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The theme of the 58th Annual Michigan Society of Architects' convention, "Michigan Architects/Michigan Place," is a challenge for architects of this State - that our "places" in Michigan will have better housing, an improved environment, more effective regional planning, better community design and sound policies for our urban growth and regrowth.

Michigan is proud to be the home of many architectural firms of national and international repute. The products of Michigan architects have benefited the citizens of this state, the nation and the world, and our lives are more comfortable and meaningful because of their professional competencies.

Therefore, I, William G. Milliken, Governor of the State of Michigan, do hereby urge all citizens to give appropriate recognition to the many contributions which Michigan architects have made and continue to make to our state and its people.

Given under my hand on this twenty-seventh day of February in the year of Our Lord one thousand nine hundred seventy-three and of the Commonwealth one hundred thirty-seventh.

[Signature]
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Art in the Woods

What should the fine arts building on a college campus look like?
Custom—and a degree of provincialism—virtually decree that it ought to look like the rest of the campus. And at Northwestern Michigan College, located in Traverse City, the aesthetic theme suggested strongly the continuation of “modern traditional,” exemplified by extensive use of glass and stone, covering rectangular classrooms, corridors, permanent walls and a customary lecture theater.

That’s exactly what the NMC Fine Arts building isn’t.

An accurate description of the building is puzzling. There are walls, made of glass. There is a roof that suggests half an A-frame design. And it has a rather conventional radiant-floor and convection type hot-water heating system.

It’s also wood. From ground level to rooftop. It’s pleasing to the senses. The eye delights in the rough finish quality.

There were soon to be enjoyed other experiences which suggested perhaps the most desirable quality of all—functional success.

For what was happening inside was a vibrant, “now” experience. The aroma of the artist’s paints blend with the acrid taste of the welder’s smoke. To it are added the earthy smell of raw clay and the tang of the wood carver’s chips. And each artisan was oblivious to the efforts of the other, and to the visitor.

The initial image presented by the seemingly incongruous structure suggests a campus service building. But once inside, the image is dispelled almost instantly. The realization is that you are in a building that lives with people, lives for people, and dies a little when all the people leave.
That it doesn't fit the rest of the campus, perhaps, explains why it is buried among the trees.

How did the solid citizens of Traverse City allow such a thing to happen? And why would young Traverse City brides want to be married there? And senior citizens want to be buried from there, if such things were allowed?

Let's look first at Paul Welch, Dean of the NMC Fine Arts program, artisan, craftsman and communicator, who quietly and intensely strives to build a junior college level program aimed to develop, in two years, the innate creative talents which would enable the academically slow but creative high school graduate to earn a better-than-average living the rest of his life.

Next a look at Walter E. Beardslee who by title is Director of Humanities, and "esoteric historian" by vocation and described a "fine arts nut" by avocation.

Clad in northern Michigan lumberjack informality, neither matches the description or classical image of their position.

Long a summertime mecca for artists, Traverse City has developed over the years a community-wide appreciation for the arts. This resulted in the passage of a bond issue, in 1968, supporting a Fine Arts building for NMC, a two-year community college.

The question of what kind of building was needed arose. Custom, convention and conformity held out for a continuation of the existing architecture. Welch and Beardslee did not.

Following the usual preliminary meetings with several architectural firms and formal presentations by three, the NMC trustees selected a unique, nearly terrifying concept by The Architects Collaborative, Cambridge, Massachusetts. Construction was begun in 1971 and the building opened for classes in 1972.
At the urging of Welch and Beardslee, the TAC concept stresses function. And invites usage. Excepting the small music rooms, and one classroom, there are no walls. In the main structure, the various crafts are separated by portable partitions. A small portion has been sealed off to isolate the “noise and smoke makers.”

Appearance-wise, the raw materials and finished pieces of each craft look as if they belong where they are. There is, one observes, a kind of discipline present, without written rules.

What it is, we think, is a community building in a community college that literally serves the community.

At its east end is a semi-circular lecture hall seating 84 — capacity doubled with temporary chairs. Opposite is a large lecture room that can be divided into two separate classrooms, seating 150.

Both rooms are in constant demand by — not the school curriculum—community groups who have overcome individual and collective skepticism and misgivings to become a part of the school. “If we allowed it, we would have weddings and funerals held here,” observed Beardslee.

Doors rarely close before 11:00 P.M. Children, 9 to 12, hold art and ceramic classes and exhibits there. Local artists stage one-man shows.

Popular as it may be, the building is designed for the student. Northwestern College draws primarily from a five-county area numbering 100,000 population, although some students come from as far as Grand Rapids and Bay City.

“The individual we really have in mind,” explains Welch, “is the 18-year old who has finished high school, cannot or does not plan to attend college, and has no other alternative in this area of the state.”
By no means is NMC Fine Arts a vocational school. Instead, emphasis has switched from academic classroom discipline to the development of manual skills in the areas of ceramics, jewelry, textiles design, glass making, stained glass window design, metal smithing, photography, leatherworking, weaving and other crafts in which an interest is shown.

Under consideration is a special business course which, for lack of a better description, will be directed towards keeping the individual entrepreneur financially afloat as he develops and markets his craft.

The Fine Arts faculty includes five full and three part-time instructors, all craftsmen. And, according to Welch, little student encouragement is required to concentrate six hours a day at their individual craft.

Enrollment has grown by leaps and bounds. From 400 students in 1968, NMC now boasts over 2,000. Some 1,100 are involved in fine arts to a degree, with 150 full time fine arts students of some 500 "studio students."

Highlight of the two-year, two-summer program is the one-man show by each graduating student. It's a must.

The future, hopefully, promises a curriculum in the performing arts and a museum. Money is and always will be a problem, both Welch and Beardslee indicated. But the unique characteristic about this odd-looking structure tucked away in the woods is simply that its "clientele" — taxpayers — see, and generally agree, with the way their tax dollars are invested.

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Some Thoughts on the State of the Art and Science

The current cliche has it that the profession is changing. Like most cliches, this has its basis in truth. Also, like most cliches, it glosses over, or avoids, the nuances and details of the truth on which it is based.

In the first place, not everything about the profession is in state of change. The old Vitruvian/Wottonian trilogy, Firmness, Commodity, and Delight, are still there. What we mean by change—what I mean by change—is that these three categories of determinants are seen in different ways, with different emphases than before, and that their synthesis into design hypothesis also proceeds in an identifiably new and different way. Yet so far as I know no single discussion of distinctions of the immediate present and the supposed near future has yet attempted to catalog the particular differences.

The purpose of this essay is to do so, and having done so to examine, though briefly, some of the prospects and problems of these differences.

A search of recent theoretical literature, discussions with a number of leaders in architectural education and practice, and some quiet meditation lead me to conclude that the architectural task in the present and very likely in the near future is distinct from that of the past in at least nine ways. These I identify as:

1. An increased concern with objective processes in design methodology.
2. An increased concern with an architecture which serves a non-traditional client. Architecture as represented in its best-known examples through time has been an architecture in the service of wealth, and the same is roughly true of many published current efforts. There is now a ground swell of concern for service to all components of human society, with concomitant emphasis on the needs of the user.
3. An increased emphasis on the context of the building in a physical sense, its relation to its neighbors and its neighborhood.
4. An increased concern with the building’s impact on ecological balance. This is somewhat related to the preceding concern but is indirect rather than direct, and deals with such things as the building’s energy consumption, water runoff modification, natural vegetation displacement, wastes processing, and water consumption and modification.
5. An increased emphasis on technological innovation.
6. An increased emphasis on the breadth of the architectural task, extending in the pre-design direction into feasibility/desirability studies, and in the post-design direction into post-construction evaluation.
7. An increased emphasis on the breadth of the architectural task, extending in the pre-design direction into feasibility/desirability studies, and in the post-design direction into post-construction evaluation.
8. An enlargement of the tool resources available to aid the design process, far and away the most significant being the computer.
9. An increased concern for a serious research component in both professional education and professional practice. This concern is implicit in many of the above, but is of such significance that it seems to merit an independent listing.

Those are the trends, as I see them. What are the implications?

(1) Objective methodology in design has had its ups and downs. The seminal work of recent years was, no doubt, Christopher Alexander’s *Notes on the Synthesis of Form*; seminal because it addressed the nub of the matter, the synthetic act rather than data collection. Interestingly Alexander now seems to have recanted his earlier focus and was recently quoted as saying, “I am persuaded that the emphasis on methodology is a waste of time.” His change of heart seems to be based on the fact that methodological theory is appealing, but has not
demonstrated a clear and superior usefulness in the field and especially in that area to which his work was addressed, that is, synthesis. Thus the advocacy of objective synthetic methodology as a real design tool may be premature (a point we will elaborate further in a discussion of the behavior-environmental design alliances). Those who still champion objective methodology to the exclusion of more intuitive or subjective processes must face this same objection. It's a formidable one. But perhaps both the objective and the subjective camps overlook the possibility that each complements the other, as in fact they always have in varying degrees. When we look to objective methodology as the whole answer we ask too much of it; and if we abandon our search for objective methodology we forego an exercise of great value, a point stated more poetically in the famous Zen dictum: "Develop an infallible technique, then wait for inspiration." We need to continue the attempt to objectify design decision making not because it will perform all tasks for us, but because it will increasingly describe and prepare the conditions and criteria pertinent to design judgement. Laws, after all, are not law-courts; they provide an agreed-on framework for judgemental decision-making. We come full circle to Alexander again. His recent work on what he calls Pattern Language most closely approximates the above model in which language = law; designer = law court. (Incidentally, this analogy has its limits, but it should not be attacked on the ground that laws are immutable, unchanging; in the socio-political use of the term they are not.)

(2) Service to all components of human society is a concern to which every designer except the avowedly ignoble would, I suppose, subscribe. The action here, however, lies in the traditional private practice/client remuneration arena. The client and the architect engage in a relationship consummated by the provision of a service and payment of a fee; thus these parties and these alone are privy to decisions. Yet the result may impact a public, or a user, who are distinct from, but affected by, the decision making process. The field of Urban Planning long ago and of necessity found access to the public organization and remuneration format; seemingly architecture must also do something of the kind if it is to do more than pay lip service to "all components of society." It must also find an answer to a problem which still plagues the planner as well, that of finding a workable concept of participatory decision-making which involves user and/or public in an organized, constructive way. This problem is even tougher than that of remuneration, and even more important, since without a solution the established power structure will continue to call the tune whether or not the design is executed by public bodies and paid for by public monies.

(3) Man-environment interaction is one of the hottest areas of design education at the moment. Interest in it is based on the belief that the social sciences, and psychology in particular, can provide definable generalizations about human behavior in architectural contexts, and that these generalizations will represent an improvement upon presumed or intuitive beliefs because based on controlled, documented, and interpreted observations gathered in systematic ways. The corpus of material in this area is growing rapidly, founded on the invaluable work of men like Robert Sommer and Gary Winkel. But here I would play the devil's advocate by suggesting that while the alliance between social sciences and architecture is pregnant, it is, to continue the metaphor, premature,—its day of delivery has, perhaps, not yet come. No need to abort,—the fetus shows every sign of being a prodigious child,—but more gestation is in order. These are heretical words, but I say them after giving considerable thought to this matter. In a recent article in *Scientific American* Gunther Stent defines a premature scientific discovery as one whose "implications cannot be connected by a series of simple logical steps to canonical, or generally accepted knowledge"; and thus those in the appropriate field do not "seem to be able to do much with it or build on it." Here, I think, is precisely where this alliance is premature. Design process as practiced is an elaborate and sophisticated skill capable of synthesizing unusually large numbers of variables into a hypothesis to be tested by evaluation of the designer, then recycled for another try. To date I know of no specific design which has been able to assimilate any particular contribution from the new body of behavioral data. I don't say it won't happen, perhaps it will quite soon; I only say I don't think it has happened yet. I see two reasons for this. The first is that to date behavioral data have been derived from relatively simple cases (i.e., Sommer's *Personal Space*) and such cases seem to lie somewhat below the threshold of the architect's design intervention. The second reason, perhaps more fundamental, is that behavioral data do, by their nature, derive from observation of existing conditions, so that the more inventive and original the design hypothesis, the less applicable are the behavioral data. Thus it seems to me that we need to look for, and support, two developments in this area of concern; namely the extension of behavioral investigation into more complex areas of design problem-solving, and the expansion, generalization, and codification of behavioral knowledge so as to be applicable to design hypotheses which are significantly different from any particular known condition. When those developments are realized we can expect a real quantum jump in the relevance and success of our professional skills.

(4) Concern for the physical context of the building is, of course, the province of Urban Design, and it has been discussed a great deal already. Its significance is probably not a point in question, and by reason of common agreement on that point its development is under way at a number of schools and in a number of practice situations. In terms of this article, therefore, I leave it to state its own case and chart its own destiny.

(5) This one is for real. The problem of the building's impact on energy resources and ecological balance is perhaps the most urgent and unavoidable of all the concerns noted here. It is receiving appallingly slight attention. Ralph Knowles at Southern California has done distinguished seminal work over the last ten years in studies of building morphology as related to energy resources. John Reynolds at Oregon has attempted to understand and teach environmental controls systems as a study of the complete cycle of the various fluids serving
the building. No doubt others are at work on similar efforts. Still, the list is finite; this in spite of the fact that depletion of earth-originating energy resources, and unacceptable modifications of ecological balances, are now understood by a very large segment of society. It would seem clear that buildings with their appurtenant gadgetry are the primary consumers of electrical energy, and quite possibly of petroleum energy as well, though that is more debatable. Certainly architecture shares with transportation systems a major responsibility for modifications to natural ecosystems. Do we not have the most pressing responsibility to deal with design in the context of the building's impact on Spaceship Earth? Do we not have the most pressing need to conduct massive research and development toward this end? We'd better do it soon or we'll be doing it in fur coats by candlelight.

(6) Buckminster Fuller is our Lieber Meister in technological innovation, but whoever follows in his footsteps must proceed, as Fuller does, with one eye firmly fixed on the immediately preceding comments.

(7) Many firms have dealt with feasibility issues as a matter of course for decades, perhaps centuries. Desirability is a stickier issue, and one in which the architectural profession may have an interest conflict of such intensity that it tests the strongest conscience. Like the concern for service to all components of society, with which the desirability issue is linked, a third party, a public body may be necessary to keep the offense honest. Zoning, codes, and city council review boards seem demonstrably inadequate. A recent Urban Renewal proposal in the Pike Place Market area of Seattle was successfully opposed on socio-humanistic grounds of (un) desirability; it may well be a watershed in the area of desirability studies but it was decided only after inordinately exhausting expenditure of human energies and emotions, and thus Kahn could proceed to a subsequent design having possessed himself of some fairly firm data about the performance of the preceding one. In fact the serious study of architectural history is itself the evaluation of building performance, whether seen from the socio-philosophical viewpoint of Scully, Frankl, or Wittkower, or the more socio-utilitarian viewpoint of Fitch, Condit, or Giedion. Nevertheless I think most practitioners would agree that there is a world of work to be done in evaluating in a more immediate context the building's performance in terms of its intentions. We may learn from our mistakes,

Ex post facto evaluation of building performance, like feasibility studies, also has a long history. The Pharaohs of the Old Kingdom no doubt asked, consciously or subconsciously, how the tomb performed with regard to its program, and developed the type accordingly, as did the cathedral builders. In our century the work of Albert Kahn constitutes an interesting example. In his factory designs the needs were urgent, and performance relative to them was measurable to a degree, in terms of cost per unit, flexibility, employee turnover, and so forth; and thus Kahn could proceed to a subsequent design having possessed himself of some fairly firm data about the performance of the preceding one. In fact the serious study of architectural history is itself the evaluation of building performance, whether seen from the socio-philosophical viewpoint of Scully, Frankl, or Wittkower, or the more socio-utilitarian viewpoint of Fitch, Condit, or Giedion. Nevertheless I think most practitioners would agree that there is a world of work to be done in evaluating in a more immediate context the building's performance in terms of its intentions. We may learn from our mistakes,

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but we should be learning systematically and on a widespread basis. This may cost us, and ultimately the client, more in terms of dollars, but society is likely to agree its worth the cost if a school, or housing project, or whatever, really performs as we say it will and as they intend it should. I know of only two firms in Seattle concerned with formal, systematic evaluation; both plan to do it but neither has yet. One of the firms envisions an evaluation team making a one-day visit to the completed building. Most of those who think seriously about evaluation have in mind something considerably more extensive than that. Methods and techniques germane to the task can be found within the social sciences, and are relatively sophisticated. The work of Sommer and Winkel as cited in (3) is pertinent; that of Henry Sanoff is even more so.

(8) Use of the computer in architecture has had considerable examination and publicity already and needs no further elaboration here.

(9) Research as properly understood involves certain essential characteristics. It must intend and achieve the systematic discovery of new knowledge (happenstance discovery, while useful, isn't research); it must describe the nature and purpose of this knowledge; it must submit this knowledge to objective and methodical examination; and it must disseminate this knowledge to concerned areas of study and application. Satisfaction with lesser standards of definition can only thwart the proper and useful progress of our profession. Furthermore, if research is to lead to real professional growth, it must address itself to really significant problem areas. I am in fact often appalled at the level of investigative significance considered by many firms to constitute serious research. Materials testing, for example, does not represent the depth and profundity of investigation most needed. Many of the above eight concerns may more appropriately suggest more pressing problem areas. Architectural education has not usually stressed systematic and sustained research, and accordingly has not usually offered a curriculum which provides necessary grounding in methodology and techniques. Nor has the profession itself adequately taken up the gauntlet, partly because, as just noted, those who comprise it lack the necessary and specialized training, and partly because the fee structure tends to militate against a strong research and development time commitment. The State of Michigan is fortunate in having a University which for a long time has been a leader in research interests and which now is one of a very small handful of schools offering a Doctoral program directed toward preparation for a professional research career. Whether other schools will do likewise, and whether the profession can respond in both its monetary and attitudinal aspects, remains to be seen.

I don't pretend that the issues as described here, or my analysis of them, is necessarily correct or complete. Others may see things in other ways. I do intend, however, to open a discussion of the full range of specific changes confronting the profession, and hope that such a discussion might supplant piecemeal or vague discussions of change. Such a discussion, it seems to me, should help us to see not only where we seem to be headed, but by what paths, and whether that is where we want to be headed, and if so whether those are the best paths, and whether some paths are more fruitful or more important than others. As Toffler has already pointed out, change need not be man's master; it can just as well be his servant. But he must be prepared for mastery; he must have a plan. For that matter, some elevations and a section or two wouldn't hurt.
Several years ago we witnessed, not unlike earlier periods in history, intense activism on the part of students—a “rebellion on the campuses.” Actually, many displayed a philosophy of negativism in which they either withdrew from society or called for the destruction of that society so it could be recreated out of the resultant vacuum. But unlike earlier periods in our history, many of those charged with the responsibility for the educational process abdicated their role in the face of these pressures.

While I did not condone either the negativism or the specific acts of violence or destruction, I was not much perturbed by the rebellion of ideas these activists espoused. For who should question the status quo if not the fresh, inquiry, impatient undergraduate student?

And while the intensities have more recently quieted somewhat and new patterns have developed, we are still left with a feeling of collective guilt and seek ways to readdress ourselves by offering the students recognition and positions of responsibility in areas in which they are not yet fully qualified.

A case in point is the movement afoot throughout the Institute to place on the Board of each Chapter, with full voting rights, a member of the Student Chapter of the architectural school “in the territory of the Chapter.”

This matter came to a vote at the Annual Meeting of the Detroit Chapter last October. Wisdom prevailed and it was defeated.

Three arguments were advanced in favor of the proposed Amendment:

1. There is a Student Director on the Institute Board. (Does that make it sacrosanct?)
2. We should respond to the charge that we are of the Establishment. (This charge has worn thin over the past few years.)
3. The student will have only one vote out of nine. (What greater show of “tokenism”?)

What happened at the Chapter meeting may not, in itself, appear to some to be of great importance. It is significant, however, in that the proposed amendment to the By-Laws was just another manifestation of the gradual erosion of professionalism in the name of responding to changing conditions in a changing society.

The purposes of the Institute are well defined as dealing essentially with the Profession of Architecture and its responsibility to itself and to society. At its core are the Corporate Members—those who have completed their formal technical education, who have worked for a number of years in architectural practice under the supervision of a registered Architect, who have passed a written examination prescribed by their State Registration Board and who have satisfied the Chapter Board and the Institute that they are worthy of being considered Professionals.

Even in the “lesser” classifications of membership, such as the Professional Associate who must be registered, and the Associate who must be employed in an Architect’s office or who must have a degree in Architecture, privileges do not extend to holding office or a directorship in the Chapter.

By what stretched meaning of professionalism or by what parliamentary magic does a student who has not yet even completed his formal education earn the right to be a full voting member of a Chapter Board or of the State Board, or for that matter, of the Board of the American Institute of Architects.

Having taught for many years in a school of architecture, I am not unmindful of the aspirations as well as the frustrations of the architectural students. I acknowledge their sincerity, intelligence and dedication to their chosen profession. Their voices should be heard; we should continue dialogue with them; we should encourage and assist them; we should continually maintain open avenues of inter-communication.

The Institute and its components have recognized and worked closely with and supported architectural student chapters and this is as it should be! But not until the student has built upon the fundamentals gained in his schooling by actual experience of work in his profession and in society, and has earned his stripes as each of us has had to do, will he have earned the privileges reserved to Corporate Members of the Institute.
A Space Odyssey
1885-1971:

William F. Thrall, AIA

Bill Thrall, author of A Space Odyssey is a principal in a Grand Rapids firm which began with Harry Colton, then Colton & Hornbach, then Colton Hornbach & Steenwyk (c. 1960) then Hornbach Steenwyk & Thrall in 1965 and from 1968 to the present is Steenwyk and Thrall. The firm now has nine employees, including 5 registered professionals and enjoys a general practice of housing, churches, schools, shopping malls and single family residences.

Bill is a director of the Grand Valley Chapter and serves as a Board member of Urban Concerns, Inc. He is past Director of the Grand Rapids Council of Churches and the Greater Grand Rapids Housing Corporation.
In 1885 Frederick Immen, a Grand Rapids businessman specializing in real estate and investments, built a Victorian Chateau on Lafayette Hill overlooking the central business district. Mr. Immen was a lover of houses and racing, and a riding stable was constructed at the rear of the property. Mrs. Immen, a cultural and civic leader in the community, gave lavish parties in the third floor ballroom.

Ferdinand Elder purchased the residence from Mrs. Immen's estate in 1929, and added sun porches along the West facade. The property continued in residential use until 1945, when local radio station WGRD purchased the building and obtained a use variance from the city enabling the building to be used as a broadcast studio and offices (existing zoning was "high density residential"). Second floor bedrooms were converted to sound studios, raceways and recording equipment were installed, and several rooms were divided into offices. The original character of the first floor was severely compromised, and second floor alterations obliterated the existing room arrangement and millwork details.

During the winter of 1970-1971, the Masonic Temple, whose building is located on contiguous property, offered to purchase the "WGRD building", which had been listed for sale by its owners. The Masons intended to demolish the structure and use the property for surface parking. The permission of the City Planning Commission was required in order to change the "use" status of the property. Enter our heroes.

The Immen Residence lies within the boundaries of "Heritage Hill", a historic district containing outstanding examples of 19th and early 20th century domestic architecture including nationally recognized Victorian and Greek Revival landmarks and two buildings by Frank Lloyd Wright. The Heritage Hill Association, battling to prevent its neighborhood from falling victim to the bulldozer, the speculator, and the insensitive landowner, managed by prodigious effort to convince the city to enforce a moratorium on construction and demolition in the Heritage Hill area. WGRD, having failed to convince the planning commission that "unnecessary hardship" existed, on January 7, 1971 was denied its request for a use variance. The owners were incensed, claiming that not only had their god-given and constitutional right to sell property to whomsoever they chose had been violated, but that they were now hung with a 90-year old albatross, since no other potential buyers existed.

Heritage Hill replied that the reason no other offers had been made was simply because the asking price was unreasonably high.

In the midst of this ideological cross-fire, we were being politely evicted from a downtown office building which was being taken over by a growing insurance company. We had investigated several Heritage Hill structures, including the WGRD Building, but either asking prices were prohibitive or the properties were unavailable or difficult to rezone. At the beginning of Febru-
ary, with 30 days remaining on our lease, we made tentative arrangements to rent space in another downtown office building. When the controversy about the WGRD building hit the papers, we decided after a quick consultation and two martinis to make what we felt to be a ridiculously low offer for the building in the hope that the owners might be rather desperate to unload it. Our offer was snapped up immediately (to our utter surprise), and after a hectic few days in which appeals were filed, letters from neighbors obtained, and Heritage Hill's support assured, on February 18 we were granted a variance to use the property as an architectural office.

During the first week in March, 9 architects, 1 secretary, 5 carpenters, 2 plumbers, 1 electrician, 2 pipefitters, 2 plasterers, and 2 painters moved in and began work.

Until late in June we lived with cascading plaster, incessant ripping, shredding, drilling, and sawing, the occasional lack of heat, water, and electricity and continual confusion. Architectural details and plans for the renovation were penciled onto newly exposed wall studs and pieces of fallen gypsum. Meanwhile, we continued our architectural practice, working beneath polyethylene sheets in bluejeans and hardhats.

New electrical and telephone systems were installed. Radiators were removed and forced air heating and cooling units located on the third floor and basement. The plumbing system was totally modified and updated.

An old stair, which wound up to the attic, was removed—a new stairwell added to the rear of the building for fire egress. The main stair, which stopped at the second floor, was continued to the third level.

On the first floor, office partitions were removed, plaster repaired, original woodwork stripped and refinished. The old kitchen and pantry areas were removed to make room for business machines and work areas. This floor is used for reception and secretarial areas, executive offices, conference room, library, and design studio.

Major renovations occurred on the second floor, which is used primarily for drafting and specification writing. “Bedroom” walls were removed, steel beams introduced,
ductwork installed, and the ceiling dropped to just above the window head trim. A kitchen area was installed, and the sunroom converted to a lounge and secondary conference area.

The old “ballroom” was preserved essentially intact. This space is now used for social functions (community-wide fund raising parties and art auctions have been held here) and hobbies, but provides future expansion space.

The basement, containing a vault and two-stall garage, is used for storage, printing, and dead files.

Fine examples of 19th century craftsmanship and technology can be found throughout the building—massive sliding doors, bronze hardware, stained glass and hand painted windows, operable fireplaces, and outstanding millwork. Exterior walls are 16” brick cavity construction, and the floor system incorporates a 1” layer of sand and gravel between layers of diagonal subflooring.

Was all of the chaos and effort worth it? Beyond a doubt. The space has qualities of elegance, light, and commodity which could never be duplicated. The building is a joy to work in, and an impressive demonstration of the values of renovation to our clients and the community. With a purchase price of around $3.00 a square foot, the economics don’t work out so badly either, in spite of the costs of restoration and remodeling. Perhaps our best testimony was given by the manager of radio station WGRD, who had been instrumental in selling us the property. When he visited our offices after the renovation, he said “if I’d known the building could have looked like this, we never would have moved out.”
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Yurk Honored by JC's

Gerald J. Yurk, AIA, has been named the Outstanding Young Man of 1972 by the Greater Flint Jaycees.

Yurk, 32, is a partner and treasurer of the firm of Tomblinson, Harburn, Hanoute and Associates, Inc.

A graduate of LIT, Yurk joined his present firm after working with other Flint and Detroit offices. He was elected to the Flint City Council in 1970 and is a member of the Flint Planning Commission and the Genesee County Economic Development Commission. He is a member of the Michigan Municipal League Urban Affairs Committee and the Flint Area Chapter, AIA.

Hastings Honored

Detroit's own Bob Hastings, FAIA, Chairman of the Board of Smith, Hinchman & Grylls Associates, Inc., and Past President of AIA, was one of three distinguished alumni honored by the University of Illinois Department of Architecture on the occasion of the centennial of the graduation of Nathan C. Ricker, the first U.S. architectural graduate.

Hastings was honored along with Max O. Urbahn, FAIA, who followed him as President of AIA, and Professor Emeritus Loring H. Provine, who was graduated from Illinois in 1903, seventy years ago.

The SH&G chairman graduated in 1937, and is registered as both an engineer and an architect. He has received a number of honorary degrees, and has served as an advisor to a number of architectural schools and publications. He is chief executive officer at SH&G, while President Phil Meathe, FAIA acts as chief operations officer.

Lee Tours Mainland China

How about a trip to Canton, Shanghai, Hangchou and Peking? And a 41/2-hour meeting with Premier Chou En-lai?

This four week tour on Mainland China was made by Prof. Joseph T. A. Lee of the University of Michigan's School of Architecture, along with 11 other Chinese-American educators.

A graduate of Columbia University, he has been a contributing member of the AIA's committee on Education and chairman of the Great Lakes Regional Committee on Continuing Education.

Prof. Lee says traditional Chinese buildings are impressive but not "intimidating." In visiting the Imperial Palace in Peking, for instance, he was impressed by the "grandeur of the design" but felt his surroundings "related to the human scale" and "in general, the Chinese seem responsive to the sensitivities of people."

In a country where 800 million people have learned to "make the maximum use out of the minimum," Prof. Lee says it is not surprising that bustling Tien An Men Square in Peking's central business district should become a public park at night.

"Throughout China, frugality seems evident. There's a sense that everything is being used to the utmost," he reports.

In a country as large, and populous, as China it would seem easy for an individual to feel isolated. But there's also a strong "human" element in Chinese culture—reflected in government structure and even in the country's architecture—which makes the individual the central focus of Chinese life," he believes.

In both rural and urban areas, for example, the U-M professor noted "government is so decentralized that every individual feels he has a chance to be heard."

Prof. Lee noted that despite Peking's 7 million population, he witnessed far less congestion in the city than in comparable urban centers in the U.S.

One reason is the scarcity of automobiles. Also, land-use patterns in Chinese cities feature a blend of residential, commercial and recreational areas—so that activity continues throughout the day. In American cities, business areas are congested during working hours and usually deserted in the evening and on weekends.

Prof. Lee says he was impressed by the self-sufficiency of the Chinese, the general cleanliness of the country, and the success of a 12-year reforestation program designed to replenish the denuded countryside.

Self-sufficiency—pride and self-worth—are concepts basic to Chinese culture and much in evidence today. For example, the Chinese army grows its own food, makes its own clothing and medical supplies, and often helps farmers in the field, the professor notes.

In lectures at two Chinese universities during his visit, Prof. Lee noted that China is on the brink of industrialization but called attention to pollution problems of Western industrialized nations. Already, he said, in cities such as Shanghai, there is considerable smog caused by industries.

"The Chinese are aware of these problems," Prof. Lee said, "and they are really quite fortunate. The Chinese have a natural inclination to preserve the beauty of nature, and it is not too late for them to take advantage of the lessons learned by the West."

Beaver Opens New Center

Beaver Distributors East opened at 29183 Callahan, near Grosebeck and Twelve Mile, in Roseville. It is a branch of Beaver Distributors, Inc. of Oak Park.

A wide variety of colorful, unusual and practical ceramics are displayed in the showroom. The most popular glazed and unglazed colors in Florida Tiles, Summitville and Impo are carried in inventory; special or low volume materials are carried in stock in Oak Park.
Auto Club Builds in Dearborn

A new $13.5 million administrative headquarters for the Automobile Club of Michigan is now under construction on a 30-acre site in Dearborn. The location is part of a 2,360 acre area called Fairlane, a business-community being developed by a subsidiary of the Ford Motor Company, the project was designed by Giffels Associates, Inc.

The structure will house the Club and Exchange computer-data processing operations and a new Dearborn office in addition to the administrative offices.

An open plan, rectangular building will provide flexibility and efficiency not possible in a high-rise structure.

The open plan is uninterrupted in its 600 foot length except for two escalators serving the three office floors. Stairs, elevators and services are located in five towers outside the rectangle. A 30 foot structural grid combined with a five foot module allows maximum flexibility for the 10,000 lineal feet of demountable partitions.

Use of concrete sun screens reduces the energy consumption required for the buildings and allows use of clear untinted glass giving the occupants a minimum sense of separation from the natural landscape.

The perimeter towers and the end walls of the building will be constructed of fractured ribbed masonry units and the poured-in-place concrete sun screens will contrast with the slick surfaces of the glass and aluminum curtain walls.

Cafeteria and private dining rooms will provide space for 350 diners adjacent to a large employee lounge and outdoor terrace. Shipping and receiving operations are at subgrade level, well screened from view.

Special installations include vertical conveyor, environmental monitoring, waste disposal, central vacuum, and fire and security alarm systems.

Charles H. Walter, Jr. Elected President of PCI

Charles "Chuck" Walter, Jr., Sales Manager of Precast/Schokbon, Inc., Kalamazoo has been elected President of the Prestressed Concrete Institute. He previously served in the posts of vice-president and secretary-treasurer, and has been a member of the PCI board of directors since 1969. PCI, headquarters in Chicago, has members throughout the United States and Canada, and in more than fifty foreign countries.

Walter is aiming the efforts of his administration toward two major targets for 1973. The first is to start implementing the Institute's newly-adopted program of long range goals, which include increased marketing efforts, expanded research and development, product quality, industry standardization and better management practices.

The second is to accelerate planning for 1974, when PCI will host to the world-wide prestressed concrete organization, Federation Internationale De La Precontrainte. This will be the first meeting of the world's leaders of the prestressed concrete industry to be held in the United States.

TMP Wins Award

A distinctive skylit entrance, set off by the simple sand-mold brick walls, is an inviting focal point for the quiet and dignified design of the new Social Security Administration office in Pontiac, which received an Award of Merit in the General Services Administration's first Biennial Design Awards Program. Tarapata-MacMahon-Paulsen Corporation architects for the building, were among fifteen winners in the nationwide program.
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Sims Appointed by Governor

Howard F. Sims, AIA, has been named chairman of the nine-member Michigan Construction Code Commission appointed by Governor William G. Milliken.

The commission is composed of representatives of various construction-related fields and is charged with writing a new construction code for the state, then interpreting and administering it.

Sims was appointed to serve a two-year term, until January 31, 1975, as the representative of the architectural profession on the commission.

Classified

(Pontiac) Oakland County Planning Commission
Associate Planner for Environmental Design. $14,906 to $17,200 plus Fringe Benefits. Master’s degree in city, urban or regional planning, urban design, architecture, landscape architecture or natural resources and two years professional experience related to environmental, physical and/or community design, or bachelor’s degree and four years of professional experience. To participate in preparation of County physical development plans; responsible for design work and conception of prototype environments and their evaluation. Design scales range from individual housing sites to community centers and new towns. Apply to Thomas Reagan, Personnel Division, Oakland County Service Center, 1200 North Telegraph Road, Pontiac, Michigan 48053.

Calendar

May 8-11
AIA National Convention, San Francisco, California

May 19-26
20th Annual Michigan Week

August 9-11
Mid-Summer Conference, Mackinac Island

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Property Development Group has just completed the first clusters of Newport West, a luxury condominium project in Ann Arbor. The project which will eventually be a complex of 216 homes was awarded the “Outstanding Conservation Effort” by the Washtenaw County Soil Conservation District. This is the first award made to an urban development project. Careful attention given to a neighboring 117 acre nature park was the basis of the award.

O.K. Miss America, you’re next.

If someone told us the Statue of Liberty would be dismantled tomorrow, it wouldn’t be much more shocking than what’s already happening to other American landmarks. They’re disappearing by the thousands, without a thought of preserving them... without even considering a modern, useful purpose for them.

Join the national organization devoted to preservation.
Write: James Biddle, President, The National Trust for Historic Preservation, 740 Jackson Place, N.W., Washington, D.C. 20006.
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