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Publisher's Uneasy Chair

Two news stories in recent weeks emerged from the chaotic deluge of verbiage about national and international disasters. Neither has anything to do with the mid-east or the Washington bandwagon. The first was good news, Connecticut's Commissioner of Transportation Joseph B. Burns announced that nothing was going to happen to the Wilbur Cross-Merritt Parkway system to "improve" it, except some work to make safer access points. The second was an historic landmark versus progress story. Louis', the reputed birthplace of the hamburger is right smack in the way of New Haven's proposed $12 million health center. This small restaurant, which has been serving outstanding hamburgers since 1906, occupies a thirty-by-thirty-foot space. Should it be moved brick-by-brick to a new location? Should it be incorporated in the new center? Or, should it just be plowed under by a bulldozer carrying a progress flag?

This, presumably, will be the final in a series of Publisher's Uneasy Chair columns which first appeared in the November-December 1969 issue. The next issue of Connecticut Architect is even now being prepared by a new publisher. We've enjoyed our nine year stint and wish the Connecticut Society of Architects many more years of constructive publishing sponsorship. We part the best of friends as we retire from editorial architecture, with the hope that more people in Connecticut know a little more about the architect's role than before our first issue appeared at the start of 1965.

About this issue of Connecticut Architect: A profile of a major architectural firm, Charles Dubose Associates, is reported as our main feature story; an in-process project in Portland by EDG looks into "why's" of design; Bob Mutnix asks what's so great about architecture; and there is a roster of CSA members. These items are supported, as usual, by pertinent news stories.
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One Dollar a Copy
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Downtown Hartford has undergone a dramatic transformation in the past decade. Several major projects in construction, and others under consideration, will generate further structure for an evolving urban image: a unique mid-town system of interlinked buildings supported by a web of pedestrian networks.

DuBose Associates, a Hartford-based architectural and planning firm, was founded by Charles DuBose, FAIA, just over a decade ago. It has made a substantial impact on Hartford's downtown development in that period. This brief chronicle of the firm's continuous involvement includes some projects realized in construction and a critical commentary by the firm on Hartford's potential as an exciting, cohesive urban setting.

EARLY DOWNTOWN DEVELOPMENT: CONSTITUTION PLAZA

The DuBose firm was formed to begin master planning and feasibility studies for Hartford's Market Street Redevelopment area. The original development plan proposed a cluster of uses and activities including three major office structures, extensive commercial and entertainment facilities, a television studio and corporate offices, a major hotel and, finally, a Civic Center and Coliseum. All of these structures were to be grouped around high capacity parking garages topped by landscaped pedestrian plazas.

Many elements of the original plan, including the concept of an elevated pedestrian access deck, were realized in the completed project. Many commercial and entertainment activities proposed originally had to be eliminated, with the result that the activity level of the Plaza has yet to reach its potential. Interestingly, the Plaza hosts two major urban events: the Christmas Festival of Light and the summertime Plaza Arts Festival. These celebrations bring throngs of people to the very center of the Hartford region, graphically demonstrating at least twice a year the "accommodation potential" of the original Plaza concept.

As the eastern anchor for a mid-town urban system, Constitution Plaza may one day support a constant pedestrian promenade with requisite activities and services. Currently this twelve-acre center-city complex contains over one million square feet of office and commercial space and provides structured parking for 1,850 automobiles.

THE PLAZA EXTENDED: TRAVELERS INSURANCE HOME OFFICE EXPANSION

The recently completed Travelers home office expansion has continued the pedestrian platform south from Constitution Plaza to a new landscaped plaza and an enclosed, elevated link with the Travelers Tower. Charles DuBose was associate architect with RTKL Inc., of Baltimore for the new office building. The DuBose office was involved continuously from early
Travelers Insurance home office expansion extends the pedestrian plaza system beyond Constitution Plaza and Phoenix Mutual Life Insurance Company. Enclosed pedestrian bridge spans Prospect Street to connect new facility with Travelers Tower. The Grove Street Mall interconnects structures within the Tower Square complex.

conceptual design begun in 1967, and was independently responsible for the Grove Street Mall which contains both a connection at grade and an elevated pedestrian bridge which spans the landscaped court. The large volume of space required in the new home office structure was enclosed in a simple, planar container—a true "background" building for the spikey gymnastics of the Travelers Tower, the original corporate landmark.

The new Travelers office building completed in 1972 contains 400,000 square feet of office space with central employees' service facilities, a 1400-car garage, and its own landscaped plaza deck. The entire structure, including plaza and garage, has been pre-designed for linear expansion to the south.

HARTFORD'S MID-TOWN PEDESTRIAN SYSTEM

Architects and planners found something lacking in the American urban scene of the 50's and decided it was architectural texture. We know now that added visual interest was only part of the urban problem, yet it remains the most visible solution. The missing ingredient is diversity—the complexifying set of interrelated commercial, cultural and recreational activities that can be supported only by the concentrated demand of an urban population.

Hartford's mid-town pedestrian system offers a skeletal framework, a potential infrastructure for a con-

The network currently includes seven acres of landscaped plazas constructed atop multi-level parking garages which accommodate 4,200 automobiles.

These elevated pedestrian malls now extend over five city blocks, permitting car-free access to fifteen separate structures totaling more than three million square feet of executive offices, corporate facilities and commercial space.

Hartford's mid-town platform already exceeds in extent the bridges of Atlanta's Peachtree Center, and the malls of Place Ville Marie in Montreal. If the activity within the pedestrian system can be intensified, maintained and extended, Hartford will possess a remarkable urban circulation device.

HARTFORD'S LEFT BANK: FOUNDERS PLAZA COMPLEX

DuBose Associates' master plan for Phoenix Mutual's Founders Plaza proposes a cluster of structures adjacent to the Connecticut River. The complex will contain a

full spectrum of activities and uses, from a river-front restaurant and entertainment group with boat landing, to office and commercial space linked with Plaza-topped parking structures. The project master plan recently has been published by the Japanese magazine Architecture & Urbanism in its issue titled "New Directions in Urban America."

The first increment of the master plan completed in 1972 includes an eighteen-story, 260,000 square foot office tower, a 350-car parking structure, and a 240,000 square foot computer center for the Connecticut Bank & Trust Company. Soil conditions in the area require pilings for major structures, and the Connecticut River's earthen flood dikes block the dramatic Hartford skyline at grade. Therefore, the concept of a structured garage with landscaped platform deck serves to elevate the major use levels for an overview of both river and skyline profile.

The development of Founders Plaza as a concentrated activity center—located prominently on the river, interlinked within itself, and hopefully to adjacent parcels with river-fronting residential complexes—would create a strong "city edge" on both banks of the Connecticut River.
INTERSTATE 84:
HARTFORD CORRIDOR
MID-CITY DEVELOPMENT

DuBose Associates developed the 1970 "I-84 Environmental and Joint-Use Study" with Wilbur Smith & Associates of New Haven. The urban design options emphasized potential "activity centers" within the highway corridor, established excess land parcels for joint-use, and identified feasible air-rights opportunity zones.

Seven primary development sectors were outlined in the report. Two of these proposals have received subsequent attention: the Central Business District Air-Rights scheme was incorporated into a downtown proposal submitted by a Canadian developer; the Transportation Center, garage and mini-rail loop serving both the CBD and the large insurance companies on Asylum Hill was in part contained in a Connecticut mass-transit firm's proposal to build and maintain such an elevated movement system.

DuBose Associates' urban design proposals for I-84 downtown developments shared a common concept: integrate the movement system with activities centers. These interlocked developments would permit a traffic-free pedestrian network extending from Constitution Plaza to Union Station. The links include a Talcott Street promenade to G. Fox; pedestrian bridges over Main Street; the CBD air-rights project with shopping arcade spanning I-84, the Pratt Street Shopping Mall to the new Civic Center; a pedestrian mall on Allyn Street, recently explored in depth by the Knox Foundation as part of its one million dollar offer to the city for a matching renovation program; and, finally, an elevated mini-rail loop serving downtown and Asylum Hill from the transportation center.

A phased sequence of diverse uses and activities, including new residential construction, would then extend throughout mid-town Hartford. This concentrated pedestrian-activity system would offer a uniquely exciting urban experience unequalled in any New England city.

INTERLINKED ACTIVITY NETWORKS:
VILAMOURA RESORT COMMUNITY

DuBose Associates developed further the concept of interlinked activity and movement systems in
a 1972 master plan proposal for Vilamoura, a new resort community in Portugal. Fronting the sea on the Algarve Coast, the 18,000 population, 256-acre city plan proposes a necklace of "activity nodes"—concentrated public services and facilities—strung around a marina promenade, and linked to perimeter residential clusters by a deliberately intricate pedestrian network. The first phase increment of some 50,000 square meters would guarantee an active, complete and cohesive architectural environment focusing development around the first of these "activity nodes." This decidedly incrementalist approach to urban design—that of completeness at each stage—represents an ad-hoc, layered solution to the generic problem of multi-phase development where services are tied to demand, and pre-planning usually determines demand requirements over time.

**A FUTURE VIEW: THE URBAN QUILT**

Jane Jacobs claims that large-scale redevelopment destroys urban diversity; in a series of poignant recollections in a Hartford newspaper some years ago, a resident of the Market Street area grieved for his former home and bemoaned the loss of an active, street-oriented environment; the Hartford Stage Company threatens to leave downtown for a suburban location; the terrific outflow of cinema theaters continues; preservation of the vestigial remnants of downtown residential areas, such as the remarkable Goodwin block on Haynes Street, becomes increasingly difficult; the city's ability to entice new apartment construction or convert existing loft space to residential use becomes practically impossible under present circumstances.

Hartford appears to need an "urban shearsman" to recut the proven bits and pieces of city design, to link familiar elements in the city, to convert and modify present uses to others until the result is an innovative whole, and patch them together in an urban quilt. A shearsman, not a weaver, is needed because a truly diverse urban fabric cannot be woven of whole cloth.

Either architects and planners abandon the center city and work determinedly to improve the suburbs, or our urban images and policies must be recast. It is no coincidence that the establishment of urban design curricula within major schools of architecture has proven a most difficult and enduring task. As Norton Long maintains, our "un-walled city" must earn a loyalty it cannot require, or else urban centers become poor farms held tenuously in check by their suburban keepers.

Please turn to page 24
What's So Great About Architecture?

Robert H. Mutrux, AIA

What is the quality the art of building possesses that has made man literally surround himself with it? Why is it that we spend so much time, energy, and anguish trying to attach one structural material to another in a special way? Why is it that we're building today at the rate of $100 billions annually (that's enough lettuce to cover the entire 100-mile Connecticut Turnpike with $200 bills), and show no sign of letting up?

Why is it that, when you make the grand tour, the postcards you send to the folks back home almost invariably represent a building of some sort? And conversely, why is it that when one country wages war on another, the first thing it attacks is its enemy's buildings?

It couldn't be the fact that architecture provides shelter; the caves provided that. There must be something about architecture that responds to a primitive and universal need in its creator, its builder, the downtrodden peasant, the weary taxpayer, and the passing tourist as well.

The answer may not be at all profound. Architecture is probably the most satisfying of all the creative arts because it is without doubt the most flattering.

Arelience, more than any of the other arts, makes man feel good because it makes him look good. It is man's picture of himself viewed at a safe and enchanting distance. Painting, sculpture and literature, on the other hand, tend more and more to portray "the truth" by showing not only the wrinkles and the excess fat but the innate weakness and inadequacy as well, leaving man naked and defenseless against ridicule, contempt, or even castigation.

Architecture has a way of skimming over these unredeeming characteristics, and the world is full of excellent samples. The Capitol, the Supreme Court Building, and the White House are clear and forthright expressions of our most cherished and exalted virtues. They represent strength, steadfastness of purpose, loyalty, honesty, fairness, and integrity, all chiseled deep in stone and concrete. But where are the human frailties, from the petty lies to the high crimes and misdemeanors, that make us all embarrassingly human? You will find them, to be sure, in quickly-forgotten news releases, in histories buried in libraries, in miles of perishable microfilm, but nowhere in the mass nor in the detail of our enduring governmental monuments. Even the "honest arrogance" that Frank Lloyd Wright stoutly defended is not in evidence.

Man decided early that he wasn't going to have his sins and his foibles advertised on every street corner. And so he invented architecture.

The glorious conceptions of the middle ages, for all the religious zeal that helped in their creation, do not in any way reflect the rampant ignorance, the superstition, the corruption in both nobility and clergy that culminated in the Reformation nor the dirt and disease that paved the way for the Black Plague.

Pride, yes. The pride of the Bishop whose delusions of grandeur were measured by the height of his spires in comparison to his neighbor's. The pride of the peasants, too, who despite the back-breaking labor and the high mortality, revelled equally in pride in the God they worshipped and who, by their own high standards, merited such an edifice. They sensed, long before it was completed, that its sheer magnificence in concept and in realization reflected directly back on them.

The same peasants didn't object to the architecture that was built just prior to the French Revolution. In fact, they loved it and still do, and if you don't believe it, watch the countless busloads of them who visit the chateaux on and off season. They only resented the living conditions and the total absence of fringe benefits. On the other hand, they did destroy the Bastille, because that made everybody look terrible. The same may be said of the grandchildren of the moujik and the serf who come in droves and in donskies and wait in interminable lines just to see the Kremlin and the Hermitage.

Please turn to page 22
In the design for an expansion of the Elmcrest Psychiatric Institute of Portland, Environmental Design Group (EDG), New Haven architects, created a setting which reflects the attitudes of the therapeutic community.

Elmcrest is a comprehensive mental health facility based on the concept of providing an environment in which the patient, through intensive interaction and communication with other patients and staff members, can work to understand himself better and face problems more confidently.

The $1.2 million project, scheduled for completion in 1974, had its groundbreaking in September. It will double Elmcrest’s in-patient capacity from fifty to one hundred beds and includes a new day-hospital for outpatients.

The architecture for the new Elmcrest evolves directly from a design process in which EDG and the interior designers became resource members of a design group consisting of the Institute’s clinical director, administrator, clinical head of each sub-unit in the existing facility, director of nursing, and a project director.

In four marathon sessions, this group defined the overall objectives of the Elmcrest therapeutic community, explored the processes used in pursuing these objectives, and developed a physical program for implementation. This included a site plan, diagrammatic plan of all required structures, a square foot and cost analysis, and an architectural style. EDG was then delegated responsibility for developing architectural continuity within the limits of the program and budget.

Plans were designed to coincide with definitive objectives of the community — to promote maximum interaction between patient and patient, and patient and staff, by use of open and interlocking spaces and elimination of physical barriers between patient spaces and staff spaces. The community was also to be dynamic without being overpowering, be diverse yet not confusing, offer choices without loss of control or personal security, and relate to the rest of the Elmcrest campus.

A hierarchy of territories was

Cross section of Elmcrest adolescent unit.

NOVEMBER-DECEMBER 1973
perceived from the various patient groupings. Bed, closet, bureau, and desk became the personal space of the patient. The two-bed room is the territory of two roommates who, with the occupants of three other two-bed rooms, form an eight-person group which has its territory defined by space change. Three eight-person groups form a unit served by its own psychiatrist, social worker, nurses and aides. When the new facility is complete, the total community will consist of four such units.

Central to the architecture and community activity is a sky-lighted forum space for each unit. This area is extremely flexible, conducive to ambulatory activities, and at all times visible from each of the private two-bed rooms. Group and sub-group territories are the spaces in which relief from community activity can be found. Total isolation is possible only in the toilet rooms and the two high-security rooms in each unit.

The nurses’ station is a major social gathering point where patient, family, staff, and visitors can interact rather than feel intimidated by the traditional barrier approach to this post. For privacy and record keeping, the nurses have a writing desk and a conference room designed to discourage gathering.

The accessibility of cooking facilities offers opportunity for the development of skills and social activity associated with the preparation of food and eating.

Need for a space in which a patient could act out aggressions safely and with minimal disturbance to the rest of the community resulted in a punch room which is specifically designed to handle such behavior. Heavily sound-proofed and structurally overdesigned, it will tolerate extreme violence.

In the short-term treatment program, contact with the realities of the outside world was described as an essential part of the design plan. To that end, a multi-purpose room equipped with a stage and half-court basketball facilities has been included in the design. It can be used for performances, lectures, movies, and conferences, as well as a dining area in daily life.

Isolation of each unit from the whole is minimized by emphasizing the connections between inside and outside, developing a “campus” plan which focuses on the grounds, and centrally located meeting places. From the inside, there will be a constant awareness of light, weather and season. As a member of the community goes from this unit to the creative therapy center, he is made aware of the entity and of the constant activity of the community. The paths are organized to be connections between nodes for social interaction and for new encounters as well as the physical links between functions.

The successful solution to this complex problem can be attributed to a great extent to the fact that the design group approach effec-

ABOVE: Site plan shows campus concept of inter-related building dispersal. RIGHT: Floor plan of new fifty-bed inpatient unit for Elmcrest.
For the second time in less than a hundred years, an American city received a major sculpture from France. On October 10, sculptor Alexander Calder attended dedication ceremonies of his brilliant red Stegosaurus which dominates the tree-lined plaza of Burr Mall in Hartford.

The other dedication, October 28, 1886, was when President Grover Cleveland accepted the Statue of Liberty in New York. A work of the French sculptor, Frederic Auguste Bartholdi, the Statue of Liberty has great significance, not only for all Americans, but for all who know this symbol of freedom which stands watch in New York's harbor.

While the Hartford sculpture may never attain the symbolic stature of Liberty, it will certainly be remembered as significant to present and future residents and visitors to Connecticut's capital city.

This latest gift to span the Atlantic was commissioned by the Burr McManus Fund which was established by Ella Burr McManus in 1906. Its goal was to create an appropriate memorial to her father, Alfred Burr, founder of the Hartford Times. Burr Mall is a gift to the people of Hartford by the Fund.

Alexander Calder, a resident of Roxbury since 1933, divides his time between this Connecticut community and his studio in France. A son and grandson of sculptors, he is a graduate of Stevens Institute of Technology and, among his many artistic accomplishments, he is responsible for adding the word "mobile" to the language. Now he has added the word "stabile" which is exemplified by the Stegosaurus.

Stegosaurus was a dinosaur which lived in Wyoming and Colorado some 150 million years ago. Mr. Calder's Stegosaurus is a 40-ton structure of heavy steel plate. It is painted bright "Calder" red, is fifty feet high, and stands on five legs, the front two of which straddle the eastern-most end of Burr Mall fountain. The span between the forelegs is thirty-seven feet.
The Connecticut Society of Architects

The Connecticut Society of Architects, Inc., is a chapter of the American Institute of Architects, the 24,000-member national professional society. The CSA headquarters is located at 152 Temple Street in New Haven. Names of the officers of the Society appear on the masthead of each issue of Connecticut Architect.

The professional code of ethics of architects is an assurance of technical competence, design skill, and professional integrity for those who employ and commission architects.

Necrology

Three members of the Connecticut Society of Architects died during the past year. They are Ward W. Fenner, AIA, corporate member; Rand B. Jones, professional associate; and Walter A. Walsh, Jr., associate.

Connecticut is particularly fortunate in the quality and diversity of architectural talent among its practitioners. Connecticut, too, is the home of one of the best known architectural institutions in the nation, the Yale School of Art and Architecture.

The roster of the Connecticut Society of Architects, which appears in this issue of Connecticut Architect, is published for the convenience of the magazine's readers. Copies of this once-a-year roster issue are available at the CSA office for $5 each.
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Southern New England Telephone

NOVEMBER-DECEMBER 1973

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What's So Great
Continued from page 12

It is true there were certain minor misunderstandings at the bargaining table in each case and that some of those representing management even lost their heads. But today, in a permanent gesture of noblesse oblige, they share their grandeur and their illusions — all expressed in mirrored halls, polished floors, gardens, and fountains — with the open-mouthed populace at two francs per person, and everyone goes away happy.

There's a place for "the truth, the whole truth, nothing but the truth," but not in the architect's bag. Even the first Architect didn't create the Universe in order to be ashamed of it.

When the archeologists search the rubble for the clue to our identity, they will find dozens of great commercial centers, hundreds of insurance buildings, and thousands of corporate headquarters. And they will find ways to prove that they were all paid for, rivet by rivet, by a happy and uncomplaining populace.

Nothing in the architecture will describe the labor disputes, the tax inequities, the international intrigue, the monopolistic shenanigans that lie underneath the veneer of granite, glass, and stainless steel. They may even find the remains of a fine apartment hotel known as "The Watergate" and deduce, by the grace of its lines, the rhythm and symmetry of its proportions, and its utter sincerity of purpose, that we were all rather nice, honest people.

And... unless, by some unhappy chance, they unearth the Rosetta Stone in the form of "The Tapes," they will honor us with our own self-serving epitaph, "This is what they believed in, to the best of their recollection, at that point in time."

Joins Firm

Clifford Mitchell, Jr., Hartford architect and artist, has been named as associate of Milton Lewis Howard Associates/Architects, Hartford. Mr. Mitchell is a past president of the Connecticut Chapter of the National Society of Interior Designers and of the Connecticut Watercolor Society.

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CONNECTICUT ARCHITECT
Mather Honored
Austin W. Mather, FAIA, has been awarded the Alumni Medal, the highest award given by Pratt Institute's Alumni Society. The presentation was made in Brooklyn on October 13.

Mr. Mather was cited for "accomplishments in architecture and architectural education." A 1926 graduate of Pratt's School of Architecture, he is a partner in the architectural firm of Lyons-Mather-Lechner, Bridgeport.

Mr. Mather, who also studied at the Beaux Arts Institute of Design, served as a member of the Pratt faculty where he established city planning as part of the curriculum and taught its first course. Similarly he initiated the architectural drawing and appreciation course at University of Bridgeport. This course is for students studying to be architectural draftsmen. He has served as guest lecturer and critic in the School of Architecture of the Massachusetts Institute of Technology.

Long active in Connecticut's architectural affairs, Mr. Mather served as president of the Connecticut Society of Architects, 1947-48. Since 1934, he has been a consultant for the Fairfield County Planning Association and has served as president of the Connecticut Federation of Planning and Zoning Agencies and chairman of the Norwalk Planning Commission.

Arneill Award
The Park-Danforth Home in Portland, Maine, designed by the Office of Bruce Porter Arneill, Architects, New Haven (Connecticut Architect, March-April 1973), has been chosen as a recipient of a "Burlington House Institutional Award" for 1974.

Special citations for institutional and residential projects will be announced on January 6, 1974, at the opening of the International Home Furnishings Market at Merchandise Mart in Chicago. Park-Danforth will be one of nine such projects honored.

The annual Burlington House Awards are concerned with interior design. A special "institutions" category was inaugurated a few years ago, and according to Raymond E. Kassar, executive vice president of Burlington Industries, Inc., "has evoked a great deal of public interest."

"The use of good interior design in buildings serving the public is an amelioration of our environment and serves as an inspiration to other planners and builders," he said.

Mr. Arneill's Park-Danforth housing for the elderly project earlier received the Maine State Award, presented by Maine's Governor Kenneth M. Curtis and the Arts Council of Maine.

Conversion Table
An English to metric unit conversion table and standards for wood interior door jambs and frames is in the new WP/Series Moulding Patterns catalog of Western Wood Moulding and Millwork Producers, Box 25278, Portland, Oregon 97225.

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Solar Energy

Testifying recently before the congressional subcommittee on energy of the committee on science and astronautics, Fred S. Dubin, PE, president of Dubin-Mindell-Bloom Associates, West Hartford, said that the time is right to encourage the utilization of solar energy for heating and cooling office buildings.

"Solar energy for heating and cooling is non-polluting, and its use could result in reducing air pollution by more than two billion pounds of pollutants per year," Mr. Dubin said as he urged continued research be accelerated and supported by congressional action.

DuBose Profile
Continued from page 11

Hartford offers an unparalleled occasion for the merged efforts of corporate, commercial and public interests. A concentrated demand for services in downtown Hartford, coupled with an increased resident population and a continuously changing downtown movement system, can create and support market diversity. There exists a unique opportunity for a flexible, contingent response to the urban experience.

Address Changes

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Political Contributions

A nine-month study of political contributions by architects has resulted in a recommendation from The American Institute of Architects that the award of government design contracts be removed from the political process.

The AIA recommended that an open selection board be established to review designers’ qualifications and award contracts for work.

At its fall directors’ meeting in Vermont, the AIA also adopted a stiffer ethical standard regarding political contributions by its members.

The AIA recommends that, on the state level, the governor choose candidates for a selection board from lists of qualified persons submitted by professional organizations with an interest in state work. Candidates would be subject to confirmation by the state legislature.

AIA President S. Scott Ferebee, Jr., FAIA, said that the AIA proposal “would help free the selection process from potential undue political influence; would open it to public scrutiny; and would maintain the advantages of the current negotiated selection and compensation procedures, which emphasize picking the best qualified design firm for a specific project.”

At the AIA board meeting, members reaffirmed the right of architects to take part in politics. However, the revised standard stipulates that “the architect shall not contribute, or promise to contribute either directly or indirectly, any gift or other consideration for present, past, or future award of professional work.”

OSHA Classes

Martin Summit, of Summit & Summit Inc., Waterbury based general contractors, completed the instructor’s course for construction at the Occupational Safety and Health Institute in Chicago.

Mr. Summit will conduct classes for those interested in obtaining government certification from OSHA. He may be contacted at 70 Edwin Avenue, Waterbury.

The Editor

Connecticut Architect

I am writing in regard to Bob Mutrux’s article, “A Plea for an Endangered Species.” Mutrux writes with tongue-in-cheek, and the article is humorous and witty. But he deals with a matter that is of more than passing concern, or at least should be, to architects, planners, urbanologists, redevelopers and, most specially, politicians. Mutrux speaks of the dwindling poor, an endangered species whose numbers are now reduced, he claims, from 25.2 million to 24 million, (by what authentic reckoning?), and who “seem destined to join the bison, the whopping crane,” etc. All very funny unless you should happen to be one of those 24 or 25 million whose ghetto existence is not and never has been of their own choosing.

The question is: Is Mutrux’s thesis credible or is it merely a belladonna poultice applied to make us all feel better?

Housing is the architect’s domain. I grant you it may be more rewarding to plan the $100,000 luxury house than a stack of minimum units for those of lower income. Yet the needs are still very much there, and the responsibility that the professional owes society is not so easily thrust into the background. The care and housing of the disadvantaged remains an arduous and pressing problem of our time. It is hard to believe that architects, as well as their professional societies, are unable to face up to the problem or to address themselves purposefully to the solving of conditions that would be deemed a disgrace in far less affluent countries than our own. In my opinion, what we as architects should be doing and have so far failed to do, is to busy ourselves in the legislative halls where decisions regarding housing and related matters affecting the entire collective prosperity of the country are made.

In another vein, Bob Mutrux proposes in “A Voice From the Future” (August issue), that certain buildings might well be designed with a built-in program to self-destruct. The notion I find both novel and appealing, so long as the choice of which buildings are to be disposed of and when is not left entirely in the hands of fellow architects. Even architects can be fallible.

To Mutrux, the Board, and Publishers of Connecticut Architect, A Happy New Year.

George W. Conklin, AIA
Urban Design Associates

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