

# CONNECTICUT ARCHITECT

SEPTEMBER-OCTOBER 1975



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### From the Publisher . . .

Apologies are in order to our readers, as well as sincere thanks for their patience, for the three-week delay in mailing of the last issue (July-August '75) of *Connecticut Architect*. Due to circumstances beyond our control, as the saying goes, the color-separated negatives for the issue were lost in "Special Delivery" mail somewhere between Syracuse, New York and Hartford, along with the original transparencies from which the separations for printing were made. The delay in publication was caused by (1) our frantic search for the parcel and (2) the necessity of securing additional transparencies of the projects involved.

The incident was, in part, the result of the move during the summer of the Communiconn Publications office from downtown Hartford to The Market Place at Glen Lochen in Glastonbury - which is the subject of our cover story for this issue. It is truly a "delight" (speaking both architecturally and personally) to be here, and we hope our readers will enjoy the presentation of what *Progressive Architecture* has labeled "The Green Mansion".

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# ....from the CSA

## From the President

Dear Governor Grasso:

This letter is a follow-up to our meeting last May in which we described to you the financial plight of the architectural profession in this state. You may recall that we told you that at that time there had been approximately a 30% decrease in employment within the profession since 1970.

I must report to you that, though the Connecticut Society of Architects has not made a survey since early this year, the employment situation appears to have worsened. Fewer offices have work loads that will permit them to keep their staffs at present levels. The job clearing house, maintained by the chapter office, reports a sharp increase in the number of resumes submitted to it and a decrease in the number of firms looking for employees.

We are cognizant of the state's financial condition and the attendant limitations to projects it can undertake at this time. We do wish to point out, however, that this is an excellent time for future projects to be programmed and designed, and that this is not expensive.

We are somewhat discouraged by Commissioner Tepper's simplistic call for standard school building design as a cure for the high costs of school construction. We have responded to his call by pointing out some of the fallacies we see in his proposal and, more important, offering the knowledge and experience of our members for his use and aid. We hope he will accept our offer.

On September 18, representatives from the Connecticut Society of Architects visited Commissioner Weinerman and offered him the services of a task force of architects selected for their experience in school design and construction. The Commissioner accepted our offer.

The key to a broad improvement of this profession's financial situation is creation of a more favorable climate for businesses, large and small, to remain and expand in this State. We are, as you know, in direct competi-

tion with other States, and, by and large, we are not winning the race.

We fully understand that Connecticut has some inherent disadvantages, such as a climate requiring high heating costs and a location distance from many major markets. We are also aware of its advantages, and we think that your administration can make our State competitive by improving the business climate. We urge you to take immediate action.

Respectfully yours,

Robert L. Wilson, A.I.A.  
President

The above letter was sent to Governor Ella Grasso on September 18th, 1975. It started me on a train of thought about how politics influences everything we architects do and further ruminations on the political process and what we can do to influence it.

In this period of "post-Watergate morality", many of us have tended to shun politics and fear that political involvement would taint us. This is an unfortunate situation; "Politics is here to stay," as the saying goes, and the architectural profession would do well to get rid of the ostrich-like notion that it should not be involved.

Our profession is suffering one of the worst batterings it has ever sustained. Actions or non-actions by our political leaders played an important role in creating this current economic crises and like it or not will have an important role in ending the problem.

Since politicians and politics affect our profession so acutely, it only makes sense for us to try and have our interests understood and favorably acted on. The only way to do this is to roll up our sleeves and wade in. As citizens, architects have every right to support candidates and issues of their choosing, financially or otherwise.

I am not suggesting that architects pay bribes or make political contributions to obtain work. I am saying that it is not only legal and ethical, but sensible to be involved. A politician who knows that you have supported him and/or his cause is far more receptive to your entreaties than if he has never heard of you or hears from you only when you've got a problem.

Political activism is one of the ingredients which could spell the difference between stagnation or dynamic growth of the architectural profession.

Robert L. Wilson, AIA

## From the Executive Director

It is virtually certain that the CSA will be moving into a new office at the end of November. We will be moving into the old Marlin Firearms complex at 85 Willow Street in New Haven, having chosen this site after an extensive search in the New Haven area.

The new location has a number of advantages: (1) the rent is less; (2) the space is more suitable to our needs; (3) there is ample free parking; and (4) it is extremely convenient to I-91. Aside from these practical advantages, there is the comforting thought that the CSA is contributing to the economic viability of a nice old New England factory. I personally think that this is important.

We ask you to pardon our busy signal and understand our not being present to answer your phone calls. Reluctantly, we had to put Judi Harris on leave of absence for the remainder of the year and, in the interest of economy, we took out one telephone line. We have done these things, and others, to cut expenses to the bone and to avoid ending this year with a deficit. The chapter's shortfall in dues is directly related to the lowering of employment by the firms. Our supplementary dues are based on employment, and receipts were well below budget, despite the fact that, in making our 1975 budget, we estimated less employment and lower income from supplementary dues.

It is gratifying, however, that the chapter's membership is holding steady. Furthermore, there is a marked increase of interest in the chapter on the part of young practitioners and people in the firms. Here is where our members can be tremendous help. Make it a point to discuss the advantages of chapter membership with your associates, employees and friends in architecture and allied fields. This is far and away the best method of getting new members.

The topics of chapter income and membership naturally lead into a short comment on business conditions as we see



them from the chapter office. Though conditions in our industry are flat, with no evidence of a general improvement, there seem to be a few more firms busy now than there were three months ago. Our job clearing house has sent out more resumes in the past two weeks than in the two months previous. The firms that are seeking help are looking for experienced hands, skilled in production, because they have a job to get out. If, however, even a slight but steady increase in work occurs, the firms will be seeking people at the entry level whom they can train in their own methods.

Please be sure to call the chapter office if you need someone in your office. Our job clearing house, a free service, has resumes of people in all experience levels. We will be happy to send you resumes of people whom, after discussing your requirements with you, we feel are appropriate to your needs.

The concern that many architects have shown over the rise in premiums for errors and omissions insurance has led the chapter to establish a task force which is studying the policies offered by several insurance companies. Representatives from Victor O. Schinnerer, general agents for NA/Insurance, and Design Professional Insurance Company have met with the task force. We have corresponded with representatives from Sequoia and North-

brook Insurance companies. The task force does not intend to evaluate the offerings of each company and make recommendations. It does, however, intend to disseminate information on available insurance to CSA members. The task force has also decided to construct a comprehensive educational program on improving quality control in practice and thus reducing exposure to claims. The program, far more thorough than anything put on by the chapter thus far, will be scheduled just as soon as it is put together.

The press, particularly *The Hartford Times*, has advocated the use of stock school plans to pare the cost of providing school buildings in the state. This view is apparently shared by high state officials including Jay Tepper, Commissioner of Finance. Rick Schoenhardt, representing the CSA as President-Elect, visited Mr. Tepper to discuss the matter and to offer the services of the chapter to help the State aid the cities and towns in producing the most effective school buildings in an economical manner. This offer was accepted by Mr. Tepper who, in turn, has asked Public Works Commissioner Weinerman to avail himself of the architectural community in carrying out the Public Works Department's role in school construction. We are confident that discussions between people from the CSA and State officials will continue and that the

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chapter will be a productive resource to the State in school construction. Rick Schoenhardt also wrote a detailed response to the articles in *The Hartford Times* to the editor of that paper. It was printed.

The end of the calendar year is the time during which the planning for the chapter's activities for the ensuing year begins in earnest. President-elect Schoenhardt has been selecting major tasks for each of the chapter's commissions and has been seeking people to serve as commissioners and committee heads. He is determined that, despite poor economic conditions, the Connecticut Society of Architects is going to increase its activity in the fields of education, government affairs, community affairs, design and professional practice. To do this, he asks for increased participation in chapter affairs by members of all categories.

Peter Borgemeister

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# New England Honor Awards

Fourteen projects designed within an historic context received awards from the New England Regional Council annual meeting October 11 in Newport, Rhode Island. The three-day conference, hosted this year by the Rhode Island Chapter which is celebrating its centennial anniversary, was organized around the theme "Historic Resources".

Award certificates were presented to eight First Honor and six Honorable Mention recipients in five categories: Restoration, Extended Use, Community Contribution, New Construction, and Urban Design and Use. The winning entries, selected from among fifty submissions from all parts of New England, included the work of two Connecticut firms, Warren Platner Associates of New Haven, and Jeter, Cook and Jepson of Hartford.

The awards jury consisted of Antoinette Downing, Chairman of the R. I. Historical

Preservation Commission; Joseph El-dredge, FAIA, Editor of "Architecture: New England"; Robert G. Neiley of Bastille-Neiley, Boston and State Preservation Coordinator for Massachusetts; Judith Wolin, Assistant Professor of Architecture, Rhode Island School of Design; and Henry F. Miller, FAIA, Associate Director of Facilities Planning, Yale University and State Preservation Coordinator for the State of Connecticut.

First Honor Awards in the "Restoration" category went to Irving B. Haynes and Associates of Providence, R. I. for the Slater Mill Complex in Pawtucket, R. I.; Jeter, Cook & Jepson of Hartford, Conn. for the First Church of Christ Congregational, Wethersfield, Conn. Irving Hayne's office also received an Honorable Mention in this category for the United Congregational Church, Little Compton, R. I.

## HONOR AWARD in Restoration Category

PROJECT: First Church of Christ  
Congregational,  
Wethersfield, Connecticut

ARCHITECTS: Jeter, Cook & Jepson

The original Meetinghouse of the First Church of Christ in Wethersfield was built in 1761 and was the only assembly hall in the town until the early 1800's. Throughout the 19th century, the Meetinghouse was renovated a number of times, altering the original colonial interior to what can best be described as "early Victorian". The restoration project, completed in 1973, returned the building to its pre-Revolutionary appearance. Stained-glass windows, amphitheater seating, and entrance foyer of earlier renovations were removed. Box pews were installed, the original high pulpit was returned to its initial location, and the windows were restored to their original configuration.

*Jury comment: "A loving, meticulous restoration of the original fabric. Praiseworthy use of financial and technical resources."*



Photography by Charles N. Pratt



In the category of "Extended Use", First Honor Awards were presented to Childs Bertman Tseckares Associates of Boston, Mass. for One Winthrop Square Building & Plaza (the Old Record American Building) in Boston. Larson, Hestekin, Smith, Ltd. of Eau Claire, Wisconsin received a first award for the restoration of the Busiel-Seeburg Mill in Laconia, N. H., and Anderson Notter Associates, Inc. of Boston received two first awards in this category — one for the Tannery in Peabody, Mass., and the other for the Old Boston City Hall. Stahl/Bennett, Inc. of Boston received an Honorable Mention for the Rockingham House Condominiums in Portsmouth, N. H.

An Honorable Mention in the "Community Contribution" category went to Warren Platner Associates of New Haven, Conn. for Apex (Teknor Apex Co.) in Pawtucket, R. I.

An Honorable Mention in the "New Construction" category went to Ezra D. Ehrenkrantz & Associates of New York City for Canady Hall (undergraduate dormitories) at Harvard University. Hill Miller Friedlander Hollander, Inc. of Cambridge, Mass. also received an Honorable Mention for the Falxa House in Boston; and Ecodesign, Inc. of Cambridge for the Westford Fire and Police Station in Westford, Mass.

First Honor Awards in the "Urban Design and Use" category went to James Howland Ballou of Salem, Mass. for the north side of Front Street in that town, and to Anderson Notter Associates, Inc. for the Newburyport Historic Redevelopment Project, Newburyport, Mass.

Each architect and owner of the winning projects received a certificate of commendation from the New England Regional Council of the American Institute of Architects at the Awards Dinner held at the Sheraton Islander in Newport. ■

*Jury comment: "Introduction of humane spaces and new dimensions into an impacted industrial area. New construction added to old equals more than the sum of its parts."*



**HONORABLE MENTION**  
in Community Contribution Category

**PROJECT:** Teknor Apex Company  
Pawtucket, Rhode Island

**ARCHITECTS:** Warren Platner Associates  
Jesse Lyons and Robert  
Brauer

This renovation of a 19th-century industrial complex in decayed urban area conserves and extends the old by adding new construction and transforming spaces for greater utility and efficiency.



# Architecture As A System

by David Basch

The nature of architecture has eluded careful and reasoned analysis. Its very complexity and the emotion it evokes have made it more a matter of intuition than of tight knit logic. More recently however, with the advent of the systems approach and theory, new light may be shed on even such impenetrable subject matters, a development that could help make the architect more effective in serving society.

The systems approach, in case you haven't heard, is a powerful technique of analysis that has more recently taken the academic world by storm. It is a method that seeks out the common denominators of widely different activities and operations, using the knowledge gained in one activity to gain new knowledge in others.

One immediate advantage of the approach is that it readily provides an analytic structure or pattern for the organization of data in any new and unfamiliar subject matter. It thereby helps the researcher not only to formulate his questions, but to fit the various bits and pieces of facts and observations into a meaningful pattern. As applied to architecture — an activity with a vast heritage of insights and principles, and as many misconceptions — the systems approach tells us little that we haven't heard before. But it tells these things in a new context within which their significance emerges with startling clarity and effectiveness. The new level of understanding gained promises to yield great dividends in professional and artistic quality.

## What Is A System?

The system theorist tells us that a *system is any entity whose parts are so arranged that it yields an end result through its processes*. Thus the machines that produce cloth, the sharpener that produces the sharpened pencil, and the complex of institutional arrangements that produces democratic government are all examples of systems. In each case, the arrangements and interrelations of the parts channel and contain the energies of the system so that its end result may be yielded.

Once we recognize the system as a means for yielding ends, it is plain to see that systems may be designed to produce their ends with the least expenditure of resources. Thus, the systems designer may eliminate from a system any redundant parts or anything that does not contribute

to the yielding of its ends, thereby making the system *economic* or *efficient*. This observation may be summed up as a first corollary of systems which defines *economy* as a *state of the system wherein the least quantity of resources is brought together to yield the system end*. In fact, we learn from systems theory that, outside the context of the system, the term *economy* has no meaning. For it is only in the relation of means to ends in connection with systems that *economy* can be spoken of at all.

## Application to Architecture

Given the definition of the system and the nature of system economy, how are these theoretical points applied to architecture? The answer is readily apparent. For, at the very least, is not any work of architecture an assemblage of interrelated parts designed for the yielding of various ends? And does not the architect concern himself with the refinement of his system so that it will produce its end in the most direct and efficient manner with the least expenditure of resources, that is, in the most economical way? It seems that the role of the architect as systems designer and economizer is so familiar to us as to scarcely require mention. For who has not observed the architect typically designing his walls to serve at one and the same time the triple duties of structural element, space divider, and decorative feature? And who has not heard the architect defined in jest as "a juggler of inadequate spaces"? — another reference to his economizing role in design.

So far so good. The systems definition does indeed apply to architecture and the corollary concerning economy applies to an important role of the architect as a systems designer. Now if architecture is a system like any other system, how does it differ from other systems, for surely there are differences?

To answer this question, the systems theorist offers a second corollary to be derived from the definition of system, namely, that *the essential difference between systems lies in the ends they yield*. This corollary simply tells us that we cannot expect a system which yields sharpened pencils to be the same as one which yields cloth. Since the ends of these systems differ, the system entities which yield those ends must differ accordingly. We can learn from this corollary that knowing the ends of a system helps us to gain a

better understanding of the nature of the system which yields those ends. Therefore, our quest for the nature of the architectural system leads us to inquire of the specific ends of the architectural system — the ends which distinguish it from other kinds of systems. And when we turn to this question, we find that architectural history provides us with a ready answer.

## The Ends of Architecture

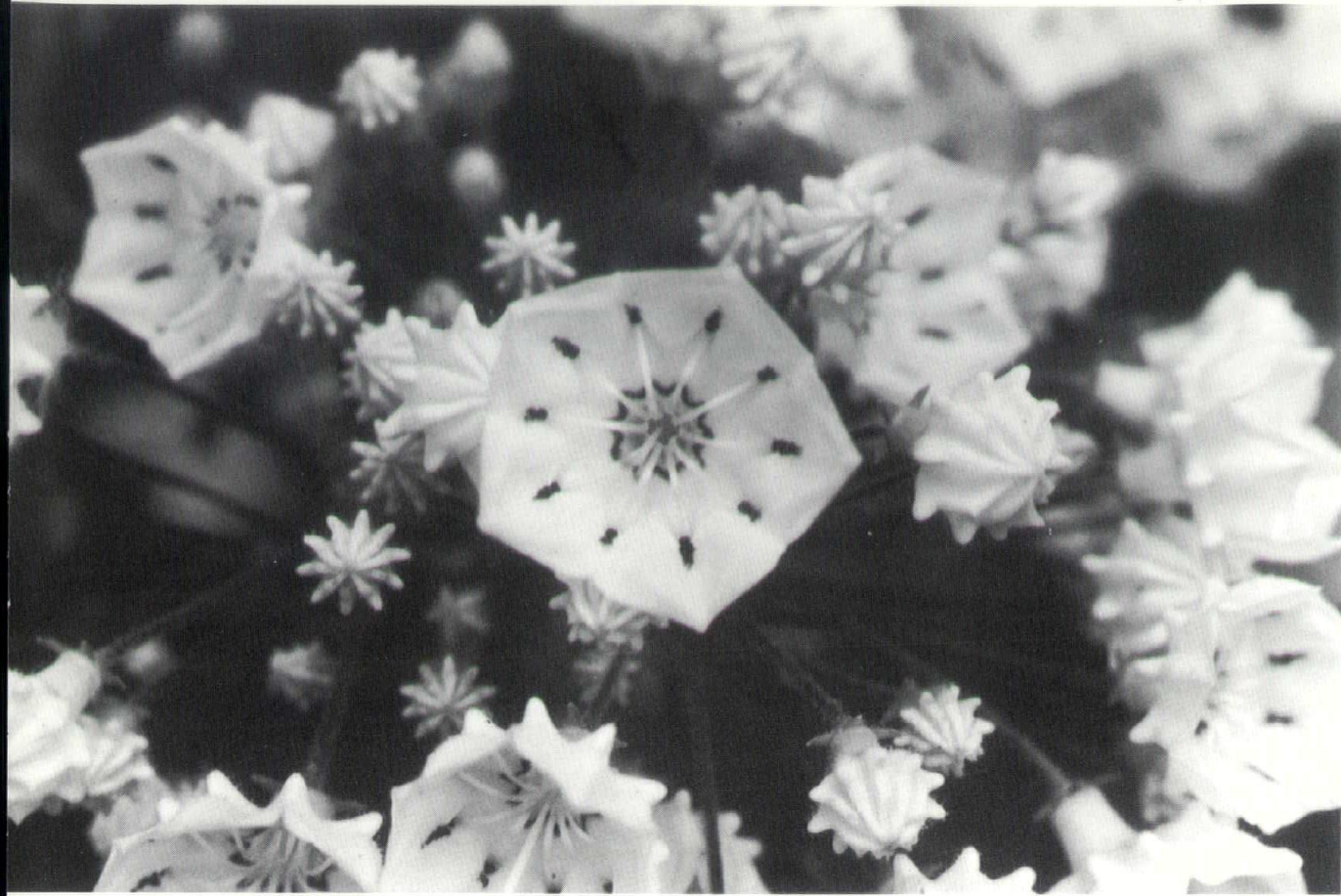
Traditionally, the ends of architecture have been summed up as *Commodity*, *Firmness*, and *Delight*, formulated by the Roman architect Vitruvius who lived more than 2,000 years ago. In accordance with this view, and in the context of the systems approach, architecture becomes a complex system comprised of three subsystems, each yielding an end. An examination of these subsystems and their ends provides striking confirmation of their continued validity and relevance.

*Commodity* refers to the ends of the architectural system as satisfying functional requirements posed by society. It is because men live, assemble, and work in certain ways that systems may be designed to accommodate those ways of functioning. Thus, the parts of buildings — as in other tools for fulfilling functions — may be fashioned and arranged into systems so as to take on capacities for fulfilling functional requirements.

Since it is for the sake of the functional ends — *Commodity* — that architectural works are constructed, many architects and critics have theorized that this end comprises the highest essence of architecture. In our time, this end has been made a central feature of the modern school of architecture. Under the banner of the slogan, "Form follows function," function has been pursued as the ultimate end of the architectural system, often to the neglect of other ends.

*Firmness*, the second end cited by Vitruvius, refers to those ends of architecture which are the products of its structural systems — the systems which accommodate it to the forces of gravity or the ravages of climate. Here again, it is the system arrangements given to the material parts of the work of architecture — the shape that forms a truss or arch, or the roof arrangement that pitches water — that account for the capacities of works of architecture to withstand firmly the forces that would otherwise bring them down.





Such structural systems are a vital constituent of any work of physical materials. In architecture, they have historically played a determining role in the creation of architectural styles and in the making of construction possible and have thereby earned an often exalted and central place in theories of architecture. The end of *Firmness*, then, is clearly another essential of the architectural systems — an end never to be dismissed as irrelevant.

As we have seen, both *Commodity* and *Firmness* are indeed time-honored and essential ends of the architectural system. However, it is when we come to the third of the architectural ends cited by Venturi, *Delight*, that we find the matter more problematic. For unlike the other ends which relate to down-to-earth matters of use and structure, the nature and role of *Delight* remain obscure. For what is *Delight*? In what way and in what sense may it be said that architecture yields *delight*? May not the very thing which *delights* one person be abhorrent to another?

So elusive has been the nature of this end that many architects and critics have dismissed it, or have come to believe that it is nothing more than the economical integration and fulfillment of the ends of *Commodity* and *Firmness*. And what of the delights yielded by architectural works, such as their visual character, their personality, or their beauty? It is suggested that these are personal, inconsequential and ever-changing factors — far

less than joys forever. But these things have long been the subjects of endless debates. Can systems theory add anything new to such discussions? As before, systems theory does indeed offer helpful insight.

A third corollary derived from the systems definition tells us that a *system end* is one which is a direct result and outcome of the arrangements of the parts of the system. To illustrate, an office stapling machine, which is itself a system for stapling, can be used as a paper weight. However, unlike its role as stapler, its role as paper weight does not emerge from the interrelations of its parts. Hence, according to our third corollary, the end of “paper weighting” is not its system end, while the end of stapling is just such an end.

If we now refer back to our earlier discussions of *Commodity* and *Firmness*, it is evident that each of these architectural ends are system ends. For in accordance with our third corollary, each is the emergent outcome of the arrangement of the parts of the architectural system. The question that arises, then, is what form of *Delight* is similarly emergent as a system end through the arrangement of the integral parts of the architectural system?

#### **Delight: Venturi versus Alberti**

To clarify our thinking on the nature of *Delight* as the outcome of system processes, it is first helpful to distinguish what

this end is not. Architect Robert Venturi's approach to *delight* provides us with just such a negative example. Mr. Venturi believes that architectural *delight* emerges from the memories and associations conjured up in the beholding of a given work so that it affords material for numerous mental associations to historic architectural and social factors. Thus, we are apt to find such things as symbolic associations to the old neighborhood movie houses of New York City or some kinds of architectural “in-jokes” evoked through the use of materials and motifs and the like. It is presumed that awareness of these factors offers a kind of *delight* to those who are clued-in to them. Perhaps this *delight* is nothing more than knowing something our neighbor is ignorant of, or perhaps it is something else.

Whether these ends are really of importance in architectural works is certainly a matter open to question. However, what is particularly relevant for our purposes is the fact that such *delights* are not the outcomes of integral architectural systems, whatever else they may be. This becomes apparent in the case of a person whose background leaves him with no associations to Mr. Venturi's work and therefore he does not relate to Venturi's symbolic commentaries. The work of architecture in such cases clearly does not have the power to evoke those associations by means of the arrangements of its parts. Of course, through indoctrination

(Continued to page 16)





Photography by Charles Callister, Jr.

# The Market Place at Glen Lochen

## RETURNING PEDESTRIAN SHOPPING TO SUBURBIA

by H. Evan Snyder

One thing most frequently missing along the main-street shopping areas of such suburban communities as Glastonbury, Connecticut is the pedestrian. The automobile is king — especially the misnamed “station wagon”. Shoppers drive up to a store, get out of the car, walk into a building, make a purchase, return to the car, and drive off to the next shopping stop (or Stop and Shop).

One doubts that developer David MacClain could have foreseen the current high cost of gasoline and the other com-

plexities of our energy situation when he planned The Market Place at Glen Lochen with California architects Callister Payne & Bischoff, but among the many startling results of their efforts is the fact that they have succeeded in bringing the pedestrian shopper back to the suburban scene.

True, one must generally drive to the Glen Lochen mall and park the car, but after that it's all footwork — and delightful footwork at that — which can consume the better part of a morning or afternoon.



nce the shopper enters the 90,000 square-foot, boomerang-shaped complex, he is faced with a multi-level maze of warm wood, accented by brightly painted pipes and columns and the lush greenery of tropical plants. The aroma of fresh pipe tobacco invites a visit to the small shop next to the main entrance. Beyond, one finds coffee being ground and blended to a buyer's specifications, a host of fine wines and liquors at the spirits shop, candies freshly made under a striped awning, an extensive collection of books, works of art, a boutique for gifts, and a fine restaurant and bar at the end of the line. But that's just the beginning — one level of one arm of the boomerang! In all, there are thirty shops, ranging in size from the single counter of the Craftsman's Corner to 600 square feet of horticultural paradise, complete with a waterfall, in Lexington Gardens (a supermarket for plants).

**Transplanted California Contemporary**

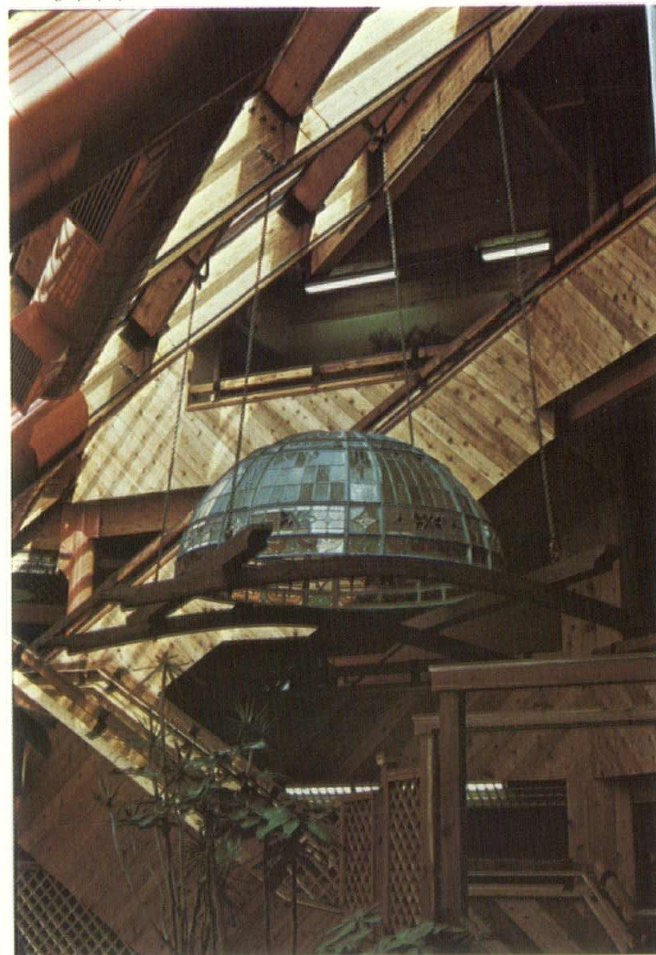
At first glance, The Market Place seems out of tune with the architectural landscape of one of Connecticut's oldest towns. The three-story rise of rough-hewn western cedar siding is punctuated by large, sloping areas of copper roofs and solar-tinted glass skylights. Sharply pointed ends of the boomerang project toward the adjacent street and backward toward the pond, resembling the "contemporary rustic" style associated mainly with California and the west coast. A second look, however, reminds one that these shapes — particularly the lines of the shed roofs — are typically New England forms which can be seen in any barn or salt-box colonial house.

The forms at Glen Lochen are also not new to Connecticut. Beginning with the bazaar at Heritage Village in Southbury, a similar style was repeated on a much larger scale at the Exchange at Talcott Village in Farmington before its reincarnation in Glastonbury. Fortunately, project architects David Williams and Byron Smith of the CP&B organization, in conjunction with the developer, were able to maintain the excitement of the earlier designs on a scale more in keeping with



Photography by Charles Callister, Jr.

Photography by Monica A. Wolff

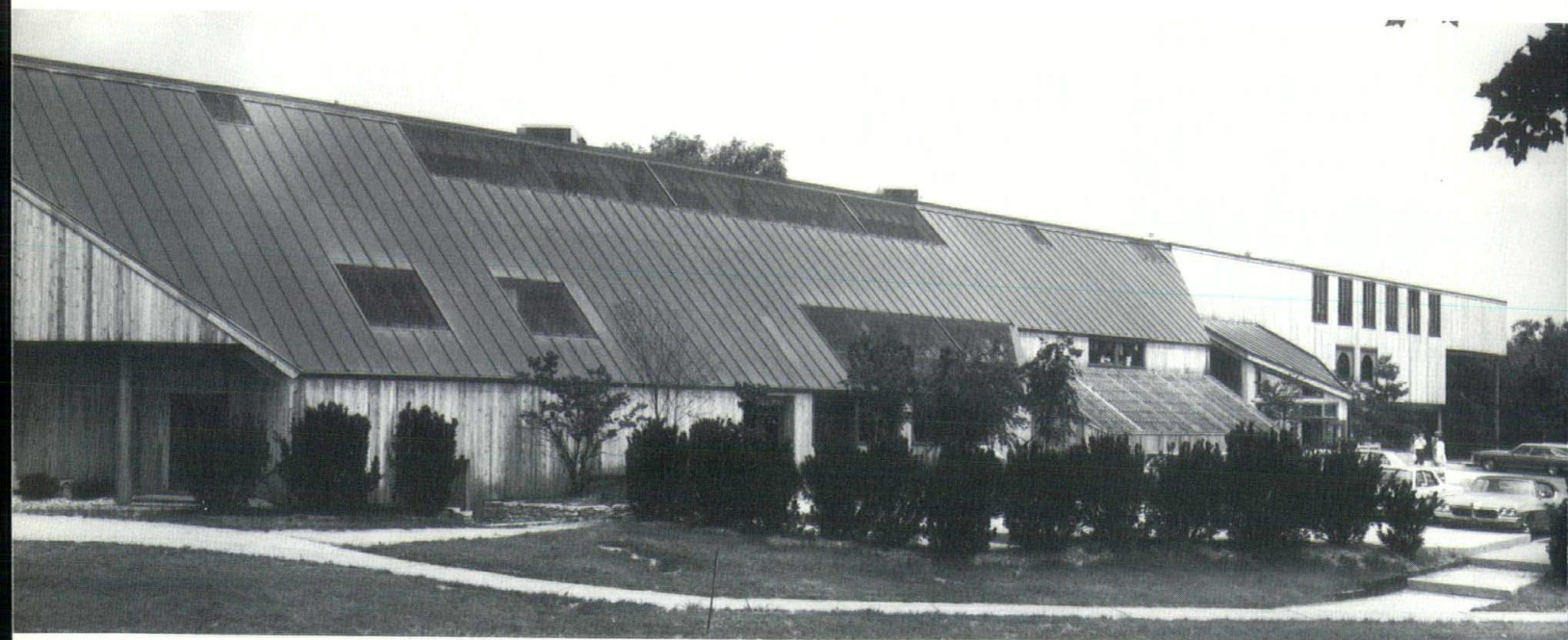


(Opposite page) The Market Place at Glen Lochen follows the contours of man-made pond.

(Top) Tinted skylights provide greenhouse for Lexington Gardens plant shop.

(above) Main entrance foyer of The Market Place is accented by warm wood, brightly painted HVAC ducts and antique stained-glass dome.





*(above) The three-story rise of The Market Place is broken by steeply-pitched copper roofs with skylights.*

*(left) Street entrance to the mall features handcarved and painted signs from Vermont.*



*Photography by Charles Callister, Jr.*

the requirements of the site, budget, and possible future development of the entire Glen Lochen project, including additional commercial as well as residential areas.

The result of their careful planning of the total environment has been to bring the "delight" of architecture to a suburban shopping mall – an area from which it has been too frequently absent. A great deal of that delight lies in the complete exposure of the structural elements which, in themselves, become architectural details at Glen Lochen. The pure post-and-beam structure of The Market Place consists of pre-cut laminated beams from Unadilla Laminated Products of New York,

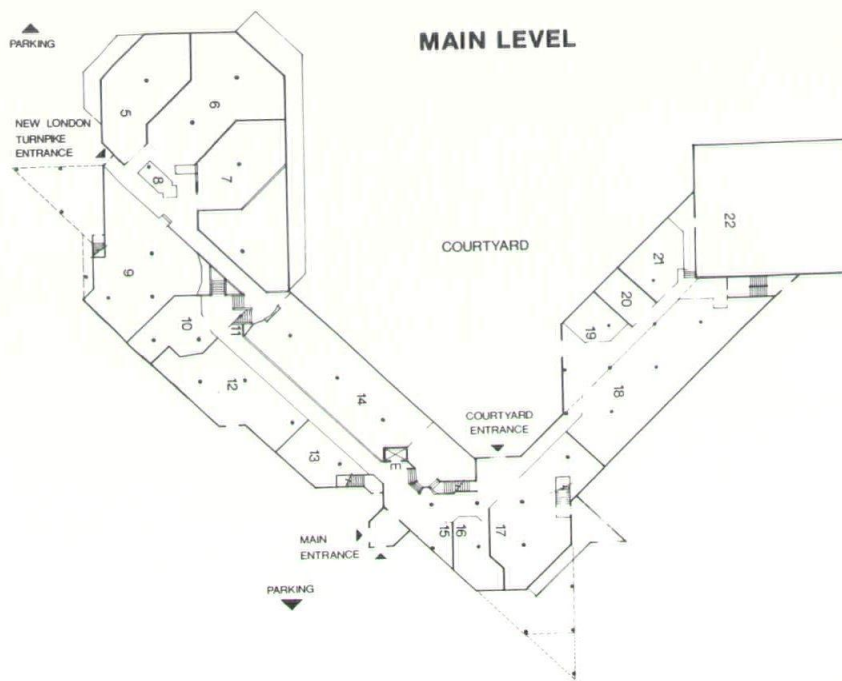
supported by 10-inch steel columns fabricated by Shephard Steel of Hartford. Structural engineers R. A. Goodell and Associates have used these elements in arranging the building in 20-foot square bays which have then been turned at 45 degree angles to the two main axes of the complex, creating what appears to be a non-modular space in the interior.

Indeed, the interior spaces of The Market Place have an almost "unplanned" or improvised appearance. This casual atmosphere is enhanced by the intricate circulation patterns which move through the many levels of the building, and by the maze of beams, columns, duct work and fire sprinklers exposed overhead.

In the planning and construction of a project like Glen Lochen in Connecticut, there are bound to be problems with existing building and fire codes which have not been written to cope with the problems posed by the building's unusual design. According to structural engineer Richard Perras, the Glastonbury Building Board of Appeals fulfilled well its function of reinterpreting the codes to accommodate the exceptional requirements of The Market Place which are unfamiliar in many parts of New England.

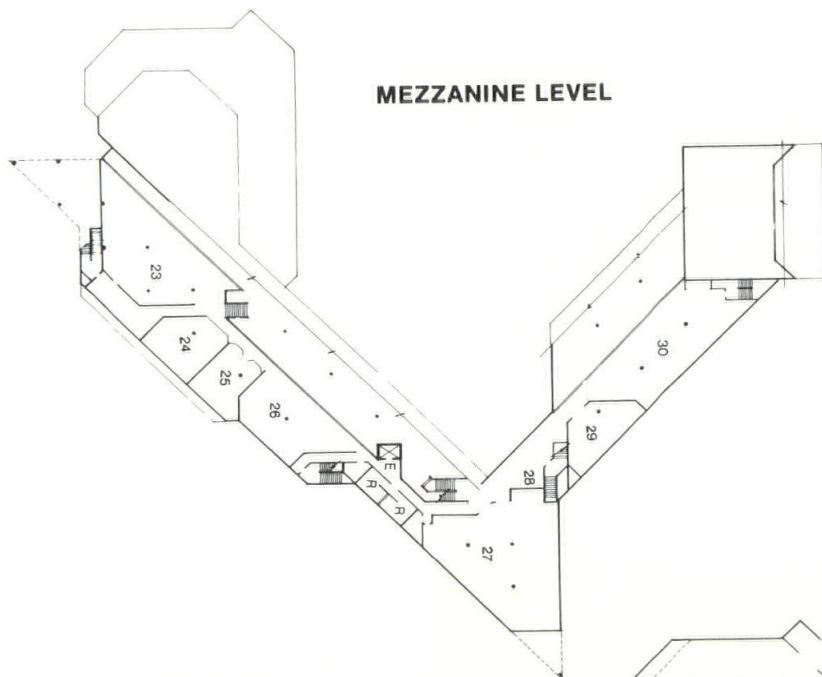


- 5 McPHERSON'S SHOES
- 6 WEATHERVANE
- 7 BOWL & BOARD
- 8 LAD STERLING
- 9 MISS KERBY
- 10 THE SOURCE
- 11 CRAFTSMEN'S CORNER
- 12 FARMERS MARKET
- 13 THE BAKERY
- 14 DELICATESSEN
- 15 THE TOBACCO SHOP
- 16 GRIFFIN'S WHARF
- 17 THE WINERY
- 18 ATTICUS BOOKS
- 19 CANDY CABOOSE
- 20 THE GALLERY
- 21 THE LOVING TOUCH
- 22 THE RESTAURANT
- E ELEVATOR



**MAIN LEVEL**

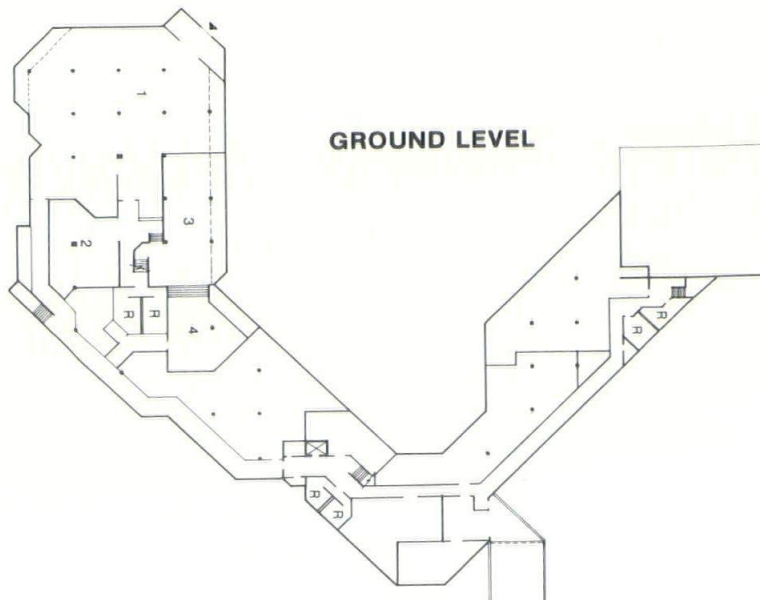
**MEZZANINE LEVEL**



- 23 SPECTRUM INDIA
- 24 UNIQUE ANTIQUE
- 25 THE LEATHER SHOPPE
- 26 THE GREEN ONION
- 27 THOMPSON - FORBES
- 28 THE CRANBERRY SHOPPE
- 29 IRISH IMPORTS
- 30 BENNINGTON POTTERS
- E ELEVATOR
- R RESTROOMS

**GROUND LEVEL**

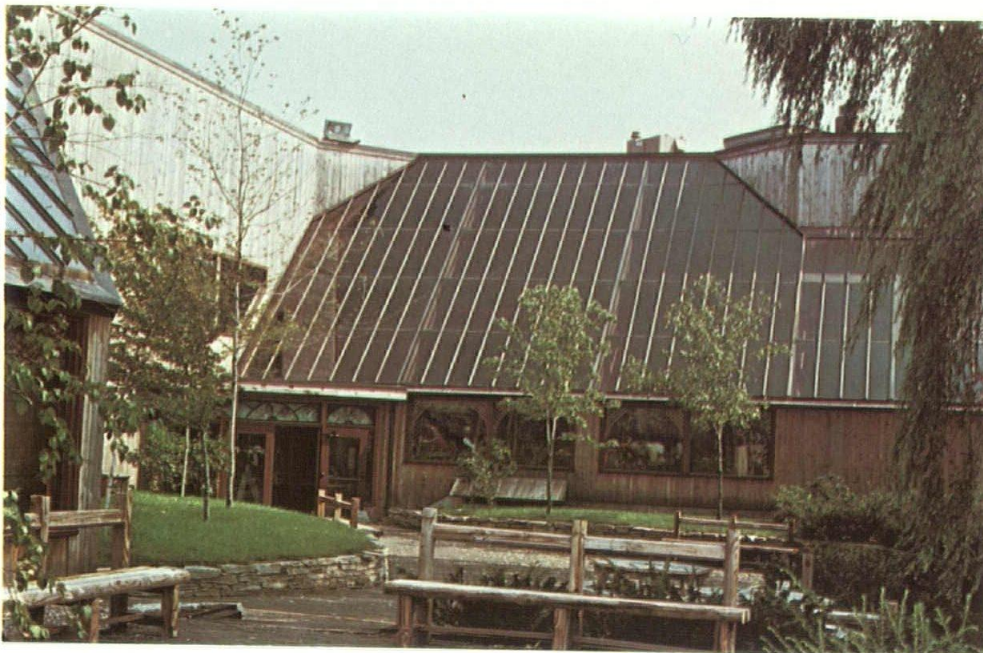
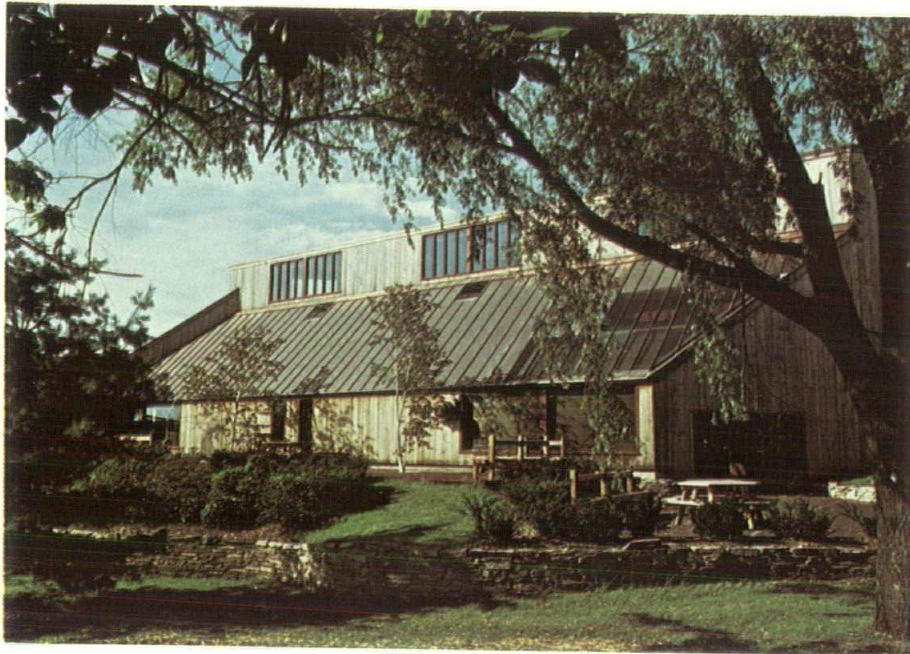
- 1 LEXINGTON GARDENS
- 2 THE BRASS HORN
- 3 BIJOU
- 4 THE HIP POCKET
- R RESTROOMS





(right) Stained-glass dome in the lobby came from old Glasgow ferry boat.

Photography by Charles Callister, Jr.



(Above) The boomerang shape of The Market Place creates an inviting brick-paved courtyard for picnicking.

Photography by Monica A. Wolff

### Suburban Renewal

The Market Place is the major component of the Glen Lochen project, which occupies a 23-acre parcel in the 90-acre Glastonbury Center Urban Renewal area. "Renewal" is usually thought of in terms of decaying central-city sites, but it is no less applicable in suburbs such as Glastonbury, which have expanded haphazardly as satellite communities of Hartford. The Glen Lochen site in the center of town, for example, was a swampy area used as a dumping ground, but which has now been carefully recontoured and filled, forming a delightful pond as the area's focal point. Four office condominium structures and a new branch bank, each echoing the style and materials of The Market Place, have been added to the complex, and 72 residential condominium units are currently in the planning stage. The total budget for the completed PUD will thus be in excess of \$8,500,000 and the result will be a newly revitalized core shopping area for the widely scattered elements of the community, as well as a major attraction for the entire central Connecticut region.





Pedestrian shoppers can browse at their leisure through the thirty specialty shops which line the corridors of The Market Place.

**Project:** The Market Place at Glen Loch-en, Glastonbury, Connecticut.

**Architect:** Callister Payne & Bishoff; August Rath, architect of record; David Williams and Byron Ruth, project architects.

**Program:** 90,000 sq. ft. of retail and professional office space.

**Site:** 23-acre meadow, in transition zone between town center and flood plain conservation area.

**Structural system:** exposed poured concrete base; laminated timber frames supported by concrete-filled steel pipe columns; exposed wood decking at floors and roof.

**Mechanical system:** forced air HVAC system; gas-fired hot water boiler with water distributed to ten air-handling units.

**Major materials:** southern yellow pine flooring, interior and exterior cedar siding, copper roof, laminated tinted glass skylights.

**Consultants:**

Callister Payne & Bishoff, site planning  
Richard Perras and R.A. Goodell,

Goodell Associates, structural  
Donovan, Hammick & Erlandson,  
mechanical and electrical

Megson & Hyyppa, civil  
Lombardi & Associates, flood control  
James Juros Associates, consulting  
architects

Beverly Trupp, Color Design Art,  
interiors

Anawalt-Myers, restaurant interiors  
Jerry Alexander, stained glass

William McCallister, John Merriman  
and David MacClain, interior planning  
Vermont Handcarved Signs, Inc.,  
signage and identification

**Developer/Contractor:** David MacClain



(Continued from page 9)

in history of art courses, persons can be programed to have such associations and to delight in them or even to revile them. Thus, such so-called delights really have less to do with the arrangements of the parts of the architectural system than to non-integral, external factors. We must conclude, then, that Mr. Venturi's brand of delight is irrelevant to architectural systems and must be rejected in this context.

Probably the clearest example of system delight resides in the beholding of the visual design of a common blossom. It is obvious that to gaze upon such blossoms in the fullness of their color and shape brings delight. But are we delighted by our knowledge that it is a flower or by the arrangement of its visual matter in itself? Suppose the flower were cut into its constituent parts and these placed side by side. The shape of the petals and their color remain, as does our knowledge that it was a flower. In this condition, however, the flower has lost its capacity to delight, which, obviously, resided in the very arrangements of its parts into a visual system — a perfect example of delight as a system end.

The truth of this observation is suggested by no less a key architect and theorist than Leon Batiste Alberti of Renaissance Italy. Alberti wrote as follows:

I shall define beauty to be a Harmony of all the Parts in whatsoever Subject it appears, fitted together with such Proportion and Connection, that nothing could be added, diminished, altered, but for the Worse.

The Rule of these Porportions is best gathered from those Things in which we find Nature herself to be most complete and admirable; . . . From whence I conclude, that the same numbers, by means of which the

Agreement of Sounds affects our Ears with Delight, are the very same which please our Eyes and our Mind.

Alberti's statement, of course, is broader than the problem of architecture, which is merely one expression of his concept of beauty; however, it is apparent that he conceives of delight — that which pleases our eyes — as the outcome of system processes in which visual parts are arranged to yield such ends. Alberti further notes that the nature of these arrangements — their proportion and manner of combination — is to be sought in "those Things in which we find Nature herself to be most complete and admirable," that is, in organic objects such as blossoms.

It is such ends of *Delight*, the outcome of visual systems, which were regularly pursued and fulfilled by Renaissance architects and artists, making this period one of the highest peaks of artistic achievement in terms of the quantity and quality of beauty created. But the same ends were regularly pursued and, in more or less degree, fulfilled by many other stylistic periods, as can be attested to by countless delightful works of art and architecture. Accordingly, there are ample reasons for concluding that *Delight* — the outcome of visual systems as exemplified in Nature — has been a traditionally valued end of architecture, the absence of which end is, "but for the Worse."

Notably it is our own modern period that has been most delinquent in creating such visual subsystems within the architectural system. For misbegotten reasons, architects and their teachers have been led into the narrow pursuit of functional and structural ends, thinking these comprised the totality of architectural ends. And even where delight was sought, the architect was often ineffective in creating appropriate visual systems, either through

his ignorance of Nature's timeless laws of visual system arrangements, or through such mistaken beliefs that non-system, mental associations may substitute for the delightful ends of visual systems. As a result, in recent years society has missed out on many, many opportunities for the creation of the visual systems of architecture and their essential contributions to environmental quality. However, through the understanding that the system concept offers, architects can begin anew the collective work of inventing the variety of modern-day motifs and arrangements of visual systems that will once again delight our eyes.

### Conclusion

In sum, it has been shown that if architecture is conceived of as a system, a work of human hands and hearts in the manner of any other crafted object, it may be designed to integrate and fulfill the three traditional and essential ends of *Commodity*, *Firmness*, and *Delight*. Understanding the nature of each of these ends as the outcome of system arrangements and their essential role in the totality of the architectural system leads to the optimum realization of each — especially the much neglected end of *Delight* so necessary to the human spirit. The systems approach, one of the newest of academic tools, therefore leads us back to an older conception of architecture and a fuller vision of architectural possibilities. ■

*A member of the editorial board of Connecticut Architect, David Basch is Director of Planning for the Board of Trustees for the Connecticut State Colleges. This article is based on an earlier, more extensive account of aesthetic systems, "The Aesthetic as a System," published in the academic journal, Connecticut Review, October, 1974.*



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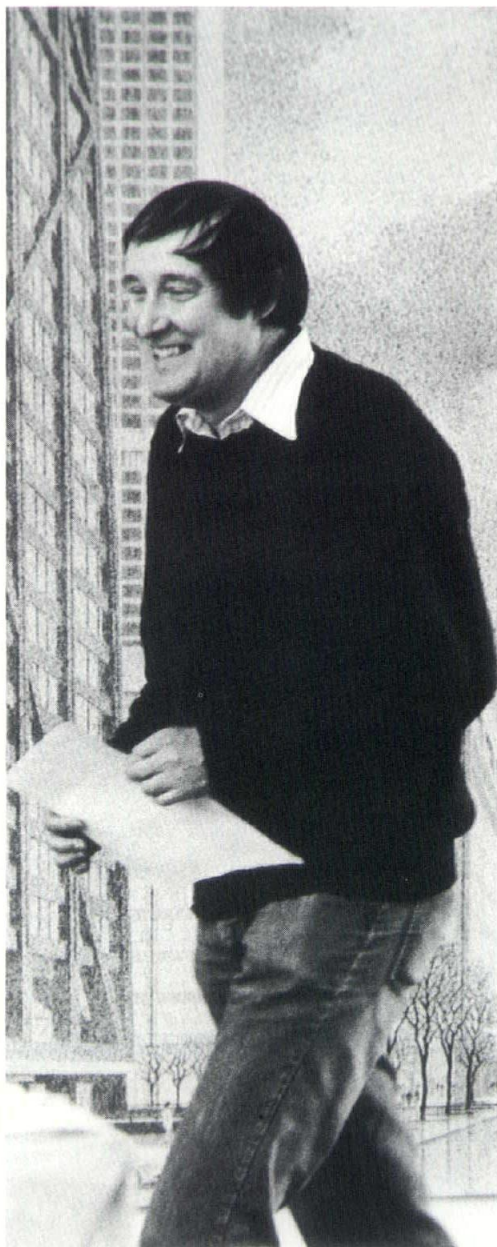
# Warren Platner, FAIA It Starts With Interior Space

Although it wasn't until 1967 that Warren Platner established his own architectural firm, he had already become known and admired as a consummate architect, designer of interior spaces and furniture designer while at Eero Saarinen Associates.

A few of his well-known projects are the Kent Memorial Library, in Suffield, Connecticut; the MGIC Headquarters in Milwaukee; The Grill, Trans World Airlines, JFK Airport; the Wire Furniture for Knoll; the MultiShell and Shell & Frame Furniture for Steelcase; The Wood Block Collection for CI Design Furniture. Current projects include a restaurant/club complex in the World Trade Center, New York, and a Jewish Temple in Springfield, Massachusetts.

Edited by Warren Platner, a book highlighting ten architectural achievements, has just been published by McGraw-Hill and is now on sale at bookstores throughout the country at the end of October.

Last year, Warren Platner received the first annual New York Designer's Lighting Forum Award for his work in architectural lighting. This year he was named a Fellow of The American Institute of Architects.



by Dorothy Beriss

Enter the Kent Memorial Library in Suffield, Connecticut (The Library on the Green), and the feeling of coziness, of warmth and of being at home is almost as physically palpable as one of the chairs to sit in, as the fountain bubbling in the library's courtyard, as the scarlet and white petunias beside the fountain, cascading out over their container.

The library is the creation of Warren Platner, an architect who moves people to want to come back to his buildings simply because being inside one is such a pleasurable experience. A musician of space, light, form and texture, Platner reaches people through their senses, and he shares with them his lyrical vision of the world every time they enter one of his buildings or use some of his furniture.

"Warren is a brilliant designer," says one architect simply. "His is very elegant work," says another. "His interiors, his furniture, always give a feeling of great comfort, yet are formal without being severe."

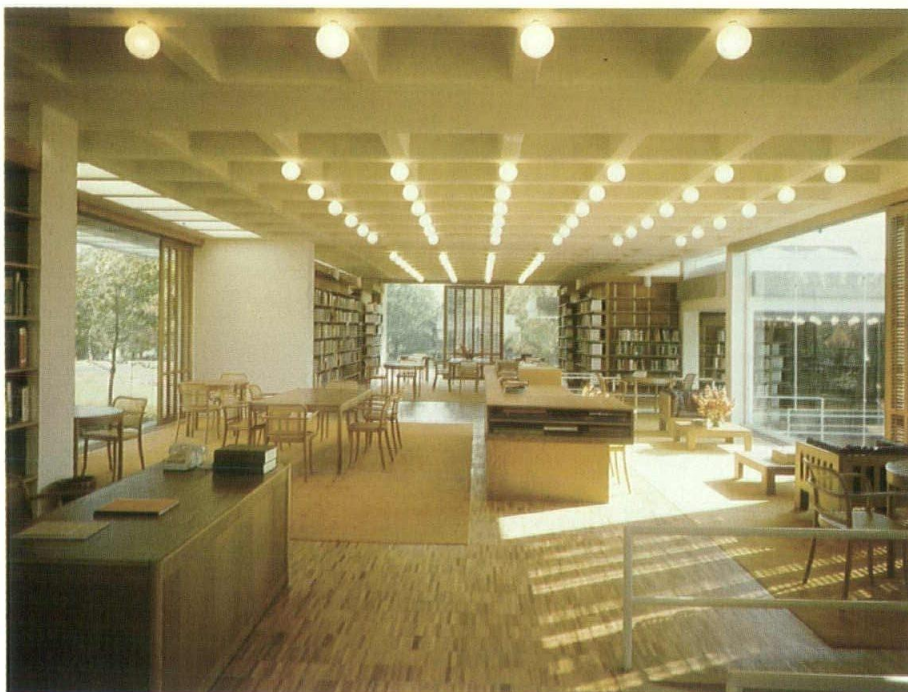
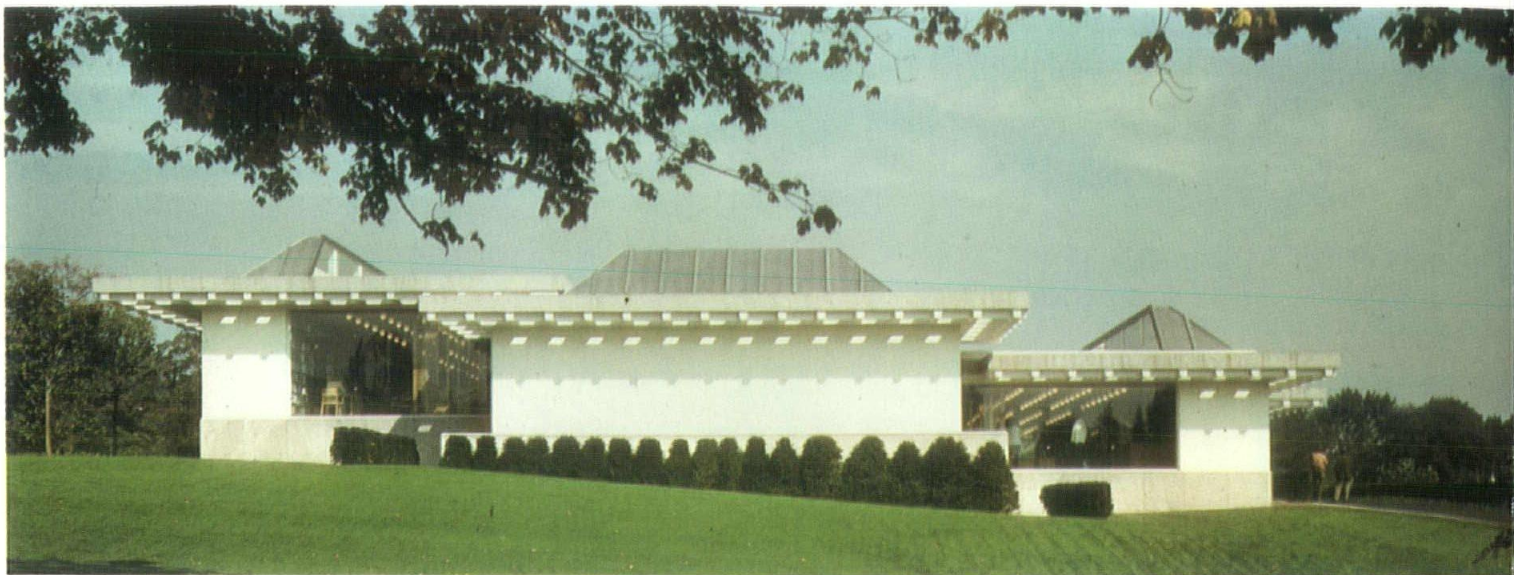
With a staff which ranges from twenty-five to fifty people, Warren Platner Associates occupies the former factory building of a sporting gun manufacturer in New Haven. Now it is a loft-like series of white painted, open areas in which a first glance reveals extensive architectural models in various stages of completion on tables, men and women at drawing boards and typewriters, and, in an office slightly to the right of the entry area, Warren Platner — a man who seems to be charging about even when sitting still or talking on the phone.

"Nobody calls him 'Mister', he's always 'Warren'," says one individual. Another says, "You'd normally think of this type of guy as an ivory-tower type, but Warren isn't at all. He's a hell of a nice guy."

Although Platner is six feet tall and slender, with dark hair, he seems at least six feet four. He wears bluejeans — a trait for which he's apparently well known; rumor has it he owns twenty pair.

His greeting is friendly, but reserved. He seems shy, to be taking some feel of his visitor before committing himself with any words. But words come with great vitality. While still a very young architect,





The Warren Platner Associates of New Haven received the third award in the Non-Residential category for their design of the Kent Memorial Library in Suffield, Connecticut.

it became clear to Warren that the main purpose for a building was to achieve interior space for a specific use; that in most instances, the interior of the building was the reason for its construction in the first place. He realized, therefore, that attention should be devoted to creating interior spaces that were ideally suited for their specific purposes.

“Nobody ever puts up a building just to erect a wall on a street,” Warren says. “If a building is intended for use by people, it should be designed that way; if for machines it should be designed for their use.

“Architecture is about how you feel when you’re in the building. If we can create the kind of spaces that make you feel right when you’re in them, then we’re successful.”

Everything Warren Platner says and does follows from that philosophy. In order to provide man with an hospitable environment, Platner’s buildings and interiors are rooted in what he perceives to be the physical, psychological and emotional requirements of people as these relate to the individual’s use of a specific building. He maintains in his designs the awareness of the individual’s needs for warmth and security.

“Man likes shelter — the psychological as well as the physical kind,” he says. “He likes the feeling of enclosure, a feeling of place, a feeling that he is somewhere. He likes a feeling that he is safe and secure. He likes a feeling of warmth — psychological and aesthetic warmth, as well as the atmospheric variety. He likes to

be surrounded by things because they give him a nest to be in.”

A visual application of his philosophy is apparent in the relationship of people to books in the Suffield Library. Instead of stacking books, as all other libraries do, Platner perceived a library as a series of small, scaled spaces of intimate character, much like a study in one’s own home. So he created book alcoves, employing double-sided shelves of books to surround relatively small spaces, and then provided comfortable chairs in which to read and lovely views out onto the central garden court or the Suffield landscape.

An immaculate designer, quality is Platner’s passion as well as one of his most universally admired and discussed characteristics. The logic is simply that, if he is creating an environment for man, it must



be well done or that environment won't be a pleasant one. "People see something Warren's done and want him. He's a total interior designer," says one architect. "His working drawings are so meticulous; every brick, every brick joint is drawn. And not only is every little part on each sheet well done, but the entire sheet has a logic to it."

The achievement of quality, according to Warren, is the result not of large amounts of money to spend (fully half his completed projects have been modest or low-budget ones) but instead the result of the care and attention devoted to a project from its inception through completion. "People tend to equate quality with money, which isn't necessarily the case," he says. "One reason that we can produce quality work that is satisfactory to me is that we take the time to do it."

Before any work commences, care is taken to establish with a client exactly what his needs and objectives are, and to establish the needs of the people who will be using the building. Then designing is done with study models; building sketch models instead of depending entirely on drawings. "We do this with a structure so we can stick our heads inside and get a feeling of relationships."

Since it is the spirit of the building which matters, the study models allow the architect to realize the effect of materials and

to perceive the quality of the light, in itself the factor that determines both what people will see and also the quality of the space itself.

It is not surprising that Warren became interested in the challenge of furniture design. "After all, if you're producing the interior space of a building you're also concerned with what's inside it."

While not the only factor involved in furniture design, time, he says, is a very important one. To design furniture properly for production requires that it be near-perfect — "a complete existence on its own," in order for it to be manufactured without change, listed in catalogues and purchased for years.

"So it takes years to conceive, design and develop furniture. Thus I've maybe five furniture designs on the market," he says. "Because I understand what good furniture design is, people credit me as a furniture designer, but it's really a small part of my overall design work," he adds.

"We're more of a studio in the old sense, rather than an office," says one of Platner's associates. Their work includes all normal architectural tasks but embraces, in addition, a variety of talents which arises to some degree in every project, and which enables them to do a better job. Included in the work he does, Warren lists master planning, conceptual plan-

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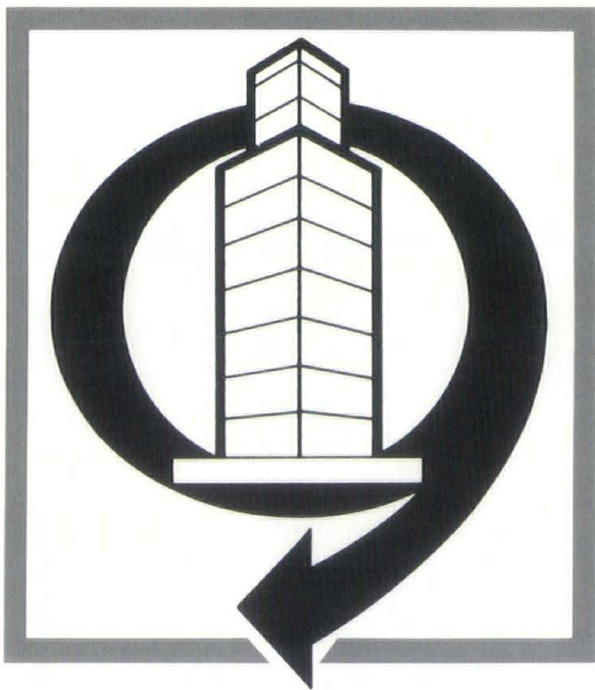
ning, building structures, landscape architecture, interior design (including the design of all furniture), graphics, decoration, art work and lighting design.

"The important thing for the character of any piece of architecture is that every detail in it should reinforce that character," he says. As with all artists, the whole of what he does is greater than the sum of his parts; the methods and thoughts revealed here, without the catalyst of Platner's creative imagination, remain only fragments of his perceptions.

"Architecture is my profession and my life," Warren says, "and I care about my life." ■

Dorothy A. Beriss is a free-lance writer, editor and photographer who specializes in advertising, editorial and corporate communications. Among other publications her work has appeared in *Connecticut Magazine* and Sunday Supplement to *The Hartford Courant*.

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### Federal Programs Conference Slated for San Francisco

Key federal agency officials and members of Congress will meet with and brief architects and engineers at the fourth national A/E Federal Programs Conference to be held in San Francisco, January 29-30, 1976.

The meeting will focus on such topics as the implementation of new federal Standard Forms 254 and 255, future federal agency construction budgets, energy conservation, the issues of competitive bidding, and opportunities in the overseas market.

Participating in briefings will be officials from approximately 20 federal agencies, including the General Services Administration, the Departments of Defense, Housing and Urban Development, and Transportation, the Environmental Protection Agency and others.

The Conference is sponsored by the Committee on Federal Procurement of A/E Services (COFPAES), comprised of The American Consulting Engineers Council, The American Institute of Architects, The American Road Builders Association (Planning and Design Division), The American Society of Civil Engineers, and The National Society of Professional Engineers.

Advance registration forms for the Conference will be mailed out soon to members of the sponsoring organizations. For additional information contact Marshall E. Purnell, co-director of federal agency liaison, The American Institute of Architects, 1735 New York Avenue, N.W., Washington D.C. 20006. Tel (202) 785-7384.

### Philip Johnson, FAIA, Receives 1975 Louis Sullivan Award

The 1975 Louis Sullivan Award for Architecture has been won by Philip Johnson, FAIA, New York City, an architect, critic and writer who for 40 years has been a dominant influence on American and world architecture.

The Award, sponsored by the Bricklayers, Masons & Plasterers International Union of America and administered by The American Institute of Architects, is made once each two years to a practicing U.S. or Canadian architect whose work is judged to best exemplify the ideals and accomplishments of Louis Sullivan, whose

architectural work in the late 1890's and early 1900's won him recognition as the father of modern American architecture.

Basis of the award is the submission of at least three and no more than five completed projects.

The 1975 Sullivan Award jury reported that the four projects submitted by Johnson "are as consistent in their level of concept and execution as they are in their diversity of scale, form, program and siting. Each is a highly intelligent and, perhaps most important, highly particular and appropriate project."

The Award and the \$5,000 prize which accompanies it was presented to Johnson at the Union's convention, September 15, in Atlantic City.

Established in 1970 by the Bricklayers Union to demonstrate the concern of masonry craftsmen for architectural excellence and environmental quality, the Sullivan Award previously was won by Ulrich Franzen, FAIA, New York City, and Hartman-Cox Architects, Washington, D.C.

Johnson was educated at Harvard University and became Director of the Department of Architecture at the Museum of Modern Art in 1930. Two years later, he and Henry-Russell Hitchcock collaborated on their widely influential book, "The International Style: Architecture Since 1922." In the 1940's, Johnson completed his architectural studies at Harvard, published the first edition of his book on Mies van der Rohe, and completed

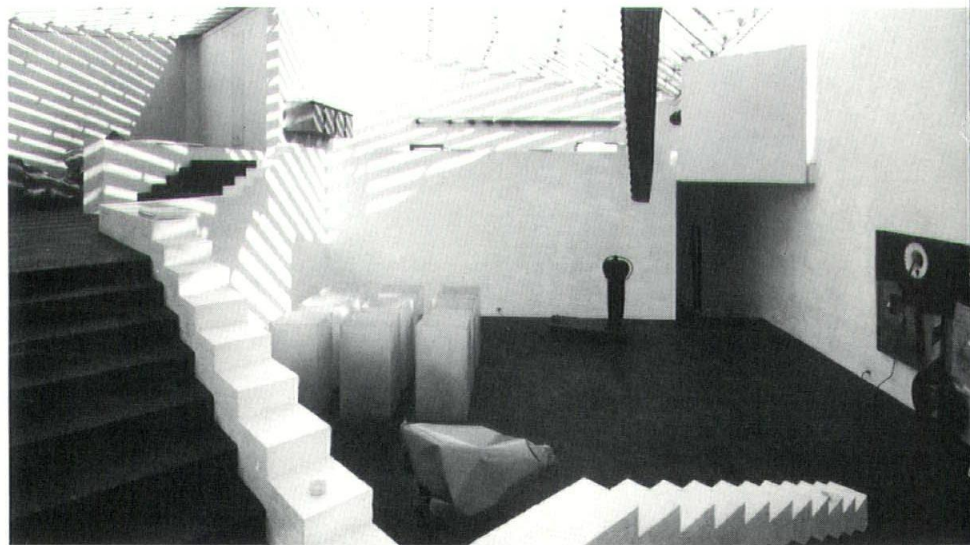
his first major architectural project, his own residence, the celebrated Glass House.

Since then, Johnson has been responsible for the design and construction of major museums, corporate headquarters, religious facilities and academic buildings throughout the U.S. and Europe.

Johnson submitted four projects in the 1975 Sullivan Award competition — the Burden Auditorium at Harvard, the Neuberger Museum at Purchase, New York, the Kline Science Center at Yale, and his own "sculpture studio" in New Canaan, Connecticut.

The jury, composed of four practicing architects and one architectural student, chose Johnson from among 51 entries from architects in the U.S. and Canada. Members of the jury were Warren J. Cox, AIA, Washington D.C., chairman; Ulrich Franzen, FAIA, New York City; Robert B. Marquis, FAIA, San Francisco; Bernard Wood, FRAIC, Edmonton, Alberta, Canada, and president of the Royal Architectural Institute of Canada; Lucien Rough-ton, University of Wisconsin, Milwaukee, Wisconsin.

The jury report stated: "The overall quality of the entries staggered the jury . . . . When our various prejudices, polemics and preconceptions had finally been thoroughly discussed, exhausted and (temporarily) discarded, Mr. Johnson's buildings stood, purely and simply, on their own merits as architecture."



Interior of architect Philip Johnson's sculpture studio.



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the qualifications of  
and finds that

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has fulfilled the requirements  
of the Act providing for the  
licensing of Architects and  
is hereby authorized to  
practice architecture in  
the State of Connecticut.

November 18, 1960 No. 1560

*Harvey M. White*  
*Robert J. ...*



### HAC Engaged as Planning Consultant

The Hartford Architecture Conservancy, under the direction of its co-founder and president, Tyler Smith, has been engaged as planning consultant in a public architecture project funded jointly by the Connecticut Commission on the Arts and the Connecticut Humanities Council.

Together, the Arts and Humanities agencies have pledged \$11,000 toward the first aspect of an effort to heighten public awareness of buildings throughout Connecticut that have been created with municipal, state and federal tax funds.

Projecting the use of media, exhibits, public meetings and printed matter, the Conservancy hopes that a closer knowledge of the aesthetics and politics of past architecture will lead to the design of future buildings that have enduring value as public places.

### C-E Tec Gets \$10.8 Million Nigerian Contract

Combustion Engineering, Inc., has announced that the Ministry of Economic Development and Reconstruction, East-Central State of Nigeria, has awarded a \$10.8 million contract to C-E Tec, Inc., a subsidiary in Waltham, Mass.

During the two-year contract, the Massachusetts architecture, engineering and planning firm will provide master planning for eight existing cities throughout the East-Central State, including Enugu, the state capital. The firm also will perform regional planning and erosion control studies throughout the state, as well as engineering studies connected with the location and design of urban roads and bridges, water systems and supply, and environmental health systems.

As part of the contract, C-E Tec will establish a Center for Regional and Urban Studies in Nigeria to develop local expertise. A major university in the United States and a major university in Nigeria will participate in setting up the Center. The universities have not been selected as yet, according to a C-E Tec spokesman.

C-E Tec is a family of professional firms of architects, engineers, planners, and environmentalists. The firms include CE Maguire, Inc. and ECODESIGN, INC. of New England; LBC & W, Inc. of the Mid-Atlantic States; Nelson, Haley, Patterson and Quirk, Inc. of the Rocky Mountain States; and Koebig & Koebig, Inc. of the West Coast.

The Co-Project Directors for Regional Planning and Urban Design are Laurence Stephan Cutler, AIA and Sherrie Stephens Cutler, AIA.

### New A.R.B. Certificate

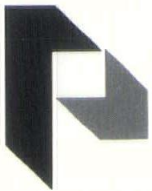
A new certificate has been designed for use by the Architectural Registration Board of Connecticut. The design, set in Optima type, is the work of William Vondriska of West Hartford in conjunction with members of the Board. The new certificates are available from the A.R.B. office, 1985 State Street, Hamden, Ct., 06511. Telephone 248-7696. The cost for the certificate is \$5.00.

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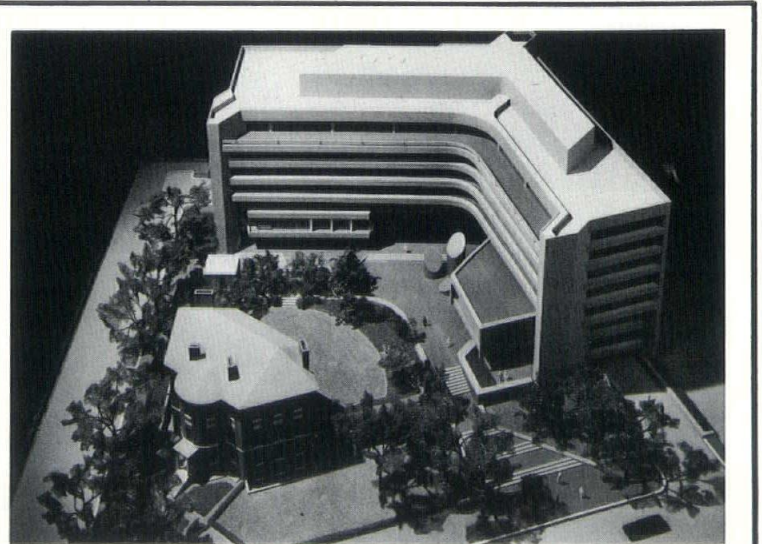
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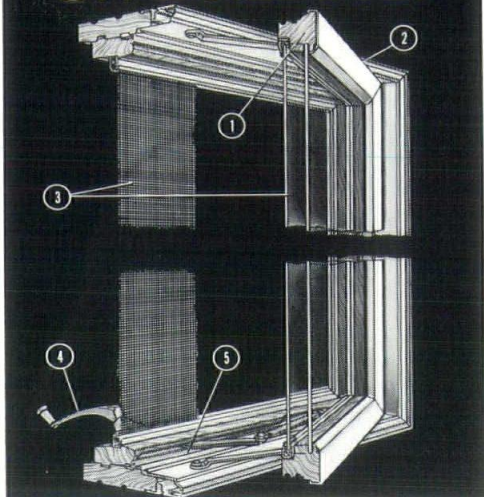
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### Minges Associates Appoints Edward J. Kendrick

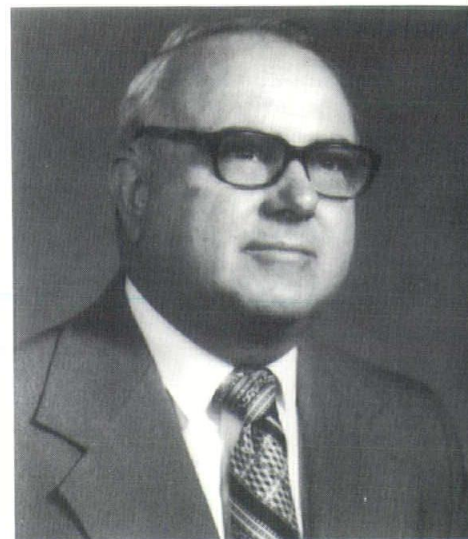
Edward J. Kendrick has been appointed Director of Environmental Engineering for The Minges Associates, Inc., consulting engineering and planning firm of Farmington, Connecticut.

James S. Minges, president, emphasized that Mr. Kendrick's extensive experience in government environmental projects will provide expanded service to the firm's municipal and state clients. Chief among the firm's major current projects in environmental engineering is the design of the \$7.5 million advanced wastewater treatment facility for the Town of Plainville, Connecticut. The Environmental Laboratory of The Minges Associates, Inc. handles water and air pollution analyses for government, industrial, and private clients throughout New England.

Mr. Kendrick received a Bachelor of Civil Engineering degree from Cornell University and has completed courses in Public Financial Administration and Urban Planning at the Graduate School of Public Affairs, State University of New York. He is a licensed Professional Engineer in New York and Vermont; a Diplomate of the American Academy of Environmental Engineers; and a certified Public Health Engineer and Grade I A Water Pollution Control Plant Operator in New York.

His professional experience includes consulting engineering in the fields of water supply and distribution, and sewage collection and treatment, both as designer and resident engineer on construction. As a consultant, he assisted in the establishment of the Suffolk County (New York) Water Authority, one of the largest water authorities in the state.

Mr. Kendrick has been Director of Environmental Health Services of Chemung County (New York) Health Department and Executive Director of the Rockland County (New York) multi-municipal sewage program. He has been involved in the administration of state grant programs for studies. He also was a consultant at the Schools for Municipal Fiscal Officers annually conducted by the New York State Comptroller.



Edward J. Kendrick

### Women's Design and Planning Conference, November 7-9

A consortium of women design professionals, representing the fields of architecture, design, landscape architecture, planning and related visual media is having an Eastern Regional Design and Planning Conference, to be held at the Boston Architectural Center the week-end of November 7-9.

Conference issues will focus on facets of women working in the design professions and will provide both a forum for simple dialogue between working women students and other interested people, as well as specific topic presentations and workshops. The conference hopes to explore resources, potentials and the current status of the working environment for the woman design professional as well as to explore relevant topics/issues dealing with expectations, aspirations, conflicts experienced by working women professionals.

Information and registration forms for the conference may be obtained by writing to:

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## AIA Reorganizes Institute Honors Program

The American Institute of Architects has announced the reorganization of its Institute Honors program which recognizes the highest standard of achievement in architecture and related fields.

In previous years, the program awarded medals and citations to individuals and groups in several specific categories. The 1976 program will award identical AIA medals in five broad categories. Accompanying citations will specify the recipients' achievements and identify the person in whose memory the medal is being given.

The AIA Medal will be given to individuals and groups in the following categories:

1. Artists and craftsmen whose work is related to architecture: this category would include candidates for the former Fine Arts Medal and Craftsmanship Medal;
2. Illustrators and recorders of architectural accomplishments: candidates for the former Architectural Photography Medal, as well as from the fields of film and television;
3. Individuals or organizations who have

inspired and influenced the architectural profession: former Allied Professions Medal, Industrial Arts Medal, Architecture Critics' Medal, AIA Medal for Research, Whitney M. Young, Jr., Citation;

4. Individuals or organizations responsible for a specific project related to architecture (a private or government building program, public works project, a single book, etc.): former Citation of an Organization, Henry Bacon Medal, Architecture Critics' Citation, and
5. Individuals or groups responsible for specific accomplishments demonstrating the integration of several disciplines related to architecture: former Collaborative Achievement in Architecture Medal.

In addition to the Architectural Firm Award (which is unchanged) no more than ten awards will be given each year, and no more than three will be given in any one of the five categories.

Jury for the 1976 Institute Honors Program: Robert F. Gatje, FAIA, New York City, Chairman; Isham O. Baker, AIA, Washington, D.C.; J. Carter Brown, Hon. AIA, Washington, D.C.; Bill N. Lacy, AIA, Washington, D.C.; Stanley Tigerman, AIA, Chicago; Elisabeth Kendall Thomp-

son, FAIA, San Francisco, and Steven A. Parshall, Urbana, Ill. (student member).

## Updated Plywood Diaphragm Construction Guide Available

"Plywood Diaphragm Construction," a 14-page guide from the American Plywood Association, has been updated to include the latest information for optimum design of plywood diaphragms.

Through the use of design examples and discussion, tables and formulas, the technical brochure contains guidelines for the design of structural diaphragms, including such information as the calculation of loads and diaphragm shears, determination of plywood panel layout, recommended nailing schedules, required chord dimensions, calculation of deflection ratios and anchorage recommendations. The booklet also contains general discussions of the advantages of plywood diaphragms, plywood quality considerations and examples of innovative uses of diaphragm construction.

For a free single copy of "Plywood Diaphragm Construction," write to the American Plywood Association, 1119 A Street, Tacoma, Washington 98401. Ask for Form U310.

## School Communications Systems

Strom Electronic Communications (formerly Stromberg-Carlson) has announced the appointment of Tel-Rad Incorporated of Hartford as their exclusive sales and service distributor for Connecticut. Tel-Rad, with nearly thirty years experience in the field of communications systems, is equipped to furnish installation and service maintenance by its factory-trained technicians. Architects, engineers and others requiring information on the latest advances in school sound systems are invited to contact Joseph Ferla, general manager of Tel-Rad, at 592 Park Avenue, Hartford. ■

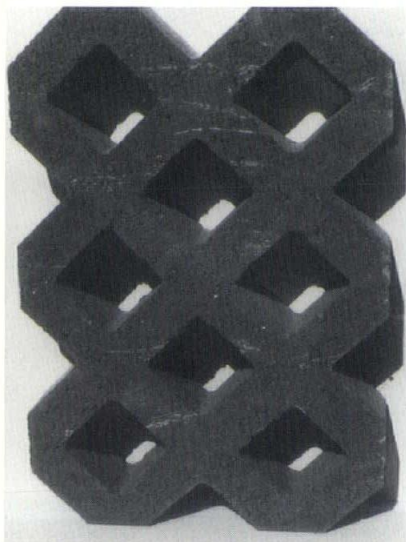
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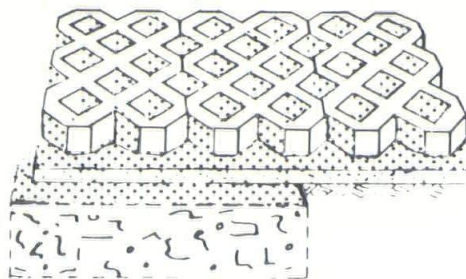


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# Books

**The Place of Houses**, by Charles Moore, FAIA, Gerald Allen, and Donlyn Lyndon. Holt Rinehart and Winston, New York. 278 pp., \$17.95.

Many of us who have read earlier writings by Charles Moore, the former Dean of the Yale School of Architecture, are familiar with his clear and informed method of conveying architectural ideas with words, revealing much the same clarity and forcefulness one finds in his buildings.

Like his designs, his first book, written with a former student, Gerald Allen, and with his associate, Donlyn Lyndon, is full of history and wit. It abounds with ideas about environmental design derived from Moore's theory of place. His articles in *Perspecta* Numbers 6, 9, 10 and 11 have been attempts to explore a way of doing architecture carefully keyed to understanding the significance of the history of building. In *Perspecta* 6 he suggests that Hadrian's Villa was a collection of places and forms Hadrian liked. In *The Place of Houses* Moore returns to this idea.

After an exploration of Rooms, Machines and Dreams (three orders of architecture), the authors conclude: "So this is a pattern book after all (which) describes patterns that help you think about houses. We are not trying to impose shapes." Ironically to those who do not understand the intricacies of Moore's designs, his architecture appears to be dominated by shapes like the shed roof and, at the other extreme, the mad graphic forms of 403 Elm Street in New Haven.

In Moore's designs, as in great poetry and music, there are multiple layers and meanings, an explicit order in response to specific needs — "metaphors of habitation", to borrow his phrase. His many and marvelous stairs and stairways are invariably stairs and skylights, bookcases and art galleries — all at the same time.

I'm reminded, in comparison, of a few other recent books which have similarly tried to relate a body of theory to the practical act of building. Scully's original *Shingle Style*, and his more recent *The Shingle Style Today*, seek to explore and define ways in which carpenters and architects have built in relation to the materials available. The clearest comparison, however, is with Venturi's *Complexity and Contradiction*, perhaps the most significant book on architectural theory in recent years. Both books are intellec-



al studies of sorts. While Venturi's plume tends to appeal to the layman mainly as a theoretical study, Moore mainly from the outset that "anyone who is enough can create a house of great worth" and proceeds to develop his arguments in terms less confusing to the non-professional.

ou Kahn once queried one of Moore's employees: "Are you the one who puts the arrows guiding people through the houses?" — an obvious reference to the complexity of Moore's designs. And yet, the link between the work of these two great architects is a complex study in itself and the influence of Kahn's work on Moore's is clear. Moore has also had great influence on his students and on his contemporaries, both through his designs and his writings, and the process has been taken one step further in *The Face of Houses*. by John Merriman

**Handbook of Solar and Wind Energy**, by Lloyd Hickok. Cahners Publishing Company, Boston. 125 pp., \$20.00.

Available in November, this Cahners Special Report opens up a new realm of possible answers to the current energy crisis. Designed for power engineers, energy company managers and others involved in long-range energy planning, the book considers the ideas to be considered and the facts to be weighed by the entrepreneur going into the non-fossil energy field. There is enough technical detail to enable planners to judge equipment, methods and systems, along with a thorough exploration of application ideas.

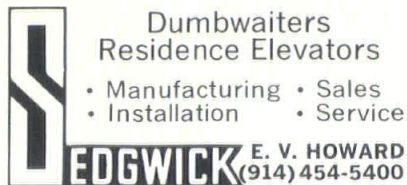
The author strongly emphasizes that non-fossil energy already is an exploitable resource, and discusses many types of solar cells and practical new applications of the age-old windmill. Regarding wind energy potentials, he strongly urges that "someone should go wind prospecting," to take long-term wind velocity surveys and site selection studies. He also discusses various designs for both solar and wind facilities.

Lloyd Hickok is a professional technical writer and manager, now retired. From the end of WW II to 1960, he served as Technical Publications Manager for Laboratory for Electronics, in Boston. The author is the founder of what is now the Society of Technical Writers and Publishers, and a member of the International Hydrogen Energy Society. ■

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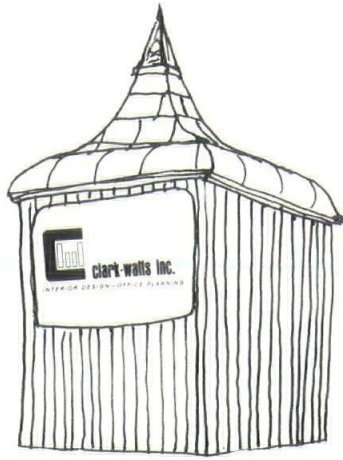


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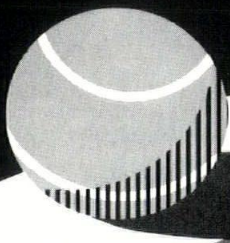
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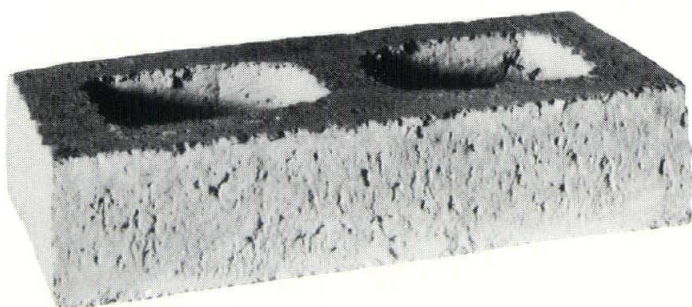
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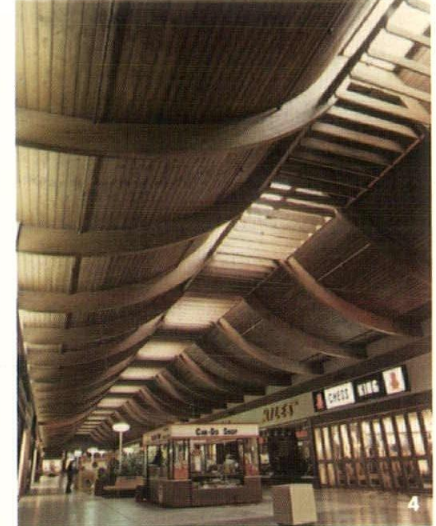
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