

The frame of this structure is composed of wide, steel flanges, which were welded into place on the site. To avoid distracting, interior columns, support of all seven levels is accomplished with large, laminated wood beams.

All together, there are 1850 square feet of living and studio area in the cube. The first floor consists of the entrance, work study room and a studio built to the client's exacting specifications. The cinematographer required a space with two ceiling heights which could be used for filming. Armster's multi-level approach solved this unusual problem.

The second level contains a dining area and the kitchen. The next two levels are open living areas, with the bedroom and bath on the fifth floor. Curiously enough, the bath is the only room which has floor-to-ceiling walls. The sixth level can be used as a den or another bedroom, and a roof garden adorns the seventh floor.

The large skylight, which almost completely spans the roof, allows the sun to flood the unenclosed spaces of the house, filling the cube with a light and airy atmosphere and, at the same time, nourishing the roof garden. Window openings, in the shape of squares, triangles, and rectangles, penetrate the smooth, white exterior, permitting the additional light to play on all seven levels. These windows are deeply recessed, creating storage areas on the interior and not interfering with the dominance of the exterior.

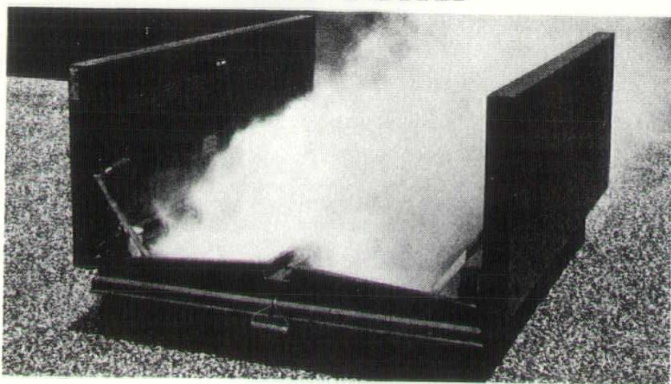
The client had dreamed of white stucco for the exterior, but he wasn't prepared to pay the price. So, the architect achieved the same effect by installing 4-foot by 18-foot plywood on the diagonal, to insure against a distracting pattern, and then painted the walls white.

The cost of the entire project, which includes the shell, painted plywood, installed windows, silicone roofing, 6-foot by 18-foot skylight, stairs, steel flanges and laminated beams, totaled less than \$20,000. The client will finish the interior by himself.

According to the proud owner, Armster's cube house was the perfect solution for his requirements in a distinctive home. All his needs were fulfilled, and well within his budget.



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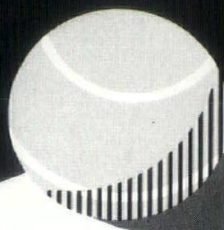
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## A MODEST PROPOSAL: THE PROFESSIONAL MANAGEMENT SUPERCOURSE

Gunpowder was discovered in China over one thousand years ago. It was used exclusively for ceremonial events—military applications evolved centuries later in the West. Any student of history, knows that about gunpowder.

However, the reason for the lengthy delay is not so well known. It involves a faulty mental frame of reference, and we will gladly share the explanation with you:

*A noisy celebration, attended by several Chinese Generals, was marred by an unfortunate accident—a festival participant, perched on some barrels of the powder, was sent skyward when the stuff exploded by mistake. A young Lieutenant observed this tragic event, and instantly recognized its awesome significance. He burst upon the assembly of generals and excitedly told them of the potential for the gunpowder in warfare. After a lengthy pause, the warlord uttered his annoyed reply, "Lieutenant, just how do you propose we get the enemy to sit on our powder kegs?"*

History has proven with fearful regularity that fixed beliefs are difficult to change. Unless Design Professionals recognize the cause of their shrinking influence—and their ability to manage change within their own professions—they will also join the reliquary.

Sound business strategy, marketing, and fiscal management are skills found lacking in most professional design firms. Management skills are not taught in architectural schools, nor are they required in any post-professional education programs to our knowledge.

We believe that it is critical for survival and growth to bridge the chasm between the business function and the design professional. We, therefore, propose the

construction of a Management Super-Course—an integrated curriculum covering every essential component of a business operation and taught by national figures in architecture and consulting management. The course would have at least six sessions—to be held every two weeks—offering participants the benefits of a quick immersion into strategies and techniques.

The Supercourse curriculum should cover all the critical managerial tasks within a professional services firm including:

- *Strategic Planning* – establishing the unique characteristics of the professional services business; acquiring the ability to isolate a firm's "distinctive competence" and build an integral long-range plan around it.
- *New Business Development Strategy* – the deliberate forecasting and pursuit of professional services design contracts; the planning, organizing and controlling of a custom Marketing Plan.
- *Marketing Technique* – diagnosing the client's real need for services; information networks; promotion materials, public relations and the art of presentations.
- *Profit-Planning and Financial Controls* – monitoring costs and developing early-warning signals for financial problems; the discipline of the Profit Goal; inexpensive internal controls.
- *Fee-Setting and Negotiation Strategy* – Methods and financial performance data necessary to set fees; competitive strategies; negotiation techniques; add-on services and continuing consulting contracts.
- *Human Resources and Operations Control* – The purposeful inclusion of human dynamics in operations; staff motivation and incentives; operations control techniques.

The dawning era of increased competition—construction management, "soft" planning services, package builders, turn-key construction, and the specter of competitive bidding for design services—may have forced this late recognition of the management function.

We can't assume the enemy will perch on our kegs of gunpowder—but we can innovate, within our profession, acquiring new managerial skills to expand our role in the planning, design and construction of the built environment.

Michael P. Buckley, AIA/CSA  
Michael R. Hough,  
CSA Professional Affiliate

# Letters

## To the Editor


Your article entitled "West Hartford Center – A Case Study in Process," appearing in the May-June issue of *Connecticut Architect* cannot be read and left without comment.

The planning process in West Hartford has dealt with the Town Center over the years; however, the major input to this area took place in the early 1970's when a comprehensive plan was prepared under the aegis of the Town's Community Development Action Program. This planning program covered a two-year period and culminated with the publication of the "Central Business District" plan. This plan was based upon the findings of the "West Hartford Central Area Circulation And Parking Study" and the "Town Center Economic Study". In addition to the background reports, design expertise was provided by a nationally recognized consulting firm with recommendations for implementation.

The first point to be made concerns the thesis of your article, both stated and implied, that there must be coordination of many professions, including architects, engineers and landscape architects, and that this was lacking in West Hartford's planning for the Center. Examination of town plans, reports and minutes of innumerable meetings would reveal that many hours were spent by a wide variety of professional talents, both public and private, in developing the plans. It was the Chamber of Commerce plans, which were produced as a result of a one-day seminar, which lacked varied professional input. This is evident in the impracticability of certain proposals.

The second point is more basic. A few days before the seminar, the graphics for the Town's plans, as well as copies of the plan, were borrowed by the Chamber of Commerce. Although a representative of the Town Planning Office was not invited to the seminar, the materials were loaned as they had been previously for presentations by the Chamber. To our surprise, a front page article on the seminar, complete with graphics, appeared in the *West Hartford News*. The greatest sur-





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prise was the great similarity of the Chamber plans to the published Town plans without any recognition of source. Even a cursory glance would substantiate this point. The Chairman of the Town Plan and Zoning Commission challenged the lack of credit at the following Commission meeting, which was reported in the newspapers. The answer was resounding silence.

Statements were made that the group proposed: 1) a traffic loop by the extension of several streets; 2) the suggestion of a multi-level garage; and 3) creation of pedestrian malls. It is interesting to note that the items mentioned were included in the 1973-74 budget document of the town under the capital improvement program, which was adopted by Town Council many months before the seminar. In addition, one segment of the loop road has advanced to final design by the Connecticut Department of Transportation as part of the extension of the I-84 Connector. Secondly, the Chamber group chose as their own, our "Alternate B" for treatment of the Goodman Green as a pedestrian mall. Is this a sign of "abandoned plans"?

Suffice to say that the points specified under the Chamber "program, not blueprint" are almost all either in the plan completed by the town in 1972 or discarded, after evaluation, as less than an optimal solution to enhancing the Center.

Three questions are apparent to me when reading the following quote: "We did not come up with specific detail planning, but rather tried to develop a planning program, a framework to help guide public and private development of the business center of the Town".

1. Why was not the planning input of the Town appropriately recognized?
2. Why was the Town Planning Department specifically excluded from the seminar when its materials were borrowed to serve as the basis of discussion?

3. If the Chamber plans are a planning program, not a blueprint, why was the product of the seminar all blueprint and no program?

In summary, it is my opinion, based upon the above comments and questions, that the article is misleading with respect to the actual roles played by the Town and the Chamber of Commerce throughout the development of the Center Plan.

William G. Kweder, AIP  
Director, Department of Town Planning  
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### CSA Sponsors Competition

The CSA has contacted almost 2,000 architects registered in Connecticut with an invitation to participate in the 1974 Honor Awards program, which was established by the Chapter for the purpose of honoring distinguished architecture in the state.

Since past experience has shown that this competition has national as well as state appeal, Executive Director Peter H. Borgemeister predicts that this year 100 or more architects or architectural firms throughout the United States will submit entries. Out of the 47 firms which registered with the program last year, 16 have offices outside of Connecticut, and, of the seven winners, two were from out of state.

To be eligible, an entry must have been built in Connecticut and completed after January 1, 1969. Upon acceptance, the project will be placed in one of four areas of competition: single-family residence; multi-family residence; non-residential architecture; or renovation of an existing building.

Continuing with last year's decision to ask non-architects to join architects on the jury, this year's judges will be Secretary of State Gloria Schaffer; Henry Paparazzo, developer of Heritage Village, Southbury; and Monte Lee, a Groton planner. They will be joined by architects Anthony Masciarelli, AIA, of Stratford; John Riley, AIA, of West Hartford; and Gilbert Switzer, AIA, of New Haven.

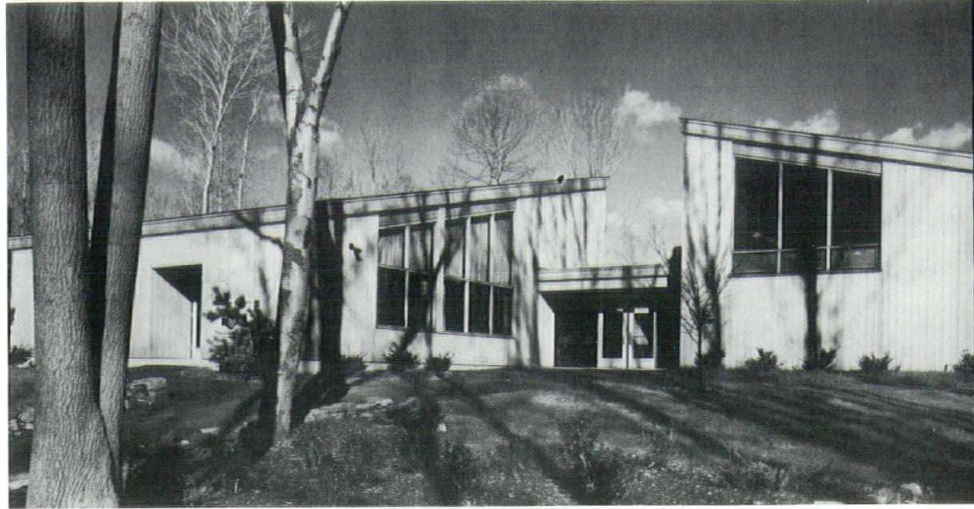
Entries are now being accepted, with judging scheduled for early October. Awards will be presented at the Chapter's annual meeting in November.

### STAR Center Honored

The Norwalk headquarters of the Society for the Advancement of the Retarded (STAR), designed by Richard Bergmann, AIA, received the tenth annual Architectural Design Award from the Association for Better Community Design on June 16.

Norwalk Mayor Donald J. Irwin made the presentation, while jury member Arthur DeSalvo, Jr., of Group Six, praised the Center as a "building carefully broken into elements and shapes that relate well to its surrounding residential neighborhood." DeSalvo's design of the Haviland Arms project was also awarded.

Bergmann undertook the STAR project last year after visiting many institutions. His goals were to fulfill the special requirements of a center for the mentally



The award-winning STAR Center in Norwalk, designed by Richard Bergmann, AIA.

and physically handicapped, while providing space and outdoor views.

The architect decided to vary the roof pitches and orientation of each module, thereby creating the illusion of a small village-type complex, which also would allow for future expansion by the addition of similar modules. The large windows were placed so that no two views of the landscaped grounds would be identical.

Bergmann's design also provides for vocational training areas, early training areas and community spaces, administrative areas and service areas. However, the installation of equipment had to be deferred, due to budget restrictions.

STAR is a non-profit organization, operating in the communities of Darien, New Canaan, Norwalk, Weston, Westport and Wilton. Funds for the building were raised by contributions from the United Way, private donations, and a small grant from HEW.

### Architects in Industry Seminar

The third annual seminar for architects who are employed by business and industrial corporations, sponsored by the AIA Architects in Industry Committee, will be held on October 7 thru 9, at the LaCoquille Executive Seminar Center in Palm Beach, Florida.

The seminar is open to all architects, whether they are AIA members or not, and examines such topics as the corporate approach to architectural and environmental problems, cost and design factors, and other problems peculiar to the corporate architect.

Co-chairmen of the program are Robert H. Goodenow, AIA, of the Xerox Corp.,

Stamford, and Robert E. Dwyer, AIA, of United Air Lines, Chicago.

For further information, contact Maurice Payne, AIA, Director of Design, or Evagene Bond, PR Projects Director, at the American Institute of Architects, 1735 New York Avenue, N. W., Washington, D. C. 20006.

### Companies Opt for In-house Design

Forty per cent of all industrial construction projects are actually designed by the owner's corporate building department, according to a new research report issued by Sweet's Division of McGraw-Hill Information Systems Company.

Owners' corporate building departments have overall responsibility for projects, with 92 per cent responsible for setting project requirements, 62 per cent responsible for design, and 68 per cent for specifications. In the purchasing areas, 81 per cent are responsible for selection of products, 79 per cent for selection of brands and 89 per cent for approval of brands. Even when outside architectural firms are employed, corporate building departments are used to keep control of the project, reported the majority of those surveyed.

According to the study, more than half of all "industrial" projects reported on include general office space - not only factory or plant areas. This means that there are great overlaps in materials used by corporate building departments and architects in such areas as executive and general office space, employee lounges, cafeteria/food service areas and washrooms to name a few.

The study was conducted by Sweet's to emphasize the major influence that owners' corporate building departments



are having on the fast-growing industrial construction market. Over half of the 2,000 randomly-selected corporate building departments responded to questionnaires mailed by Sweet's, telling about their most recent projects, a mixture of new construction (46.1 per cent) and renovation (44 per cent).

"The Corporate Building Department: Its Role In Industrial Construction," is available upon request from Sweet's Division, McGraw-Hill Information Systems Company, Marketing Research Department, 1221 Avenue of the Americas, New York, New York 10020.

### BAC Examines Recycling Work

The Boston Architectural Center Continuing Education Committee will present a conference on Recycling Old Buildings at the BAC on October 18 and 19.

The conference will combine visual presentations, discussions, and site tours, with a large-scale invitational exhibit of recycling work done by New England building professionals. Total fee for the conference is \$40.00.

Any architect, engineer, builder, or developer who would like to submit his or her work for consideration by an exhibition review panel should contact Bill Ronco at the BAC, 320 Newbury Street, Boston, MA 02115.

### CBC Scholarship Awards

The Connecticut Building Congress announces the selection of two recipients for its 1974 Henry A. Pfisterer Memorial Scholarship Award, given to Connecticut students studying for careers in the construction industry. Awards of \$1,000 per year, renewable yearly based on grades and performance, have been made to William H. Salley, Rockville, a graduate of Ellington High School, and Robert M. Budd, a graduate of Bethel High School.

William Salley will be entering Pennsylvania State University's School of Architecture, and Robert Budd will be studying electrical technology at Hudson Valley Community College.

The scholarship program was established three years ago by the CBC, a statewide association of the construction industry. The awards are given in memory of Henry A. Pfisterer, a founder of the association, former partner in the engineering firm of Pfisterer, Tor & Associates (New Haven), and Yale professor.

Serving on the 1974 scholarship awards committee were Robert E. Baker, developer, Woodbury; Augustus G. Kellogg, architect, Environmental Design Group, New Haven; Ernest G. McVey, retired principal, Sleeping Giant Junior High School, Hamden; Rodney Midford, general contractor, Standard Builders, Inc., Hartford; John E. Plantinga, engineer, Meyer, Strong & Jones, P. C., New York City; and John Shine, principal, Nonnewaug High School, Woodbury.

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Architectural Model Associates was established in 1965, and is now a division of the F. W. Dixon Company. Their offices are located at 55 Salem Street, Woburn, Mass. (617) 935-8855.

### New Management Newsletter

A free copy of a new monthly newsletter, *Professional Services Management Journal*, which deals with the management of professional services firms, is now available by request.

PSMJ will be of interest to architects, consulting engineers, and planners because it focuses on how the manager can better plan, direct and control the activities of his firm and offers updated material on "the state of the art."

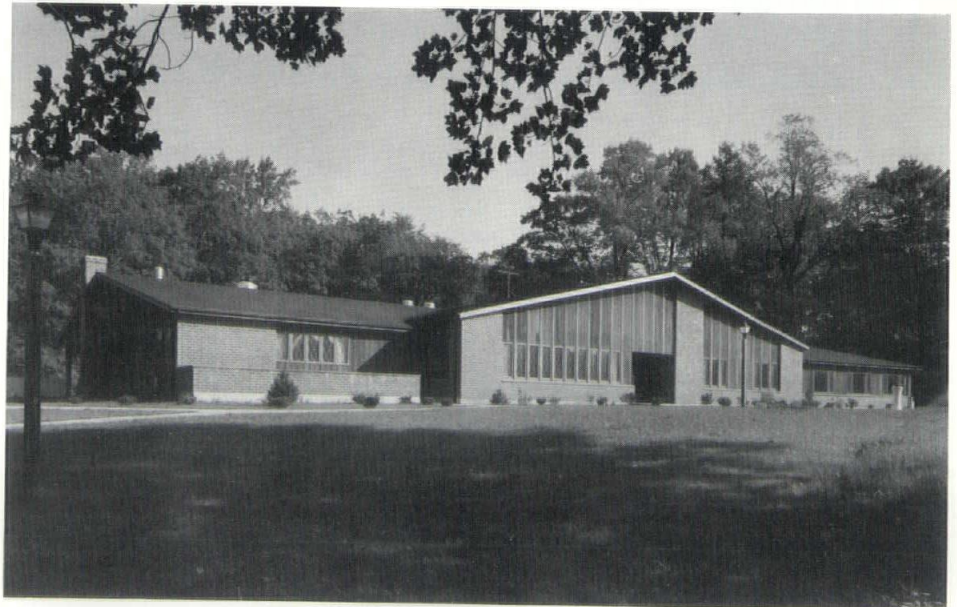
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# Books

**Metric Manual**, J. J. Keller and Associates, Inc.,  
Neenah (Wisconsin), \$25.00.

In answer to the need for a handbook on the impending U.S. conversion to the metric system, the publishers have released a binder edition which covers such topics as metric training, business considerations, standards, measurement comparisons, and foreign commerce. An ideal addition to the business library, this comprehensive text is now available directly from the publishers.

**Human Settlements: The Environmental Challenge**, United Nations, MacMillan Press Ltd., London, 209 p.p., \$15.00.

In 1968, the General Assembly made the historic decision to convene the first United Nations Conference on the Human Environment. One of the six main themes chosen for this Conference, held in Stockholm in 1972, was "The Planning and Management of Human Settlements for Environment Quality." Fifteen subject areas were selected under this theme, each of which was the subject of a background paper. This book is based on these background papers, some of which were prepared by the Centre for Housing, Building and Planning of the United Nations Department of Economic and Social Affairs. A product of the continuous efforts by scholars and professionals to meet the challenges posed by the deterioration of the human environment, this volume analyzes the problems arising from conflict between the man-made and natural environments in developed as well as developing countries, and advocates a comprehensive planning approach for the solution of these problems.

**Planning Jerusalem: The Master Plan for the Old City of Jerusalem and Its Environs**, edited by Arieh Sharon, McGraw-Hill, New York, \$25.00.

The Municipality of Jerusalem collaborated with the Ministry of the Interior of the State of Israel on the detailed presentation of a Town-planning Scheme which would strive to preserve the delicate balance between the past and the present. This thorough account examines Jerusalem as the historic center of Judaism, Christianity and Holy Place of Islam, and, at the same time, as the contemporary, 215-acre, walled home of its 24,000 inhabitants. Edited by the Director of the Planning Team of the Townplanners and Architects of the City of Jerusalem, this illustrated work makes use of full-color maps, photographs, lithographs and etchings in its examination of earlier townplanning schemes and such projects as The Hebrew University of Jerusalem, Jaffa Gate, Jerusalem National Park, and Zahal Square.



**Interior Spaces Designed by Architects**, edited by Barclay F. Gordon, McGraw-Hill, New York, \$22.50.

The associate editor of *Architectural Record* has assembled photographs, drawings and specifications in his analysis of over 70 outstanding designs. Many of the interiors which had been published in the past several years in the *Record* are presented, including the Singer showroom in New York, the Boston Madison Square Garden Club, New York's Julliard School, and the headquarters of E. R. Squibb and Sons, Inc. in Lawrenceville, New Jersey. Gordon discusses both new and renovative construction, the functional and creative use of new materials, and the adaptation of a home to its location and occupants.



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**Graphic Communications in Architecture**, by William J. O'Connell, Stipes Publishing Co., Champaign (Illinois), 146 p.p., \$6.00.

In his textbook, O'Connell, a professor at the University of Illinois-Urbana, classifies and explains architectural drawings and suggests a system for the planning and preparation of architectural working drawings. A special feature of the manual is a Standard Format for Architectural Working Drawings, which serves as the basis for a uniform approach to the preparation of drawings. The format consists of Office Architectural Drafting Standards and Symbols, Project Architectural Drafting Standards and Symbols, and Techniques for Presenting Architectural Drawings. This approach is widely used by architectural firms, schools of architecture, community colleges, and technical schools.

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**Integration of Housing Into National Development Plans - A Systems Approach**, United Nations, Economic Policy Research Associates, Cambridge, 67 p.p., \$3.50.

A study, which is part of a continuing project of the United Nations Centre for Housing, Building and Planning, was directed by Richard Eckaus, professor of economics at the Massachusetts Institute of Technology, to develop useful techniques for developing countries in planning and implementing housing policies. A "housing equation" which incorporates social, physical and finance factors is one of three planning techniques devised during the Eckaus study. This equation attempts to answer such essential questions as the effects of overcrowding and urban-rural migration on policy, and the maximum housing investment requirement. The second technique provides quick estimates of investment in housing at any level of economic development by the use of charts showing international comparisons, while the third technique examines how much of the national resources can be realistically expended on housing through an econometric simulation, dynamic model which divides the national development plan into seven sectors and allocates funds by seven corresponding equations. The eighth equation makes the model dynamic by providing growth relationships.

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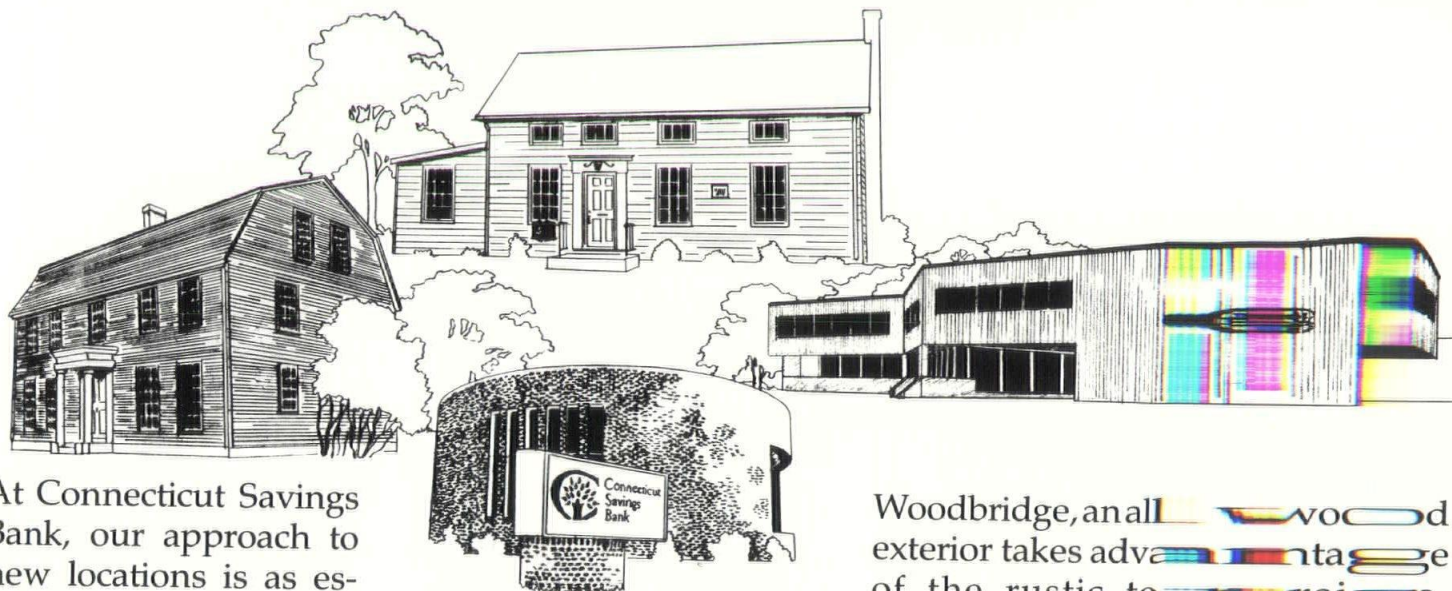
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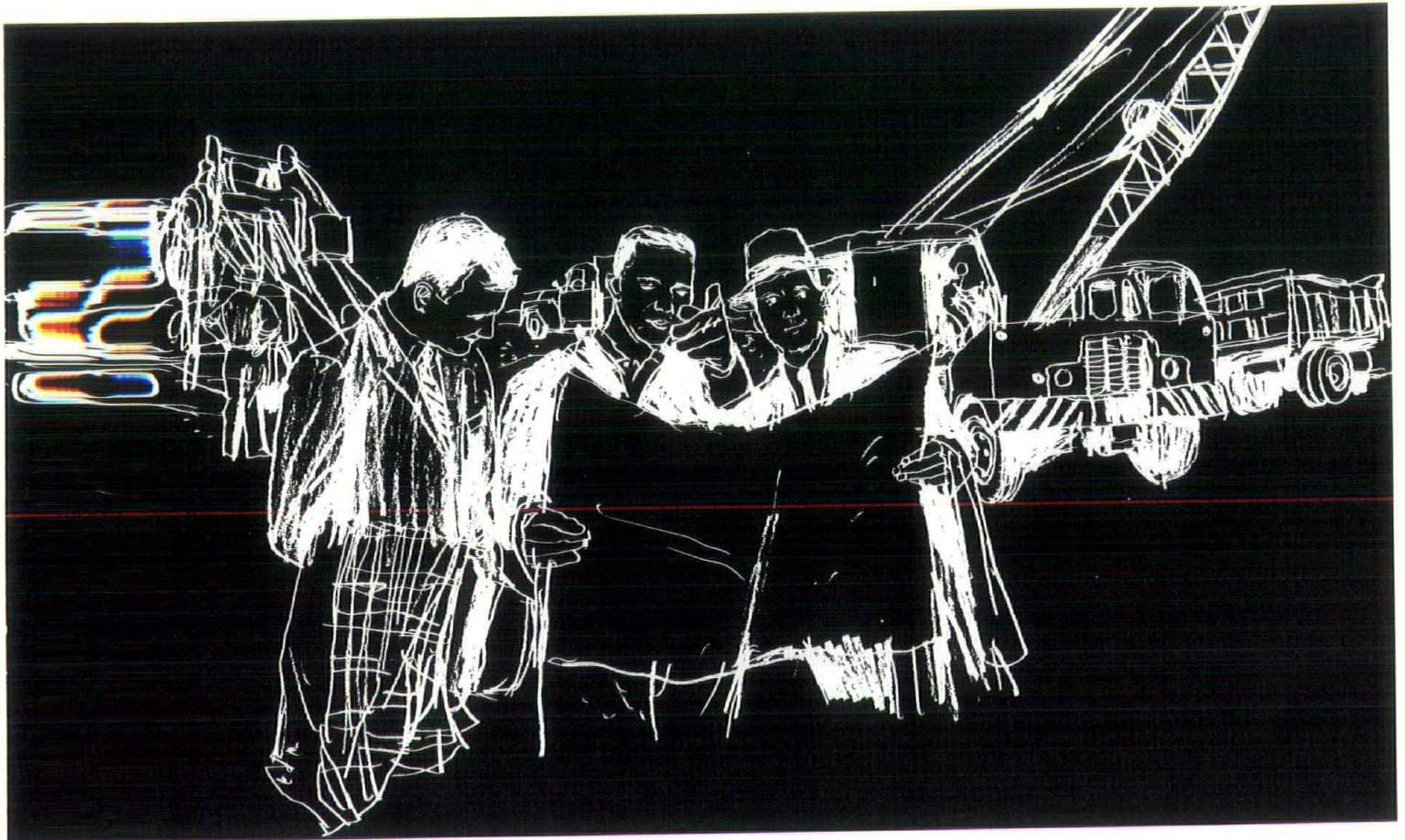
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