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THE NEW BUILDING AND
THE FUTURE OF A&D

It is now apparent at Michigan's College of Architecture and Design will relocate on pastoral North Campus. A site and an Architect have been chosen, and yet another "tower in the park" will result.

North Campus was originally conceived more than a decade ago to be a retreat for the graduate schools and university research facilities only, and was planned with isolation in mind. Since its conception, however, important changes in university educational policies—most significantly the increased use of graduate teaching fellows for undergraduate instruction—have made separation of graduates and undergraduates totally unfeasible. Thus the idea of a separate North Campus became obsolete.

But to the regents and the administration of the university, the idea of scrapping North Campus was too bitter a pill to swallow. In what can only be termed an administrative mistake, they decided to move the rest of the university to the suburbs too. In doing so, they elected to occupy a physical environment which promotes isolation and defies interaction. Their decision is likely to fragment the great university into just so many vocational colleges: towers in the park.

It seems ironic that the College of Architecture and Design, the school involved in training environmental designers, appears to be at the mercy of the university, totally incapable of controlling its own physical future. The new A&D building didn't have to be on North Campus at all. Other colleges in the university, the ones with power and prestige, have been able to find meaningful building space in the most remarkably crowded urban Ann Arbor settings. The new School of Dentistry and the Physics and Astronomy building are good examples.

But it's been a long wait for the college faculty and administration. There have been literally years of arguments over funding, and even lawsuits concerning the state's role in choosing an architect, and they're getting impatient for their new building.

The whole sad story seems tragically analogous to our student design classes, where the instructor is usually so impatient to see some nice drawings of a pretty building that the whole question of what the building is supposed to do, who it's for, and whether it will work at all, is completely overlooked in the rush. Unfortunately, this time mistake will be for real.

We'd like to level a pair of broadsides: first at the university for its lack of foresight and flexibility in a time when change is inevitable, and second, at the college, for its total impotence in affecting its own destiny.

And we call for a long-overdue re-evaluation of the North Campus concept before it's too late to do anything about it. If the University of Michigan must relocate, then let it be in a dense and complex environment, a North Campus redesigned to promote rather than prevent the interaction that is the lifeblood of the university. The Garden City myth must be dispensed with, lest we see the urban society and future designers of the urban environment being educated in a cow pasture,... MOOOO!

—Daniel P. Christiansen
Nearly a decade after the appearance of the book of Jacob it is necessary to note that the impact of its hypothesis has been minimal indeed. Those of us who have placed our faith in the good book, clinging to our front stoops, and weeping at the wailing walls of Boston's North End, must pause for a wave of feedback. In the beginning God created streets and neighborhoods and the neighborhoods were without one form and diverse and vitality moved across the face of the city. Right?

But the problem may lie in our literal interpretation of the "Bible".

Jane Jacobs rarely mentions the automobile in her book, and certainly never as a social phenomenon. In Chapter 18, entitled "Erosion of Cities (by cars) or Attrition of Automobiles (by cities)", there is a clear-cut mandate for the strangulation of the private motor vehicle in the urban center. Following her plan of attrition, private passenger cars would be so exasperated by a street system of charming but indirect arteries that eventually public mass transportation systems would win by default.

Jacobs' neighborhood street happily contains all sorts of enervating activity, except the one that restructured nearly every neighborhood in the United States: the movement and parking of the motor car. The city has been fragmented, and, in some cases, disintegrated by it (Los Angeles and Detroit); and this has occurred for the majority of populous areas as long ago as the 1920's, 30's and 40's. Jane Jacobs, who told the city-dweller to rise and walk, would set him to ambulating in a hostile environment of parking seas, expressway canyons, and neon arboreums. Usually keen of perception, she has missed the entire impact of the automobile, which is a caustive, not a reactive force in our society. All this at a time when Marshall McLuhan has told General Motors that its product is obsolete makes Miss Jacobs' argument seem prehistoric, and in a sense, they should seem so.

She has taken the concept of the street as a complex series of social interactions and enculturizations that is especially valid for our present needs, and linked it with a rigid physical formula of short blocks, mixed zoning, and specific densities that has its roots in an antiquated 18th Century industrialized technology.

The point is that the physical form of the street has historically taken different forms, each appropriate to the sensory level of the society it serves.

In pre-literate societies, the physical street, as we connote it, did not exist. Dwellings were clustered without regard to orientation or progression, each man being equal in place in the community. The space between buildings were never planned for purposes of circulation. Settlement patterns could easily be perceived from any nearby hilltop, and the tribal society was a simple unit. The concept of individualism simply did not occur to its shared consciousness.

With the advent of literacy, man began to specialize. Those who had something to sell gathered to form a destination, a concept not previously conceived. Paths between destinations were logically straight and attracted other specialists. Much later, some paths became strictly residential, and settlements grew. The experience of walking down one of these streets was a succession of visual in- puts, like looking at a movie film one frame at a time. It was what McLuhan would call a "warm" media, because very little involvement was required. The same experience can be simulated by taking a stroll down an otherwise quiet street in Jacobs' favorite Greenwich Village.

Wheeled vehicles brought an accelerated perception of the same linear sequence, turning it "hot". The visual became the main sensory input, the rest of the senses were ignored. The coming of steam and ultimately gasoline engines further increased the scale of the street to the expressway scale, with hundreds of yards between focal points. The effect on the street was a spreading out of its functions (suburbia) and a consolidation of its destinations to solve the parking problem (shopping centers); the effect on the central city was fragmentation and an erosion of its land area for uses related to the automobile. The urban sprawl and the expressway have brought with them an urban anomie, a purposeless isolation of the family unit, with all the attendant mental maladies of the last generation.

What this means to Jacobs' sociological concept of the "street" is a loss of interaction and community oneness that was characteristic of pre-literate society.

Jane Jacobs' response to this loss of interaction is to call for the slowing down of the wheels, to lower our sensory awareness and return to the street scale of a couple hundred years ago. But what's a 200-year retreat in a process that has been advancing for 5000 years?

We are at the threshold of rediscovering the tribal street; the electric age has again made it possible. The very automobile that has led to the fracturing of the human community can also be viewed as a kaleidoscopic window on a new age. But the new vehicle is really light. Moving along a high octane, super highway after dark, through a neon-dotted landscape with the radio emitting high-intensity palpitations, is an extremely cool high. Its universal appeal to teenagers, the first generation to have the television image tattooed on their retinas, is entirely predictable. The same excitement in connecting the dots on a TV screen is present in discerning the complex patterns of light and sound and tactile stimuli on the road at night. The act of maneuvering an automobile through such an environment is an all-involving mystique completely alien to a ride on today's most sophisticated mass-transit systems.

Through continual movement and telephone communication, neighborhoods of individuals many miles apart can be closely tied together. The physical street becomes the whole matrix of communication and transportation paths of the city at large. Observable at a national scale is a vast community of youth held together by the instantaneous mass media ... and this, too, is a form of "street".

The automobile will soon be replaced by a faster, smaller means of personal transportation, either above or below ground. Until then, the paradox of the neighborhood street as both a static localized visual sequence and as part of the city-wide communication matrix will continue.

We may someday again reap the benefits of Jane Jacobs' "street", but on a level of organization hardly conceivable through our limited vocabulary of street forms.
In our first editorial a year ago, this magazine promised to be brash, exuberant, and solid. We have been brash, and solid, but now we feel it's time to display some exuberance. The world too little appreciates joy, and seems bent on rewarding, at regular intervals, only those dullards, apple polishers, and grinds who perform their allotted tasks without passion or commitment. Sadly, architecture is not immune.

To rectify this state of affairs, the editors of AS propose a course of study to be added to the curriculum of every school of architecture in the world, to be known as “Unstructures 400”. This course, to be taught by students, to instructors, will offer five hours of credit for special projects in selected areas such as “laughing”, “poking fun”, “thing-building”, “defacing walls”, etc. And, as a service to all the deans and faculties that may have difficulty in coming to grips with this new course, we have collected the techniques of three great exuberators, and publish them in this FOCUS section.
"Be Bold! Brave new world is here!" With these words of exhortation, Irv Stench addressed his fellow jurors in the tense final moments of judging the 69th Annual aS Design Awards Program. The judging, which has been called the most impotent annual architectural event in the country, was not so consistently fair throughout, as the winners are all 5th year students at the Alexander Hamilton School of Design-Minded Youth and Other Perverts, in the urban center of Kentwood, Michigan, just outside the teeming suburbs of Grand Rapids. It was the 69th year aS had gone through the procedure: 18,822 entries were stacked 5 ft. deep in the aS offices' executive bathtub. All entries were separated into strata of building categories by huge slices of yellow tracing paper; the chore of preparing for the 15-minute event had taken weeks of cataloging and arranging.

Early that morning last September 32nd, the five distinguished jurors arrived and were introduced to one another: Irv Stench, Professor, Department of Engineering Graphics, Slippery Rock High School, Imlay City, Mich.; Norman Gorwalk, Department of Planning, Parsons College, Parsons City, Iowa; Bonar Girkkerts, Professor of Anything Weird, Department of Architecture, University of Michigan (We regret that Mr. Girkkerts was not available for the judging, nor could he be reached for comment, but he has a good Name.); Willard Underdog, Systems Consultant to Univac, IBM 360, and HAL9000, free lance designer, Ypsilanti, Michigan; and J. Sterling Cranberries, Civilization Coordinator, Royal Oak Township, Michigan.

To allow our readers to share in this suspense, we've chosen to order the presentation of the winners in ascending order of award categories; first the Third Prize Award, then the Second Prize Award, and finally, at the critics' moment of truth, the First Prize Design Award—aS's highest honor. To maintain a rigid objectivity of presentation, the program requirements and other verbose descriptions of the winning entries, as well as the un-retouched comments of the jury, are published along with the designers' graphic presentations.

Braced by coffee, and following a few words of advice from their wives, the jury quickly took off their bow-ties and dove into the stack of entries. First came the casual early-morning quips: "How do you do?", and, "Well, let's not waste time talking!" Later came the suspense of a conversation that grew determinedly more serious as the entries were narrowed down to the three winners ultimately chosen.

**3RD DESIGN AWARD**

---

**Project:** Townhouse designed to avoid paying land taxes.

**Location:** East Westchester

**Client:** Self

**Architect:** Ralphie

**Program:** To design a big-city townhouse with all the amenities of country space, for a suburban site, and which will occupy the least amount of land as possible for tax reasons.

**Solution:** Giant cantilever enables owner to have his space for the price of dirt, since the building occupies only 64 sq. ft. of land. Access is easy from both football field and swimming pool.

**Jury Comments:**

**Underdog:** It looks just like the Whitney Museum, and that won a prize; maybe we better consider this.

**Cranberries:** The thing that amazes me is the genius (sic) that is required to design an elevator to ascend into a teepee. Definitely a creator's creation.

**Underdog:** On the other hand, has this "creation" been arrived at objectively using analytical tools, or was it merely arbitrary? Regardless, it turned out to be an interesting concept, to be sure.

**Gorwalk:** My biases are in favor of this scenographic quality, which I personally take to be a positive virtue in this kind of environment.

**Stench:** I'll go along with that!
AWARD

Project: Swinging retirement dwelling for hip residents who devote full time to fulfilling whims of assorted pleasures while ignoring the normal needs of man completely.

Location: St. Petersburg, Florida

Client: H. Henfer

Architect: Pat

Program: To construct a dwelling that will be more than just a dwelling: a place where hedonism can be pursued without the needless diversions toward the inconvenience of labor inherent in most designs.

Solution: Design it for nothing but Fun rooms, each with gobs of fun electronic equipment and plenty of passive entertainment.

Jury Comments:

Stench: I definitely agree.

Underdog: Hold it, Stench! We haven’t said anything yet. What I fail to see is whether this thing we’re looking at is a plan or an elevation??

Cranberries: That isn’t the central issue right now. What must be decided is, do we like it?

Underdog: Anything devoted to carnal lusts can’t be all that bad. I think I would enjoy living there. It is rather understated in the presentation, but it’s like a garment—the more you wear it, the more you like it.

Gorwalk: Since we’re beginning to enter the stage where man loses his individual identity, perhaps the persistence of this scheme is in accord with the times.

Cranberries: Isn’t it nice that we’ve gotten over having to make every little jewel symmetrical? Non-symmetrical things are much freer and natural. I think the client will like this place.

Stench: I can’t debate that point.

Cranberries: A delightful bit of exhibitionism. It will give a great deal of pleasure to the people who use it, which is really as much as you can expect from any kind of house.

Gorwalk: An economy of line, a superb handling of proportion. I can actually feel this building. I can understand it; I can see how it fits together.

Stench: You said it!
1ST DESIGN AWARD

Project: Low-cost nomad housing for road-loving families and low-income nomads

Location: Every State and National Park, and souvenir stand coast to coast

Client: Anyone who likes to travel but doesn’t like to feel far from home

Architect: Luis B. (Kahn?)

Program: To design a basic house that employs the technology of the 20th century and recognizes the need of vast numbers who never settle in one place for more than a day.

Solution: For the architect, this was a chance to prove to the world that a house can be more than a mere extension of the skin—it can also be an extension of the foot, as well as an extension of the load limits on the highways.

Jury Comments:

Gorwalk: The architect here differs from the others in that he has proposed a solution which is capable of application to mass production. In a very economical way, he has shown the much larger implications than the building itself represents.

Cranberries: The domesticating influence of the clip-on false stone chimney should help people to be content in their new mobile environment. It also pleases me to see that the architect has not let the design interfere with safety features.

Underdog: Gentlemen, I believe we have found the answer to the housing problem! This is fantastic, wouldn’t you say, Stench?

Stench: No doubt about it, Will.

Underdog: The eye for detail has not been neglected either; look at the antenna detail—doesn’t that turn you on?

Cranberries: No, it tunes me in.

Stench: You men are so right.

Cranberries: It’s an interesting concept. Is there any rule-of-thumb for cost-estimating?

Underdog: That would have to be figured out on the computer. A design such as this, unique though it may be, has with it a whole bunch of technical problems, which I trust the architect has resolved. The strongest point here is its originality. This is clearly a case where originality returns to the origin.

Gorwalk: Well, less is more, I guess.

Cranberries: What’s that supposed to mean?

Gorwalk: It shows that I don’t always utter my own stuff, for one thing.

Underdog: The point I’m trying to make is, this design is original, and that’s what makes it good.

Stench: Amen, Brother!
thing building

"What does it DO?"
"What's it FOR?"
"What's it supposed to SHOW, anyway?"
"What COURSE was it for?"

"↑ THIS END UP↑"
"FRAGILE, HANDLE WITH CARE"
"STORE IN A COOL DRY PLACE"

answer from DH9
(see front cover)

It sounds like another generation-gapish dialog, but it's worth examining in the aeroplane's case.

What's it for you ask? Why, for fun, of course! But it just happens to also be a better lesson in structures than 14 weeks of sitting in class. It's a study in just plain building things. It's a study in imagination, something we seldom get in school.

Obviously, materials need not be expensive to be appealing. They just require more imagination. One obvious way to product striking effects is to take advantage of the cheapness of materials and build things of UNUSUAL SIZE. The aeroplane is 1/3 the size of an actual DH9. (I've seen a cardboard light switch 3 ft. x 2 ft. that actually worked!)

Another method is to build an effect with quantity. One styrofoam coffee cup is nothing, but with 100, anything is possible. A corrugated cardboard strip alone doesn't have much to offer structurally, but Joe Valerio used 618 to build a geodesic dome 12 ft. in diameter and 6 ft. high.

The finish on your junk, the rust, writing, stains, etc., may be exciting just as is. Otherwise a coat of paint can do wonders. With corrugated cardboard, the surface can be further textured by simply ripping off one surface, and exposing the corrugations.

Where do you find your junk? It's wherever you look! Cardboard boxes can be found at most appliance stores (refrigerators are the best) Tri-wall sheets sell at 6.5 cents per square foot. Coffee cups accumulate almost everywhere . . . rinse 'em out!

This discussion seems particularly appropriate for students . . . . our labor will never be cheaper and our funds will never be lower.

But a cardboard helicopter today, and you may become the most famous structural expert in the world tomorrow!
Gentlemen, are you tired of seeing the Yalies painting stripes on elevators and making PA?

Well, this is no guarantee that you'll make PA, but you can be the first school on your block to have super dooper graphics, and you can have them by tomorrow morning, if you get to work .... Here's how:

1. Get a photo you dig. 
   Suggested items:
   - racing cars
   - nude women
   - racing bikes
   - Che
   - Frank Zappa
   - your girlfriend

2. Make a contact print of the 35mm negative on Kodak photomechanical film, commonly known as Kodalith.

3. Having made this slide, you sneak into the drafting room one night and project it on the wall with any slide projector, wherever you want, as big as you like.

4. Then you paint what projects white one color, what projects black another color, and after a few minutes with a brush or roller .... POWWW! There it is in living color: racing cars, nude women, racing bikes, Che, Frank Zappa, your girlfriend.

5. Then you take pictures of the thing and write to PA, 430 Park Avenue, N.Y.

SPECIAL NOTICE!
This magazine announces an instant super graphics contest. Having created an instant supergraphic, send the pix to us instead of PA. Entries will be judged on the following: selection of subject, audaciousness of location, size, and execution. Winner will have his work published in the fall issue, and will be sent one box of 25 sheets of Kodalith film, so he can keep up the good work.
There's something happening here, but you don't know what it is, do you Mr. Jones? —Bob Dylan

architectural synthesis magazine is an independent publication by students of architecture at the university of michigan, published two times each year. subscriptions to non-students of the university of michigan are $2.00 per year. make checks payable to architectural synthesis magazine. address all correspondence to architectural synthesis magazine, department of architecture, university of michigan, ann arbor, michigan, 48104.

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All across the country, all-electric buildings are on the increase. The 100-story John Hancock Center in Chicago and the two million square-foot J. F. Kennedy Center for the Performing Arts in Washington are perhaps the most spectacular. From coast to coast, this Hallmark of Quality is seen more and more frequently.

In Southeastern Michigan an increasing number of buildings constructed in 1968 earned the all-electric seal. They included schools, banks, motels, stores and shops, offices, libraries and churches. More and more the trend is to all-electric. It's efficient, comfortable, and in this age of rising costs it's economical.
Detroit Architects Elected
To Fellowship by AIA

The American Institute of Architects announced that three Detroit Architects have been elected to the College of Fellows, among the national total for 1969 of 76. This is a lifetime honor bestowed for outstanding contributions. Advancement of the new Fellows brings the total membership of the College of Fellows to 893. Formal investiture will be held in ceremonies at the annual convention of the AIA in Chicago, June 22-26, 1969.

The three Fellows named were William Kessler, an architect in Detroit for 15 years, now President of William Kessler Associates; Philip J. Meathe, an architect in Detroit for 21 years, now is Executive Vice President in the firm of Smith, Hinchman & Grylls, Inc.; and Louis Menk, Vice President, Treasurer, and a member of the Board of Directors of Albert Kahn Associates, Inc.

Kessler is a graduate and past instructor of the Graduate School of Design of Harvard University. He has served as a design consultant to the Public Housing Administration, lectured extensively on low cost housing, and has been a member of the National AIA Committee for Housing. Kessler's concern for esthetics has placed him on many national juries for design excellence and his experiences with higher educational facilities has led him to serve on several national panels and seminars dealing with campus planning and development in the United States. He serves as professional advisor to the Architectural School of Washington University in St. Louis. In 1958 he became a member of the Detroit Chapter, AIA and has served on the Civic Design Committee here.

His design work has been varied and has earned him 26 awards during his career. Significant works in process include a teaching-learning building for the Harvard University School of Public Health in Boston, Massachusetts; a laboratory-office building and an instructional resources center for the State University of New York at Stony Brook, Long Island; a central library for Grand Valley State College at Allendale, Michigan; a central administration building for Bundy Tubing Corporation in Warren, Michigan; the Butted Family Center for Detroit; and the Carlyle Stewart Elementary School for the Detroit Board of Education.

He is a member of the Founders Society of the Detroit Institute of Arts, Vice President of the Grosse Pointe Human Relations Council and a former councilman and planning commissioner for the City of Grosse Pointe Park.

Meathe received his B.A. Architecture degree from University of Michigan in 1948. A member of AIA for 10 years, his national committee activities have included: Member of the Board of Directors-American Institute of Architects; Chairman of the PR Committee; Chairman National Advertising Committee; Chairman of the State Fee Schedule Committee.

While a member of the Detroit Chapter he was elected to President for two years, 1958-1960 and has since served on numerous committees. He also has been active in civic and cultural affairs, participating in Mayor Cavanagh's Commission on the City Hall site; Vice-Chairman of Detroit Bid Registry Committee; Member of Detroit Board of Education Fee Schedule Committee.

An Executive Vice President in the firm of Smith, Hinchman & Grylls Associates, Inc., Meathe's work has been devoted to supervising the overall daily operations of the corporation. Their national projects consisted of $8 million Atlanta Airport; the new State of Michigan Capitol Project; the New Headquarters Building for S.S. Kresge Company and the new Additions to Harper-Webber Hospital.

In addition to the 24 architectural awards bestowed upon him while President of Meathe-Kessler, he has in addition been the recipient of the Detroit Chapter Gold Medal Award in 1967; the Michigan Society of Architects Gold Medal in 1969; and The American Institute of Architects Kemper Award in 1969.

Menk, a graduate of New York University's School of Architecture, was a member of the faculty for 14 years as Assistant Professor of Architecture and Assistant Dean.

He joined the Kahn organization in 1942 as a project manager. Since then he has been responsible for coordinating the work on building complexes costing many hundreds of millions of dollars, including the Detroit Sinai Hospital complex.

Continued on page 22
At the present time architectural registration statutes in most states are not the result of national planning in the development of architectural registration laws, but normally these acts appear to be modeled after a prior model engineering statute, with a few words changed to make it more appropriate to the practice of architecture. As an example, fourteen of the fifty-four registration jurisdictions have parallel professional engineering and architectural registration statutes. Many other states use similar wording in their statutes, and only nine are dissimilar. Michigan is among the first group of fourteen. By parallel it is meant that the construction and language indicate that the statutes were either drafted together or modeled on one another. Michigan's Public Act 240 of 1937, as amended, utilizes a combined registration board where the definitions given for Architect, practice of Architecture, and the definitions of Engineering, and the practice of Engineering are parallel.

This might indicate several things, among which are that one group of professionals could be more effective in lobbying with the state legislature; or that the state legislatures really do not consider certain design professionals as separate problems. At the same time, the fact is, that the state legislature must have considered that Architects, Professional Engineers, and Land Surveyors are separate professions, if only by mentioning each individually in the Act. However, the fact that these design professionals have some overlapping fields of endeavor is handled by the "incidental" clause. This is probably a regrettable state but it possibly goes back to the legislative pressures exerted by various groups at different periods of time. Witness the recent successful attempts for separate landscape architect and community planners registration.

In applying the above distinction, and we then define the Architect by his ability to apply a social dimension to the problems of environment over and above just a technologically efficient solution, we then have to consider the Architect in the light of the one who resolves environmental problems in terms of our society, and blends the social matrix with the technology of construction. He strives for both the humane and technical in the environment. If this is the individual desired as an Architect, and he is identified as an Architect, how should licensing and examinations be structured to bring forth this type of individual?

If those individuals, drawing upon a common fund of knowledge, with similar goals, allied as a group, define themselves as Architects, then this definition should also stand up within the diverse forms of Architectural practice today. Everything from the one-man office to the total corporate structure with its multitude of specialists has to be considered each an individual to register. How do we distinguish this individual that we are willing to certify as being the Architect, both in the legal sense as well as how we actually practice.

Registration today, under present
criteria, is that of an Architectural generalist. The examination, presently, in order to answer the broad definition of a generalist architect, is the seven part NCARB examination. These examinations are, to some extent, still based on the Beaux Arts model with separate testing in individual fields of study following the theory (often only wishful thinking) that each man is the complete individual and a broad generalist. However, admittedly, by utilizing a seven areas does not give extensive depth, but only looks for general knowledge without getting into detail in any one particular area of knowledge. For example, with the present building equipment exam it is difficult to go into any real depth in acoustical environment. This does not allow for examining candidates for registration to see if they can reason in depth, and to some extent, does not serve the practice as it is with us today. Specialists in practice are here to stay. An extensive generalist examination also runs the danger of being classed as of the “Servitude” type, because it could depend on accumulated knowledge, and a pat formula of training and internship. The actual interest in the testing program is to test for characteristics showing ability to reason out problems today, not for answers from accumulated knowledge. For one individual to attempt to gain the total store of knowledge in all Architecture would be futile.

An illustration of these comments on examinations is to follow what the candidates for examination themselves do. If they did not believe the exams were of the servitude type, would they have to take “cram courses on exams” after a theoretical three or four years of experience plus a degree from a school of Architecture. If they find it necessary to cram, possibly both education and internship were not meaningful. They were not able to broaden and deepen themselves along the model envisioned by the present exam, and possibly the actual practice they are part of does not follow the exam format.

During the course of this essay, I do not wish to give the impression that various disciplines, related to environment, should all be Architects. It is fatuous, at best, to assume that all professions, presently identified and existing, who have anything to do with the environment should be brought into a singular profession. Each profession has a series of sub-disciplines, e.g., planning both of buildings and larger areas, mathematics, computer techniques, sociology, etc., which are both unique to a profession as well as held in common with other professions and to assume that merely because some sub-disciplines out of many are held in common, we should be one big happy profession; does not stand to reason. However, if a person in another of the recognized environmental professions desires entry into Architecture, the way should be provided.

It becomes necessary on our part to look at the present material in examinations, and to see to making them more meaningful in terms of Architecture as practiced. This has far-reaching implications both in education and in total certification. Within the fields and sub-disciplines today that comprise Architecture, the social matrix looms larger than it has for some time. The internship interest in actuality, and as shown by many of the current graduates of Architectural programs, lies in helping to solve the problems of society at the direct personal level rather than attempting to do it from a commission in an office. These are vital people with a real contribution to make and should not be denied the possibility of becoming architects by not taking the traditional route. So we must also consider the forms of experience that would go to make up today’s internship. Such forms of internship as Peace Corps, Vista, advocacy planning, civic design centers, HEW, HUD, and many others.
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whereby a person can gain experience that fulfills their desires to make themselves a contributing part of this society should be allowed, and yet not penalize them in terms of certification as an architect, but not being "acceptable" experience.

All of these problems impinging upon us do create a demand for restructuring of examinations and internship with the concomitant, licensing. The recognition of the fact that we are in a total process of change and that change requires some adjustment to it while not destroying the past. The immediate problems facing us are to provide meaningful examinations, internship, and certification all of which will tell whether a person has the characteristics and ability to make a decision within the total area of architecture, with all its social and technological ramifications. The ability to make the broad decision in our field is necessary, together with the potential to specialize, as desired within Architecture.

In examinations, this could mean a core type examination and a series of specialized exams, covering specific areas within the total field of architecture. Also, Architecture itself should not be so rigid that a person who might have an initial degree in sociology, law, etc., might not be able to work into a program, without penalties, where his advanced degree would be Architecture, if this is where his needs, desires, and willingness to work are of paramount importance.

The experience during internship should be allowed to be varied, working in many disciplines with proper credit given. Also consider the possibility of taking people from environmental disciplines where they may be on the level of technical specialists, and introduce them into internship during some phase of it, and then eventually lead to certification as an architect.

Certification and licensing would be flexible enough to allow the above, while still fulfilling its legal responsibility. The fact that present statutes such as ours instituted in 1957 and based on an earlier model act; are not totally applicable in the year 1969, when present estimates are that with every decade our technology has a major change. Flexible acts are needed, looking towards the model of what an architect should be today; recognizing the tactician not the technician.

The change is upon us, the status quo has stood too long. We are not to be stampeded by change for change's sake, nor do we feel that the status quo is the only way. We should resolve these problems, and within the near future before society does pass us by.
Mackinac Conference Dates Planned

Under the able direction of Bob and Betty Bell of Traverse City, the 26th Annual Mid-Summer Conference plans are taking shape.

The dates of August 7, 8, and 9 have been set at the Grand Hotel; Dino has promised to come back this year with bigger and better programs for the younger set; Mr. Mackinac* has ordered the weather; and to the delight of everyone, Dr. Karl Haas of Interlochen will be our guest and special speaker on Saturday night at the banquet. Ralph and Linda Bergsma of Ann Arbor are on the working committee and they have special plans for a rousing Friday night event. Frank North and Vic Specht will be in charge of the golf scores and prizes again this year and, all in all, it looks like a fine way to spend a few days in pleasant companionship. Reservation forms and advance registration forms will be mailed soon. Remember the dates—don't miss the fun.

* Marv Brokaw

DeClerk Industries Expands

The Ladabie Concrete Products Co. and Mercier Brick Co. have been acquired by DeClerk Industries to broaden the products lines and marketing facilities in southeastern Michigan.

James Hollerbach, formerly with Mercier will become General Sales Manager operating from the home office of DeClerk in Center Line. Jack Hackett will continue to operate from the Ladabie offices as District Sales Manager of the downriver area.

Schmiedeke Joins KMM

KMM Associates Incorporated of Ann Arbor announce the appointment of Denis Charles Schmiedeke, AIA, as a vice president and director of the firm.

Schmiedeke, a graduate of the College of Architecture and Design at the University of Michigan, has been in private practice since 1955 in Detroit and Dearborn engaged in a comprehensive and diversified practice of architecture, as an instructor in architecture at the University of Detroit's School of Architecture, and in extensive research in construction documentation. He has received national recognition for his research work and completed projects and was recently accorded the 1969 "Award of Honor" for excellence in design for his own residence in Ypsilanti by the Michigan Society of Architects. Currently, he is the Vice-President and President-Elect 1970 of the Huron Valley Chapter of the AIA and a member of the Construction Specifications Institute.

Top Plant Award

A new foundry for Deere & Company at East Moline, Illinois has been selected by the editors of Modern Manufacturing (formerly Factory) as one of this year's "Top Ten" plants in the country. The ten chosen from over 1,000 entries.

Giffels & Rossetti, Inc. was the designer of the 775,000 sq. ft. plant that produces tractor and implement nodular iron castings at a rate of 80,000 tons annually. Direct-arc electric furnace melting units have the capacity to produce 200,000 tons of molten metal per year.

Including the Deere foundry, the firm has designed five of the 40 top plants selected by the editors during the past four years. Last year, a transmission plant for J. I. Case Company in Wisconsin was a winner. In 1967, Chrysler's Huber Avenue foundry in Detroit was chosen. Among the "Top Ten" in 1966 were the Chrysler Sterling Heights, Michigan stamping plant and an instrument plant for Honeywell, Inc. in Pennsylvania.

The 35th annual competition conducted by Modern Manufacturing, a McGraw-Hill publication, was initiated to increase efficiency and productivity of manufacturing plants by stimulating the design and construction of new facilities with more favorable working environments.
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Continued from page 17

A recognized authority on the administration of construction contracts, Menk is a prominent writer and speaker on the subject and has frequently participated in panel discussions and served on professional-industry committees dealing with contract documents and contract administration.

He has served as a director of the Detroit Chapter, AIA, also of the Michigan Society of Architects. At present he is a member of the national Committee on Administrative Office Practice for the AIA and formerly served on The Institute's Committee on Insurance, also as treasurer of MSA.

He is a member of the Technion Society, the Michigan Association of the Professions, the Engineering Society of Detroit, and is active in the affairs of the local chapter of the NYU Alumni Association.

All Fellows of the AIA have the right to use the initials FAIA following their names to symbolize the esteem in which they are held by their peers. Other than the Gold Medal, which may be presented to a single architect from any part of the world, Fellowship is the highest honor which The American Institute of Architects can bestow on its members.

Selection of the new Fellows was made by a jury composed of the following Fellows of the Institute: William J. Bachman, Hammond, Indiana, Chairman; Clinton Gamble, Ft. Lauderdale, Fla.; William Stephen Allen, Jr., San Francisco; David F. M. Todd, New York; Kenneth W. Brooks, Spokane; O'Neil Ford, San Antonio, and Joseph D. Murphy, St. Louis, attending alternate member.

Howard Sims & Associates, Architects

Howard F. Sims, AIA, announces the reorganization of his firm now known as Howard Sims & Associates, Architects. James B. Jones and Richard J. Reinholdt have joined the organization and will be involved in key roles in their comprehensive architectural service program to individual, corporate, and community clients.

Jones holds a BS in Architectural Engineering, Lawrence Institute of Technology; a former Senior Assistant Architectural Engineer for the City of Detroit, will serve as a Project Manager, responsible for their construction documents.

AIA/RAIC Announce Major Convention Speakers

Daniel Patrick Moynihan, Assistant to the President for Urban Affairs, will be the keynote speaker at the first joint convention of The American Institute of Architects and The Royal Architectural Institute of Canada, June 22-26, in Chicago.

The 1969 Purves Memorial Lecture will be delivered by Dr. Hans Selye, professor and Director of the Institute of Medicine and Experimental Surgery at the University of Montreal. Princeton's Marver H. Bernstein, first Dean of the Woodrow Wilson School of Public and International Affairs there, will speak at a theme session on Professionalism, and Albert G. H. Dietz, professor of Building Engineering at Massachusetts Institute of Technology School of Architecture and Planning, will speak at a theme session on Technology.

Dr. Moynihan, who left his post as director of the Joint Center for Urban Studies of Harvard and MIT to join the Nixon administration, is the author of several articles on poverty, urban design, family policy, race and religion and the schools, and the recently published book, "Maximum Feasible Misunderstanding." He has taught at several universities and previously served as Assistant U.S. Secretary of Labor for Policy Planning and Research, 1963-65, Special Assistant and Executive Assistant to the Secretary of Labor, 1961-63, Assistant and Acting Secretary to former Governor Averell Harriman of New York, 1955-58.

Dr. Selye, a specialist in endocrinology who has served as an advisor to medical schools throughout the world, is a recognized authority on the relationship between man's well-being and his physical environment. He is among the eminent developers of the medical concept of stress and his special interests have involved the study of urbanism, noise, stress, and the invasion of privacy.

Dean Bernstein, a noted authority on public administration and government-business relations, is frequently called on as a consultant to federal, state, and local agencies. Professor Dietz, who will assess the state of new technologies—to what extent they are ready to move ahead, the constraints standing in their way, and steps necessary to remove such impediments—is a Fellow of the American Academy of Arts and Sciences, the American Association for the Advancement of Science, and the New York Academy of Science.

All of the meetings will be held at Chicago's Palmer House for an anticipated audience of some 6,000 U.S. and Canadian architects, their families, students, and guests. Under the theme "Focus Now," the program will deal with professionalism, design, and technology, relating them to the positive action required immediately of the
architect in the urban crisis.

Program plans also include several workshops, a special session with student officers and AIA officers, the 19th Building Products Exhibit, special tours and exhibitions, awards' ceremonies, and other professional and social activities.

New Name for Detroit Ceramic Tile Promotion Fund

The Detroit-area contractor-supported promotion fund has changed its name to the Great Lakes Ceramic Tile Council, Inc. Announcing this change, Council Chairman John Lanzetta of Michigan Tile & Marble Company, said, "the new name more accurately reflects the scope of our activities, that of an industry organization which provides information to the general public, home builders, general contractors and architects about professional installation and the outstanding values of ceramic materials. The Council is financially supported by voluntary contributions from more than 150 ceramic tile contractors working in the Detroit area. We are also supported by the personal efforts of both manufacturers and distributors sales representatives and the tile setters and helpers unions."

Haas to Speak at Mackinac

Dr. Karl Haas, President of the Interlochen Center for the Arts, will be the special guest of the MSA for the 26th Annual Mid-Summer Conference, at the Grand Hotel, Mackinac Island.

He came to the United States in 1936 and continued his studies with Ben-detson Netzorg of Detroit and Arthur Schnabel in New York.

He founded the Chamber Music Society of Detroit, represented the U.S. as a delegate to the UNESCO Music Congress in Paris 1958, Chairman of the Michigan Cultural Commission, 1960 and was appointed a consultant to the Ford Foundation in the fields of arts and humanities. Awarded numerous honorary degrees, Dr. Haas currently is Director of Fine Arts for WJR Radio in Detroit as well as head of the Interlochen Center including the Arts Academy, the National Music Camp and the future College of Creative Arts in Interlochen.

Aside from his awesome list of awards, accomplishments, honors, titles and positions; Dr. Haas has introduced millions of radio listeners to the wonders of 'good music'. His warm voice, gentle humor and sincere enthusiasm have charmed his audience and led them through the complicated maze of "classical music" without pain and indeed has created many hours of memorable enjoyment.

His programs are the reflection of his philosophy of the arts and the pleasures they create. We are indeed honored at the prospect of such a fine guest.

OBITUARIES

Harold J. Bard, AIA

Harold J. Bard, passed away on April 29 after a lengthy illness. A member of the Institute and the Detroit Chapter since 1959, he was a graduate of the University of Detroit holding a B of Architect Engineer degree.

Employed by several architectural offices in the Detroit area; he joined the firm of Ralph Calder and Associates in 1956. He was a Project Manager for Calder at the time of his death. He is survived by his wife and three children.

Letters

Dear Ann:

I have read with great interest the Monthly Bulletin of the Society for April, 1969, I thought that I should let you know that it is the best issue that I have seen to date. Congratulations.

Very truly yours,

Jack King

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Calendar
1969
June 22-26 National AIA Convention—Chicago
August 7, 8, 9 26th Annual Mid-Summer Conference The Grand Hotel, Mackinac Island
September 20 Allied Arts Festival Fisher Residence, University of Detroit
October 14 Detroit Chapter Annual Meeting
March 4, 5, 6 56th Annual Convention, Michigan Society of Architects, Grand Rapids

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Ceramic Tile Contractors Promotion Fund .......... 19
Consumers Power Company ............................ 2nd Cover
Den Braven, M. ......................................... 22
Detroit Edison Company ............................... 16
Detroit Roofing Inspection Service .................. 21
Dondero Sash & Screen ............................... 24
Glanz and Killian ....................................... 3
Haven Bush ............................................. 20
Levy, Edw. C. Co. ...................................... 4th Cover
Mechanical Heat and Cold ............................ 18
Michigan Consolidated Gas Co. ....................... 2
Michigan Drilling Co. ................................... 22
McKinley, O. O. Co. .................................... 5
Pre/built Homes ........................................ 23
Roofing Industry Promotion Fund .................... 24
SMEAD .................................................. 1
Supersine ............................................. 23

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