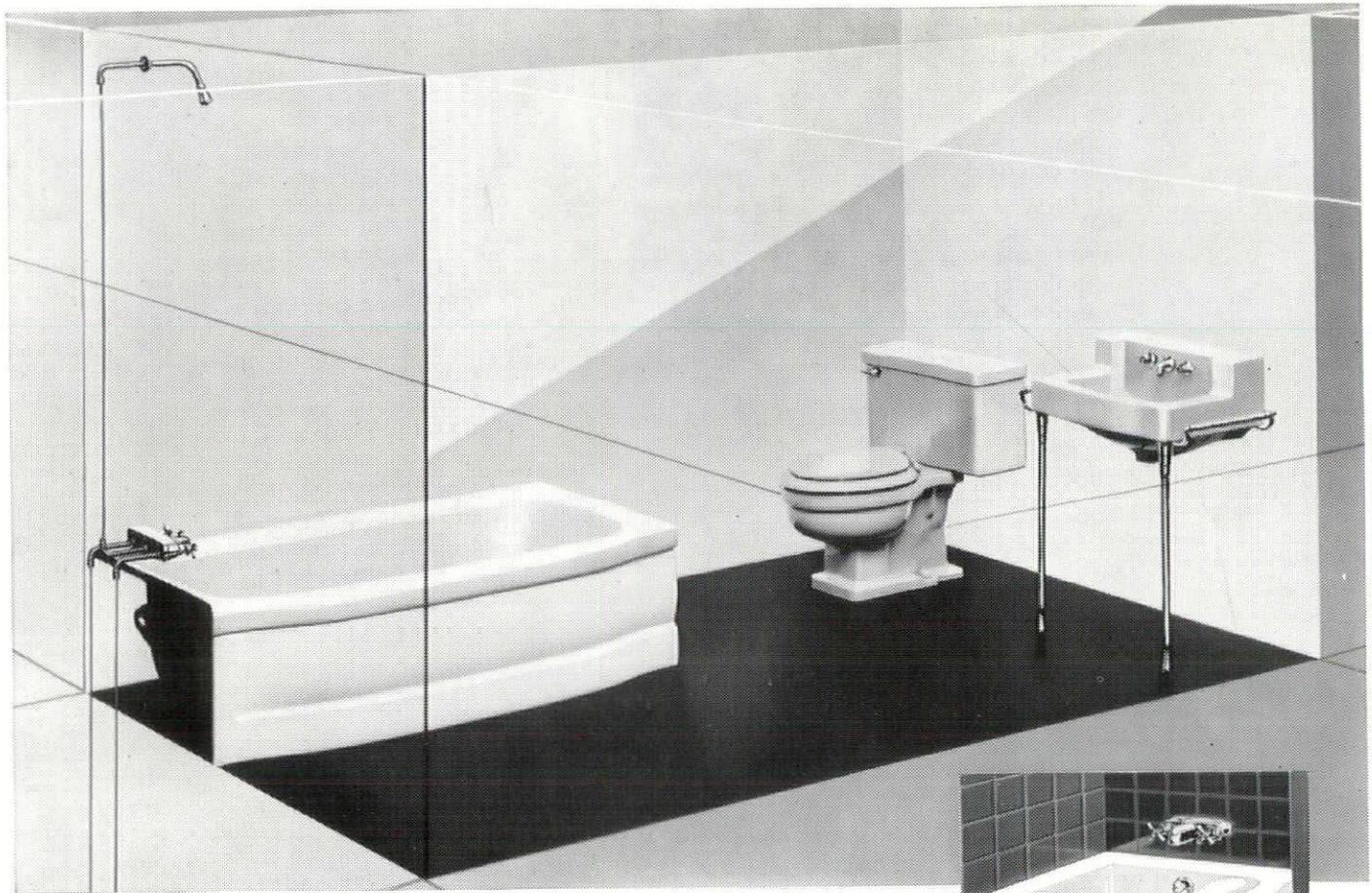


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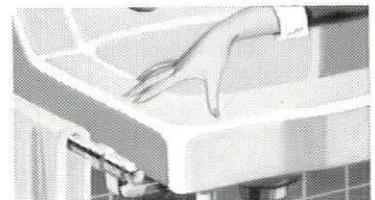
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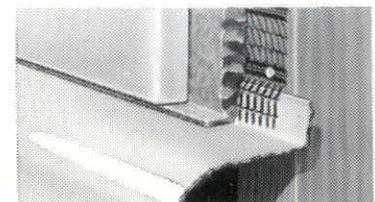
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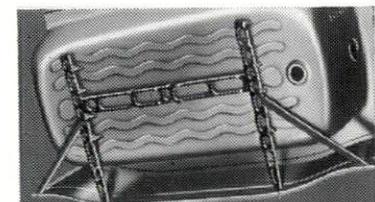
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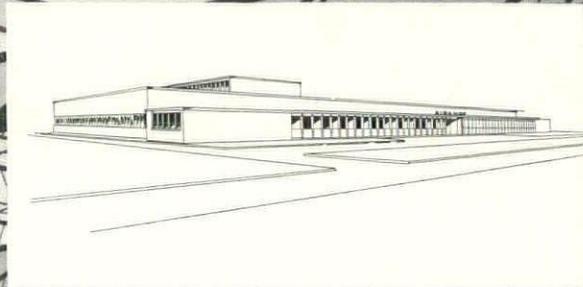
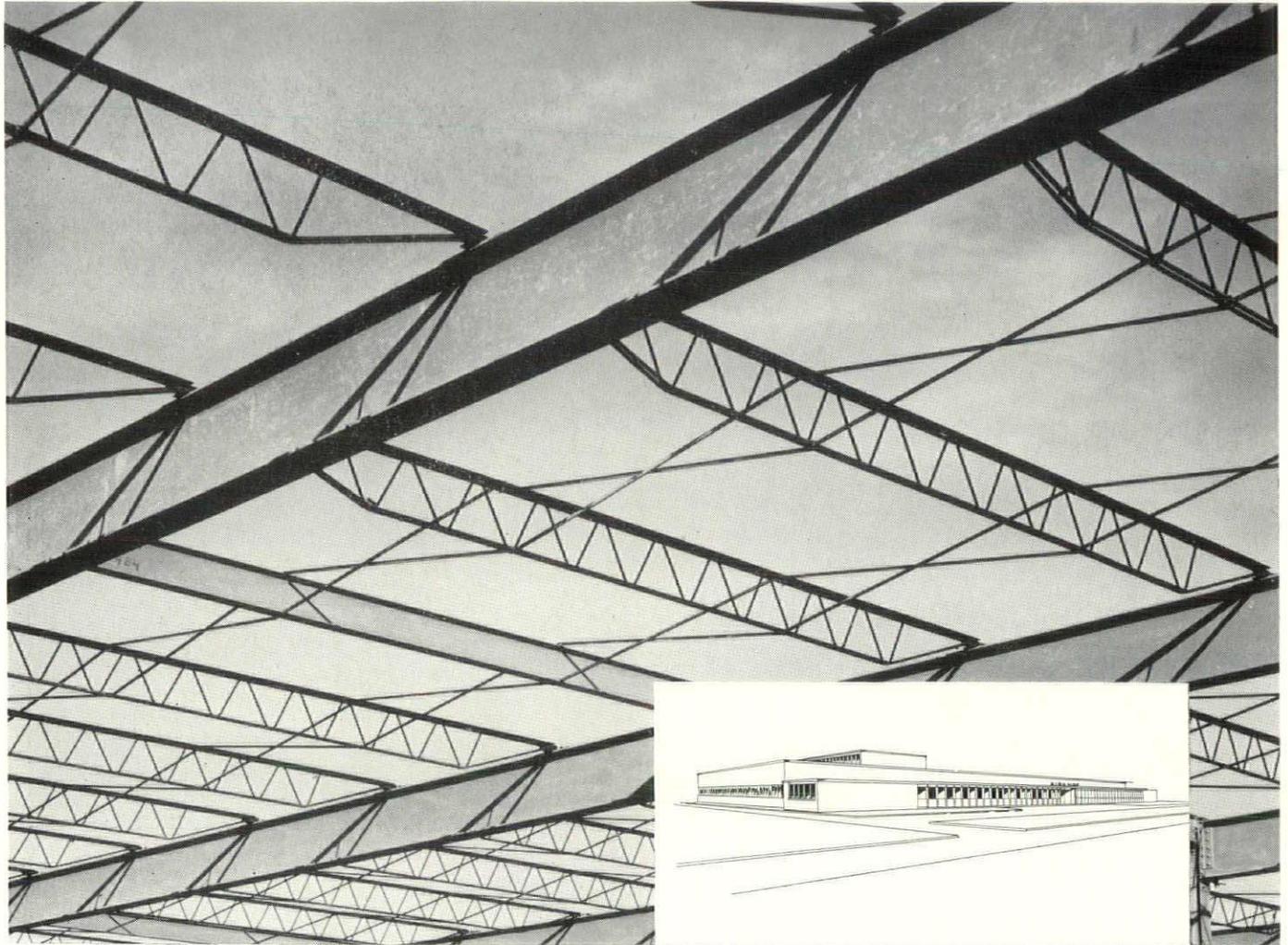
MIDDLE ROW, L to R: Russell Gnass, John F. Pope, Samuel Russell, John C. Gnass, Alexander T. Ross, Ralph Conflitti, Robert McCormick, John S. Mahoney.

BOTTOM ROW, L to R: Joseph Stevens, Phillip Boyd, Kenneth Bellenir, Eugene Krahl, Sr., Frank Lorang, Eric Steil, Henry O. Anderson.

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honor awards

Five buildings have been selected for First Honor Awards in The American Institute of Architects' 7th Annual Competition for Outstanding American Architecture. Two of the top honors go to the Detroit firm of Eero Saarinen and Associates for the General Motors Technical Center's central restaurant building at Warren, Michigan, and for the women's dormitories and dining hall at Drake University in Des Moines, Iowa.

The other three First Honor Awards are for the U. S. Embassy in Stockholm, designed by Ralph Rapson of Minneapolis and John van der Meulen of Chicago, under the Department of State's Foreign Buildings Operations; the North Hillsborough (California) elementary school by Ernest

J. Kump of Palo Alto; and the General Telephone Company of the Southwest in San Angelo, Texas for which Charles B. Genter of the Chicago firm of Pace Associates was architect in charge.

In addition, 22 buildings have been designated by the jury for Awards of Merit. Included in this group are several college dormitories and other educational facilities, individual houses and large-scale residential work, churches, medical buildings, a shopping center, a bank, a library, a bandstand and park pavilion, and a playground clubhouse.

Panel exhibits of the 27 winning buildings will be shown during the AIA's 87th Convention in Minneapolis from June 20-24, at the Hotel Radisson—convention headquarters. Subsequently, photo-lithographic

reproductions will be made of each panel and the complete printed sets will be available for showings by AIA chapters, libraries, architectural schools and for exhibition in foreign countries.

The winning architects will be given certificates of First Honor Award or Award of Merit at the Awards Luncheon, another convention feature to be held Thursday, June 23. The AIA also furnishes a specially designed stainless steel plaque to be placed on each building receiving a First Honor Award.

The Jury of Awards was comprised of five architects: Thomas H. Locraft, Washington, D. C., Chairman; Ludwig Mies van der Rohe, Chicago; Eugene F. Kennedy, Jr., Boston; J. Byers Hays, Cleveland; and Ernest Born, San Francisco.

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JULY—H. E. Beyster & Assoc., Inc.

AUGUST — 12th Annual Mackinac Mid-summer Conference

SEPTEMBER—Harley, Ellington & Day, Inc.

OCTOBER—Detroit Chapter, A.I.A.

NOVEMBER—Diehl & Diehl

DECEMBER—Annual M. S. A. Roster (Geographical) & Saginaw Valley Chapter, A.I.A.

JANUARY, 1956—Giffels & Vallet, Inc., L. Rossetti

FEBRUARY—Louis G. Redstone

MARCH — 42nd Annual M. S. A. Convention

APRIL—Carl R. Habermas

MAY—R. S. Gerganoff

monthly bulletin, michigan society of architects, volume 29, no. 5

MONTHLY BULLETIN

Michigan Society of Architects

120 Madison Ave., Detroit 26, Mich., WO 5-3680

Official Publication of the Michigan Society of Architects: Elmer J. Manson, President; Charles B. McGrew, 1st Vice-president; Adrian N. Langius, 2nd Vice-president; Paul A. Brysselbout, 3rd Vice-president; James B. Morison, Secretary; Phillip C. Haughey, Treasurer; Directors—Roger Allen, Willard E. Fraser, Sol King, Amedeo Leone, Leo I. Perry, Eberle M. Smith, Linn Smith.

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letters

At the time of receiving your invitation to apply for membership in The American Institute of Architects through its Detroit Chapter, it happened that work had caused my relocation, to Atlanta, for an indefinite period, which is still continuing.

This makes even more evident the position in which I have been generally in the past—one of inability to assume the obligations to a professional society.

Perhaps the time will come when I can enjoy working with the A.I.A. as a member. On that day when I am so firmly entrenched in obscurity and simplicity of life that not even the excitement of professional society association can hoist me out of them, I shall be ready to apply for membership, for what is greater luxury in these times than obscurity and a simple existence?

As purveyor of one of the frozen arts, the A.I.A. may one day encourage the sedative instead of effervescent personality in membership, so then would be my time to join hands with fellow mineral products. Today, society and its architects will hardly allow even a stone to grow cold.

It would be duly callous of me if I were ungrateful for the honor you have bestowed on me, and nothing would afford me more pleasure than to accept, when I can agree that the time is right. So, please don't cast my professional soul into that purgatory I see approaching for practitioners of professions who remain unsanctified by the blessing of the guild. Perhaps when I return to Detroit I may have the privilege of reopening this subject with you.—MILLER McCONNELL, Atlanta, Ga.

I want you to know that I have been enjoying very much the publications which are being sent out to all architects registered in the State of Michigan. As a matter of fact, my observations are that the architects in Michigan are a real, live outfit. Ohio is also very active in promoting the field of architecture.

I am not an active practitioner in the State of Michigan and probably never will be, but I would like to help support your program. If I can do so by making a subscription of some type or by becoming an associate member of the Michigan Society of Architects, I shall be most happy to participate.

Best wishes to you and your progressive organization of architects in the State of Michigan.—CLAIR S. BUCHART, York, Pa.

As Vice-President and member of the Executive Committee of the Union Internationale des Architectes, and the representative of The American Institute of Architects to the UIA, I am very anxious that there be as large a representation as possible from the United States at the forthcoming Congress of the UIA to be held at The Hague in Holland from July 11 to 16, 1955. Therefore, I am enclosing a program and would appreciate it very much if you would be good enough to bring it to the attention of the members of your Chapter. RALPH WALKER, N. Y. C.

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color film on architecture

The American Institute of Architects, national headquarters of the architectural profession, has announced the release of a film report on contemporary architecture in America. **Architecture—U.S.A.** is a sound presentation of 140 color slides showing current architectural trends in homes, schools, offices, factories, churches, and other building types.

The film is the work of Ralph E. Myers, A.I.A., of the firm of Kivett and Myers, Kansas City, Missouri. In collecting photographs for the film, Mr. Myers travelled more than 50,000 miles and edited more than 10,000 color photographs by some of the nation's top architectural photographers.

Initial impetus was given to the project by a grant from the Arnold W. Brunner Scholarship of the New York Chapter, A.I.A., for "advanced study in a specialized field of architectural investigation." As a result of his work on **Architecture—U.S.A.**, Mr. Myers has been awarded a second grant for additional work.

Architecture—U.S.A. has a running time of 26 minutes and may be shown on standard 16 mm. sound movie equipment. It has been planned for presentation before service clubs, school assemblies, women's groups and similar organizations.

Sixty-two top architects and architectural firms are represented in the film:

Anshen and Allen, Altenhof and Brown, Harris Armstrong, Donald Barthelme and Assoc., Welton Beckett and Assoc., William Sutherland Beckett, Marcel Breuer, Clark and Frey, William Y. Cocken, William Henley Deitrick, Alden B. Dow, Charles Eames, Theodore Eicholz, Craig Ellwood, O'Neil Ford, Victor Gruen and Assoc., Harrison and Abramovitz, Claude E. Hooten, Joseph Hoover, Phillip Johnson, Quincy Jones, Ketchum, Gina, and Sharp,

Kivett and Myers, Warner—Leeds, Leinweber, Yamasaki, and Hellmuth, Kenneth Lind, John C. Lindsay, MacKie and Kamrath, Marsh, Smith and Powell, Cliff May, Mitchell and Ritchey.

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Architectural photographers were:

Lionel Freedman, Hedrich-Blessing, P. E. Guerrero, Robert Harvey, Julius Scholman, Ezra Stoller, Roger Sturtevant.

Photographic consultant was L. D. Jones. Mr. Richard H. Jennings did the cartoons. The models were by Mitchell Models, Boston Center Architects, George Lydak and Kivett and Myers.

Other contributors were Transworld Airlines, Dr. Julius Rosenthal, Dr. Fred Block, United States Steel Corporation and the Aluminum Company of America.

The film's running time, 26 minutes, has been planned to make it suitable for presentation on television. All material has been cleared for television use. **Architecture—U.S.A.** will be available for general use in June, 1955. Distribution of the film will be handled by the 117 A.I.A. chapters through national headquarters at The Octagon in Washington, D. C.

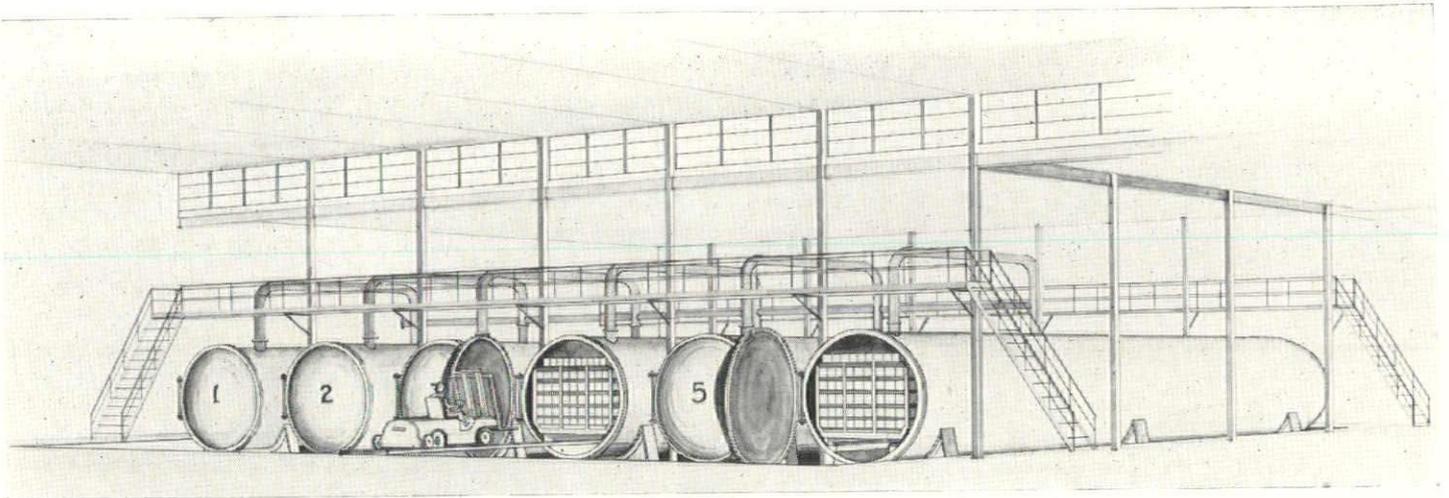
p.r. award

The American Institute of Architects has been awarded a national Certificate of Public Relations Achievement by the American Association of Public Relations.

The award, in recognition of "the high merit of its public relations program," was presented to Anson B. Campbell and Walter M. Megronigle of Ketchum, Inc., public relations counsel for the AIA. Mr. Campbell is the AIA account executive and Mr. Megronigle is manager of the Public Relations Division of Ketchum, Inc.

The presentation was made on April 22 in the ballroom of the Warwick Hotel in Philadelphia as a feature of the A.P.R.A. annual convention. The entry will be made a part of the new "Archives of Public Relations" in the Library of Congress in Washington, D. C.

Some of the other recipients of citations in other categories were: The National Broadcasting Company; Business Week Magazine; General Mills, Inc.; Firestone Tire and Rubber; American Can Company; Bethlehem Steel; B. F. Goodrich; Owens-Corning Fiberglass; Kellogg Company.



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bulletin board

SATURDAY EVENING POST, in its feature of Giffels & Vallet, Inc., L. Rossetti Associated Engineers and Architects, says the firm definitely considers windows a needless expense, except as observation ports so employees can look out occasionally to see what kind of weather they are missing.

This recalls a story told by the late Albert Kahn, shortly before he died in 1942. It was before the Adcraft Club in Detroit that he said one of his firm's clients was undecided as to windowless vs. all-glass factories, as it was decided that, since the employees were the ones who would have to work in the building, they should have something to say about it. Accordingly, a questionnaire was prepared, which, among other items, stated that management was particularly concerned about the question of claustrophobia. It happened that a large number of employees were women, who did not understand the meaning of the word. They called a meeting, talked it over, looked up the word in the dictionary and found it meant fear of confinement. They all voted against it.

YORK, PA. is a City from which we have been hoping for some time to get an item, and, sure enough, here are two. One is from Clair S. Buchart (see Letters, page 4), but it remains for Henry P. Whitworth, A.I.A., of Winter Park, Fla., to give us an outsider's view:

"On a trip from Florida to the North, I happened to pass through the fine City of York, Pa., and there I was so struck by the courtesy and graciousness of the people and the Police Department in aiding me to drive through a crowded Saturday morning jam that I wrote the Mayor and complimented him and the people of York on the fine attitude evidenced. He responded with a fine letter, saying that he gave my comments to the press and received many happy reactions.

"Now, it strikes me that, by this means, architects could make themselves more evident throughout the land in a manner that would be happy and not negative.

"Architects take trips to other parts now and then, and if one finds the city agreeable a letter of commendation to the mayor is sure to reflect favorably on all architects. Of course, if the experience is not so happy, it is not necessary to say anything.

"Am I not right in assuming that it is best to have the word 'Architect' associated with something pleasant?"

HAL STEBBINS, of the Los Angeles advertising firm bearing his name, has something interesting to say about writing. "I am a great believer in writing copy in the

head, not on the typewriter," Stebbins says. "I think a man should be so full of what he wants to say that he has to write to get rid of it."

He was, of course, referring to advertising copy, but his statement can apply equally to any kind of writing.

"Results," he says, "is the copy is pre-sifted. It has been graded and shaded and comes through ready for packaging. It writes itself. The actual job of getting it on paper is a mere detail—I call it Unpopular Mechanics."

Mr. Stebbins also has a word about the advertising agency business that seems to apply as well to architecture:

"The easiest thing in the world is to give a client what he wants. It makes things pleasant. The hardest thing in the world is to give a client what he needs. It makes things not so pleasant. But, in the final it makes things profitable. And what can be more pleasant than that?"

Regarding the solicitation of business, Mr. Stebbins says he states to a prospect:

"We never solicit an account that is happily married to a good, ethical advertising agency. So, if your agency is doing a first-rate job, by all means stay where you are."

Michigan is the "Water Wonderland," so says the slogan on our automobile licenses. The lake regions are replete with roadside signs. One reads, "Tasty Sandwiches and Wallpaper." Another: "Rooms With Worms."

architects in the news

california

THE CITY OF SALINAS, CALIF., in seeking architects for its proposed civic center, sends a questionnaire to firms invited:

1. The number of years the firm has been established, number of persons employed and number of registered architects.
2. Are structural, mechanical and electrical engineers a part of your firm's staff, or are outside consulting engineers used?
3. Are employees members of The American Institute of Architects or the American Society of Civil Engineers?
4. Provide the name, cost and location of the buildings designed or projects developed by your office in the last ten years in California.
5. Provide a list of buildings or projects under design by your office at present.
6. List the last five buildings or projects for which your firm has prepared cost estimates, giving the percentage your firm's estimate was above or below the contracted bid price.
7. List financial references, including banks and bonding houses.
8. List the names of five client references whose buildings were designed by your firm, and who have used said buildings for the last year.

9. Is your firm willing to associate with other architects selected by the City of Salinas?

CALIFORNIA ARCHITECTS are concerned about legislation affecting their registration act.

Unlicensed building designers are attempting to have established a State board to license limited designers on small projects. California Council of Architects sees no need for establishing such a board to license this group, and it is united in the disapproval of major points of the bill as sponsored by the United Designers organizations.

It is on this score that John Lloyd Wright is now before California courts on a charge of practicing architecture without a license. Present California law now permits the unlicensed designers to conduct his business with no State regulation, but the Act prohibits the use of the title of Architects to unlicensed persons. Such persons must notify their clients in writing that they are not architects.

washington, d. c.

"WHY NOT BUILD THE HOUSE YOU REALLY WANT?" is the title of a feature article in CHANGING TIMES, The Kiplinger Magazine, 1729 H St., Washington 6,

D. C. The 10-page illustrated article tells "how to plan so you will get the most for your money . . . how to deal successfully with real-estate salesman, architect, contractor, mortgage lender . . . how to avoid pitfalls that trap the unwary."

The advantages of employing an architect are very well covered under the headings, "Is an Architect Necessary," and "Living Happily with an Architect." This is not the first time the editor, Mr. W. M. Kiplinger has rendered a fine service to the architectural profession through the columns of his magazine, for which we are grateful.

florida

AT BRADENTON, FLA. the school board's proposed contracts have been objected to by architects on two counts:

Sidney Wilkinson Bradenton, architect, declined to accept a commission on a Samsot school because a contract clause required him to assume the cost of a survey up to five per cent of his fee.

Alex Watson, of Pullara, Bowen & Watson, Tampa architects, objected to a provision requiring the architects to pay a clerk of the works.

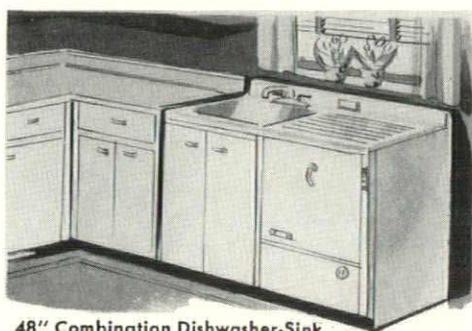
The Board has established a fee of six per cent regardless of size of the project. Consideration is being given to a sliding scale.

WILLIAM R. GOMON, A.I.A., partner in the firm of Griffin and Gomon, has been

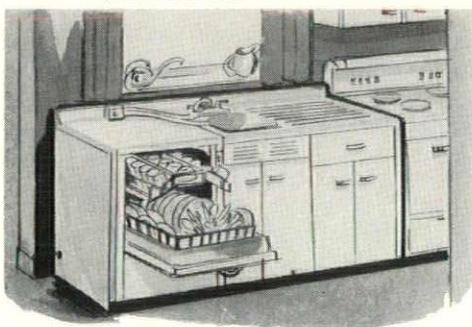
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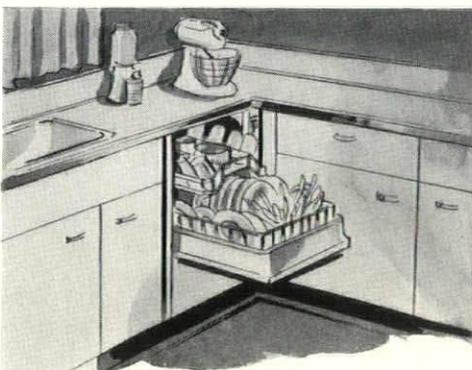
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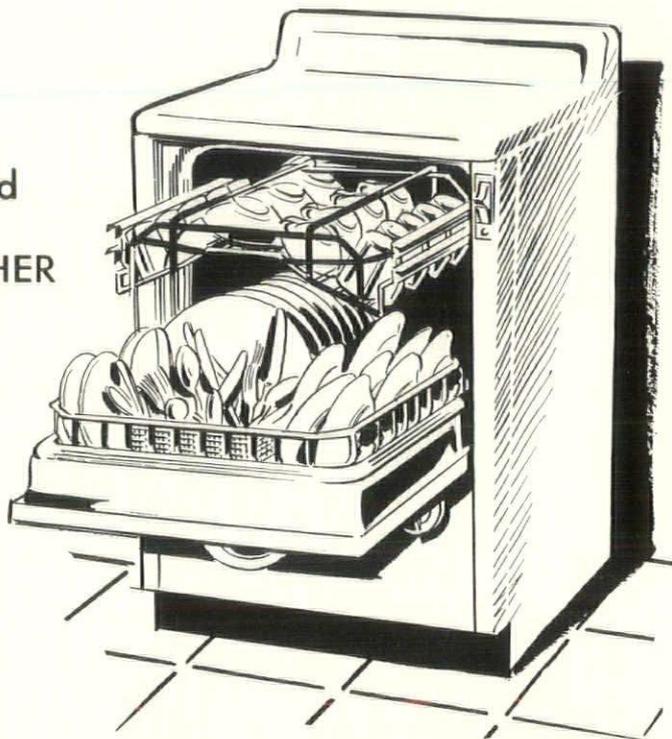
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named a supervising architect for the Florida State Hotel and Restaurant Commission. In his new post, Gomon will review all restaurant, hotel and motel construction in both Volusia and Flagler Counties. Mr. Gomon was a graduate of the University of Michigan.

illinois

A. REYNER EASTMAN, was elected president of the Northern Illinois Chapter, A.I.A. Other officers elected: Charles E. Boettcher, vice president; Charles M. Bradley, secretary; Donald Lippincott, treasurer. Members elected to serve as delegates to the National Convention in Minneapolis, Minnesota: Ivan C. Baucom, Jr., A. Reyner Eastman, Charles M. Bradley.

The Northern Illinois Chapter has, in the last year, increased its membership from twelve charter members to twenty-two corporate members, and twenty-two associates.

JIM K. MAEDA, of Chicago and DONALD E. THOMPSON, of Tiskilwa, Ill., have been awarded fellowships of \$1,700 each to travel and study in Europe for the next six months. The fellowships were endowed by Francis J. Plym of Niles, Mich., an Illinois alumnus who died in 1940. They were selected by a faculty committee on the basis of their work at the University of Illinois and since graduation.

kansas

RAY COOLIDGE, was elected president of the newly formed group of architects to be known as the Topeka Section of the Kansas City Chapter of the A.I.A. Other officers elected: Oscar Elkdahl, vice president; Charles Marshall, secretary-treasurer; Howard Compton and Bill Kiene, directors.

new york

BROOKLYN CHAPTER, A.I.A., has an-

nounced the following winners of its 26th annual architectural competition: 1st Prize: Douglas Barker and Al Rothe; 2nd Prize: Gerald Rosen & I. M. Weissman; 3rd Prize: Joseph Krois and Martin Mintz.

In addition, five teams received Honorable Mention awards. All winners were students at Pratt Institute, Brooklyn. The subject of the competition was the location and design of a Parking Garage and Airlines Terminal Building for the Downtown Brooklyn Shopping Area.

louisiana

CURTIS & DAVIS, ARCHITECTS, of New Orleans receive fine recognition in Fortune Magazine for April, 1955.

The article states that they are changing the appearance of the venerable City of New Orleans with their modern houses, schools, hospitals, etc.

Nathaniel C. Curtis, Jr. and Arthur Q. Davis formed their partnership in 1946, determined to design only in the contemporary style—a handicap at first. In 1954 they designed buildings amounting to \$12 million, including \$3½ million Lake Charles Air Force Base, \$7½ million Louisiana State Penitentiary, and now a \$2½ million Public Library for New Orleans. They have 21 employees, have won seven A.I.A. awards.

Mr. Curtis' father was founder and head of the Department of Architecture at Alabama Polytechnic Institute (our alma mater), and later he headed the Department at Tulane.

ohio

E. ALFRED PICARDI, has joined the architectural and engineering firm of Bellman, Gillett & Richards, Toledo, as an associate and chief structural engineer, John N. Richards, A.I.A., senior partner, has announced.

During World War II, Mr. Picardi was a member of the Office of Scientific Research and Development.

the time of his death was returning from a world cruise. Many major buildings stand today as monuments of his outstanding architectural skill.

WILBERT E. HAFNER, 64, in St. Louis, Mo., on March 29. Mr. Hafner was a resident of Quincy, Illinois and played an important part in the design and construction of many of Quincy's largest buildings. He was a member of the firm of Hafner, Hafner & Stranckmeyer.

GEORGE HOWE, F.A.I.A., 68, at his home in Philadelphia, April 17. One of America's most distinguished architects, he was a pioneer exponent of modern architectural design. With William Lescaze, F.A.I.A., designed Philadelphia Savings Fund Society building.

ELMER C. JENSEN, F.A.I.A., 81, at his home in South Haven, Mich., April 25. He was connected with the late Wm. LeB. Jenney who designed the first skeleton frame building, Home Insurance Bldg., Chicago,

texas

J. WOODALL RODGERS and L. B. HOUSTON, were named honorary members of the Dailas Chapter, A.I.A. Rodgers is president of the Greater Dallas Planning Council and former Mayor of Dallas. Houston is director of the city's parks and recreation.

Rodgers was selected because of his "dedicated activity in the formation and continuance of the Greater Dallas Planning Council" and because of his work toward the co-ordinated future development of the community.

Houston was cited for his "appreciation over the years of the part that architecture plays in a park program."

utah

ANNUAL MEETING OF THE WESTERN REGIONAL SCHOOLS OF ARCHITECTURE was held April 8th and 9th, at the Department of Architecture, University of Utah. Present were Deans and Heads of Architecture, with members of their staffs, representing the University of Southern California, University of California, Stanford, University of Oregon, University of Washington, University of British Columbia, The State College of Washington and Montana State College, and University of Utah acting as host.

Included in the list of guest speakers were Walter Taylor, Director of Education and Research, A.I.A., and Fred Markham, A.I.A., President, N.C.A.R.B. While the main topic of the Conference was the five year undergraduate curriculum content and time-table, considerable attention was devoted to the registration process for architects, and the question of licensing examinations. Several of the Conference Members expressed the view that if state laws placed proper responsibility on the architect for competent design in the matter of public health, safety and the protection of property, those entering the Profession with an accredited degree should not necessarily be required to take further examinations.

1884-5. Firm was once Jenney, Mundie & Jensen; at the time of his death it was Jenney, McClurg & Halstead.

FREDERICK P. PLATT, A.I.A., in New York, March 26. An architect in New York for more than fifty years and senior partner for 40 years in the firm of F. P. Platt & Brother. Mr. Platt's Company designed many of the Horn & Hardart Automat Restaurants and were co-architects for Marcy Houses in Brooklyn, one of the city's large public housing projects. The firm recently converted the old sixteen-story Times Building into a school for Pace College.

OREN R. THOMAS, SR., A.I.A., 58, on March 30th, while attending a dinner in Camden, N. J. A resident of Collingswood, N. J., he had been an architect there. Mr. Thomas designed more than 150 schools in Southern New Jersey and the midwest. At the time of his death he was president of the West Jersey Society of Architects.

who are national architects

THEODORE A. DE POSTELS, A.I.A. (E.), of 644 Riverside Drive, New York 31, N. Y., will be 82 years of age on April 18, 1955. He was born of Russian nobility, in St. Petersburg, where he attended school, college and the Imperial Beaux Arts Academy, following which he gained experience and entered his own practice there.

In his native Russia, he received many gifts and prizes for distinction in his art, and his work was widely displayed and published, both there and in this country.

He came to the United States in 1920, was naturalized in 1927, and since that time he has practiced architecture in New York City, collaborating with other architects and engineers in consulting delineation, perspective, illustrative work and design of some of the most important projects.

Mr. De Postels is author of several books and articles covering his chosen field, inventor of graphic arts methods and instruments on which he holds patents and copyrights pertaining to Perspectography and Perspectoscopy. He has also taught these subjects.

He is a member emeritus of The American Institute of Architects, and a member of

many other learned societies in the United States and foreign countries.

Perhaps one of his best-known publications is "Fundamentals of Perspective," now in an enlarged second edition. He invented a Perspective Device named "Perspector," which is a leading instrument in the graphic field. These are available through this magazine at \$5.00 and \$10.00 respectively, or the two for \$12.00.

The first edition of this book proved so valuable that more than 10,000 copies were sold, many as a result of enthusiastic recommendations by those who found it a simple and easily understandable method of showing the order in which the lines of perspective are drawn. In this new enlarged edition, there are included 30 plates, ten more than appeared previously, and most of the plates appear in four colors which greatly clarify the drawings. Each line of the constructed perspective is numbered and its direction signified by an arrow so that the procedure and reasons for it become quickly apparent. There is no simpler, surer or more proven method for learning and understanding all types of perspective drawing.

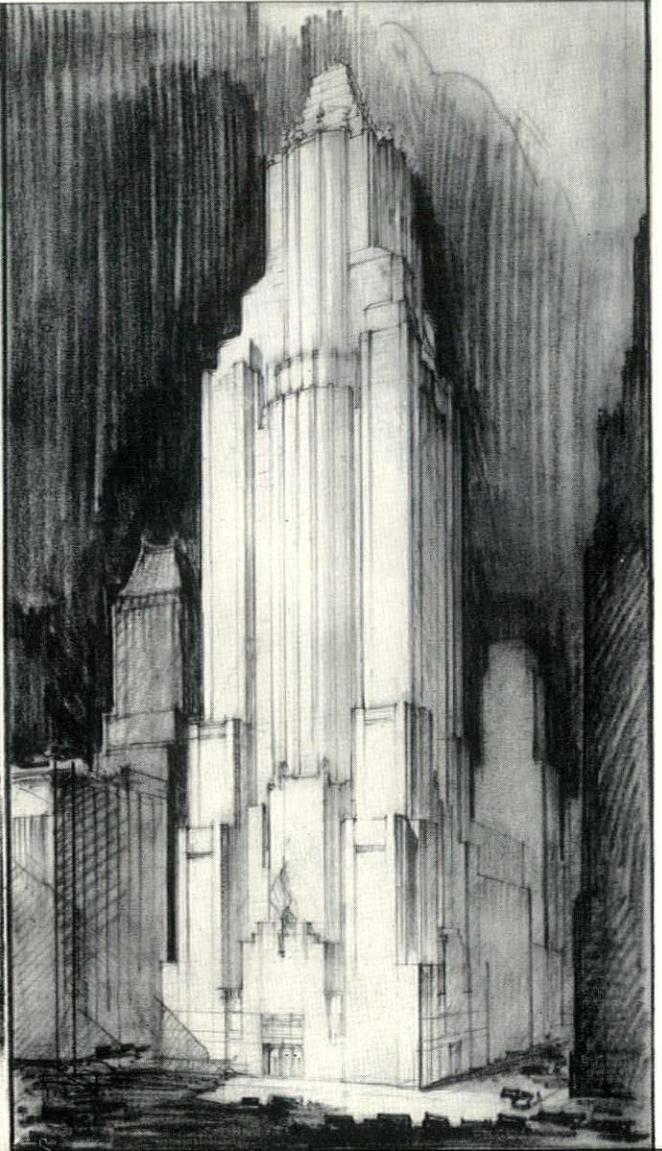
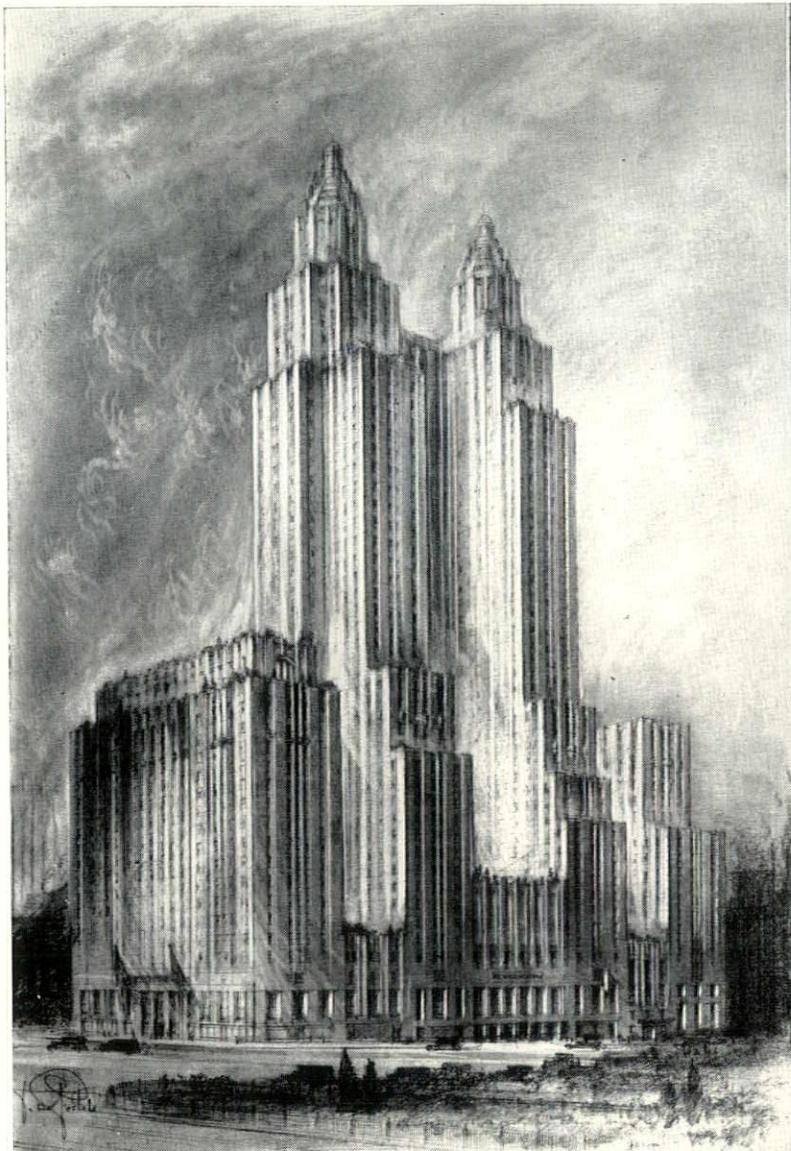
Of this book, Mr. De Postels says, "The



Theodore A. De Postels, A.I.A.

difficulty of drawing in perspective usually proceeds from uncertainty regarding the sequence of the operations involved. The system of using colors, numbers and arrows makes this an amazingly easy way to learn perspective, from the simple elements to a complicated model of a perspectoscopic device. This unique method eliminates much of the burdensome text which, in the past, was usually necessary to explain the construction of drawings. Exercises become clear and enjoyable when they are traced from the pages in colored pencil. This permits one to follow each operation step by step.

BELOW, LEFT: *The Waldorf-Astoria Hotel, New York City, Schultze & Weaver, Architects.* **BELOW RIGHT:** *An imaginary Composition.* Both are from renderings by Mr. De Postels.



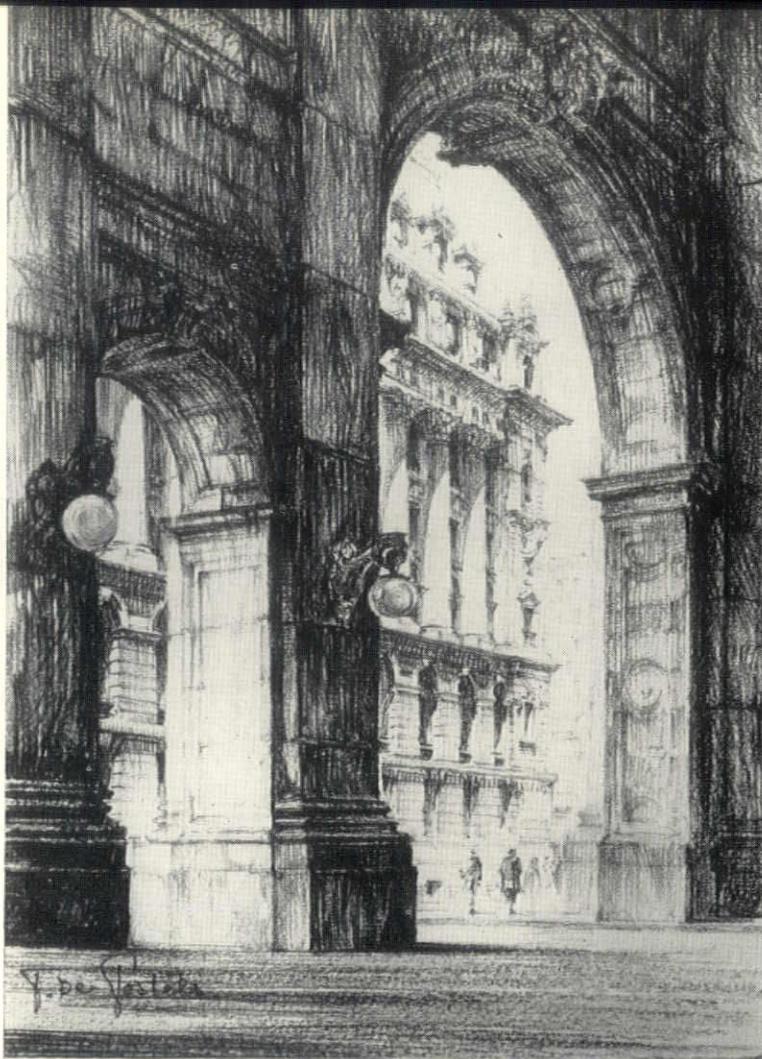
"Several sheets contain practical helps to speed up the making of perspective drawings. These are simple to understand and convenient to use, yet are not generally known except to professional delineators. The pages have been produced in loose-leaf form to facilitate their use separately or in groups and to reproduce larger photos, photostats and lantern slides for private use or for demonstration in teaching perspective. They are contained in the pocket of a handy, practical album made of a sturdy linen binding. When closed the work has the appearance of an attractive book."

So wide has been the demand for this work, that the text has been translated into French, Italian, Spanish and German and is included with orders from countries where these languages are used.

Besides such contributions in the fields of arts, Mr. De Postels studied and arranged Classifications of Human Knowledge, Aspirations, and Assets, by grouping them under a system of an essay entitled "Universology Tree and Branches," containing an alphabetical index, of quotations, explanations and terms of listed subjects. Copies of this copyrighted personal edition were sent to libraries and universities throughout the United States.

Another work on research covered here and abroad is his Genealogical Lists containing more than 300 persons, some of historical meaning, including ancestors of the Postel and Postels lines, carrying this name in European countries, mainly in France since the 13th century.

His many travels in Russia, repeatedly all over Europe and North America, the collections of illustrations and biographical reminiscences always presented valuable assets in Mr. De Postels' manifold advantages in life.

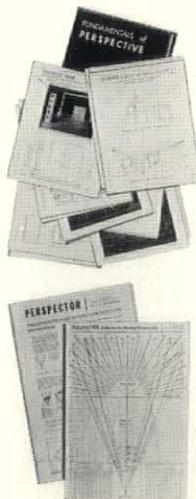


ABOVE: Hall of Records, John R. Thomas, Architect; looking through arcade of Municipal Building, New York City, by McKim, Mead & White, Architects.

BELOW, LEFT: Ambassador Hotel, Schultze & Weaver, Architects; and St. Bartholomew's Church, Bertram Grosvenor Goodhue, Architect. Renderings by Mr. De Postels.



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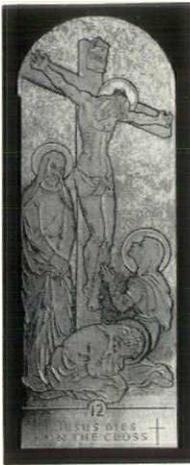
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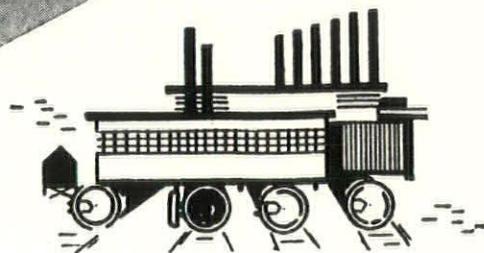
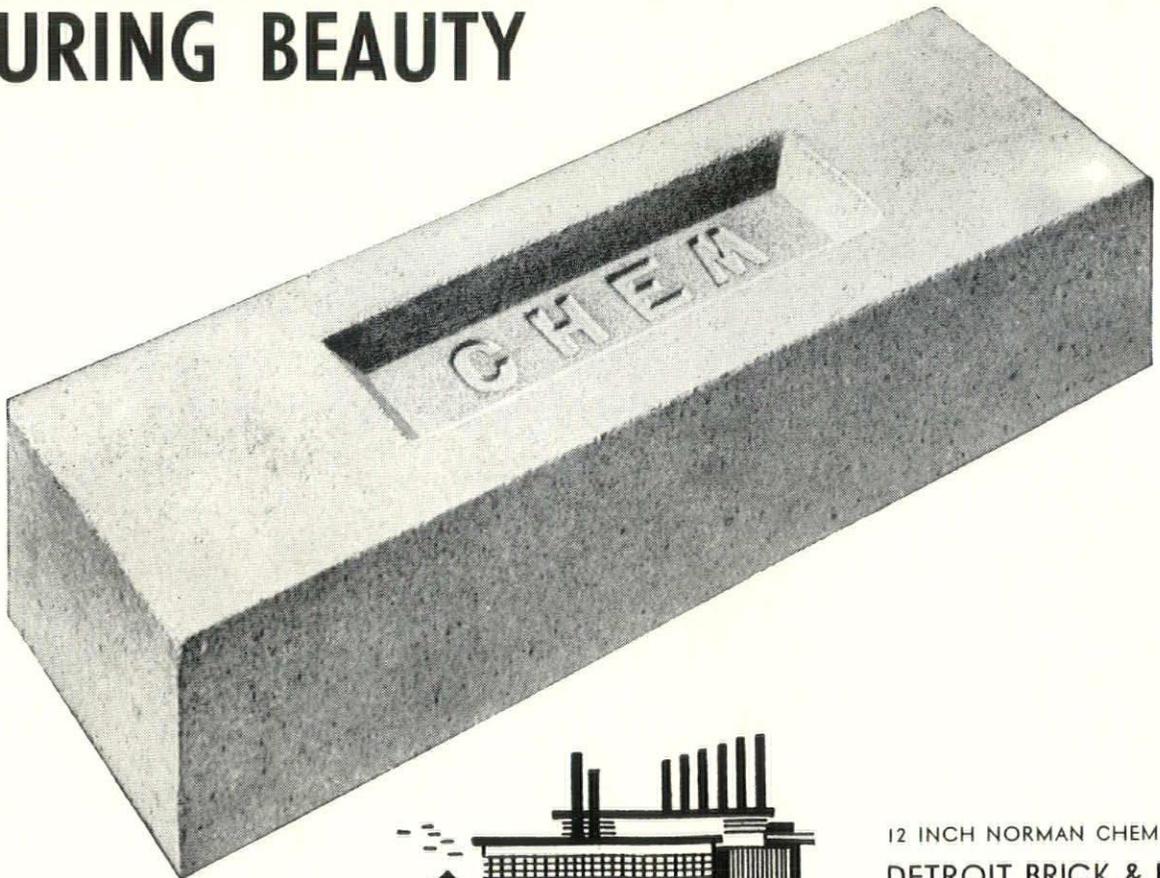
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memorial chapel margaret mary hospital

Batesville, Ind.

Walter Scholer & Associates, Architects, Lafayette, Ind.; Windows by Hariton Carved Glass, 511 East 72nd St., New York, N. Y.

New and encouraging news in the field of religious art is making itself apparent with the introduction of advanced techniques and enlightened viewpoints from many parts of the world.

Matisse caught the uninformed off guard with his impressionistic Dominican chapel, dedicated in Vence, France in 1951, while arbiters of advancement in religious design voiced enthusiastic approval. The general feeling, slightly tinged with dismay, was that the Vence chapel was far too unorthodox for general use in the erecting of new houses of worship, but the seemingly impervious ice had been broken to allow more freedom of expression in a field which before had allowed little or no margin for development.

At this moment, a world-wide effort to restore visual spiritualism to the church is taking place, engendered and encouraged by authorities of leading religious groups throughout the world. The advances of science through distance and time have made felt their effect on religious approach to art which is increasingly more direct and broader in scope, even with the consideration of intricate ritual and manifold symbolism. Visual simplification has set a new criterion, stressing an almost monastic approach to the use to untouched areas in walls and ceilings with focal points of interest limited in number and rigidly controlled in use of color and decoration.

The general effect is one of concentration upon spiritual values and dissolution of material display.

From the religious viewpoint, we tend to the "intention at hand" in allowing the intellect of religion to practice its fullest value. In artistic consideration, we see that spiritual grandeur can be achieved in a house of formal religion without overwhelming enrichment of detail. Nature's own attributes of light, space and feeling

of expansion are utilized, rather than design expression that compresses and confines.

An outstanding contribution to this growing trend is a series of sculptured glass windows just completed for the memorial chapel of the Margaret Mary Hospital in Batesville, Indiana, of which Walter Scholer and Associates, of Lafayette, Ind., were architects.

Made by Hariton Carved Glass of 511 East Seventy-Second Street, New York, they were designed by and executed under the supervision of the Anthony D'Attilio of this organization. Now a master designer and craftsman at the age of 45, Mr. D'Attilio entered the creative field of art glass in his still adolescent years, applying his innate aesthetic talents to this medium while continually developing and refining his technical practice of the craft. His thorough knowledge and advancement in this highly specialized art is attested in the success of subsequent experiments which won for him the Gold Medal Award for merit and achievement of the Exposition Internationale des Arts et des Techniques, in Paris, when he was only 27.

Since that time, this prolific artist has completed many prominent examples of his craft, including:

The emblematic oculus, measuring 8 feet across, for the United States Senate chamber ceiling.

The 14-foot oculus for the ceiling of the House of Representatives chamber, installed with the Senate chamber oculus in 1952.

Carved glass map panels for the National Association of Manufacturers, Grace Lines and the Swedish American Lines.

Decorative glass panels for mainliner

trains of the Union Pacific, Canadian Pacific and Pennsylvania Railways.

Panels for the Tennessee State Court House, Main Christian Science Reading Room in Washington, D. C., and many hotels in metropolitan cities across the country, the latest being a set of carved glass door panels for the newly constructed 4-million dollar "Fontainebleau" hotel in Miami Beach, for which Morris Lapidus was architect.

The newly completed windows comprise a separate panel for each of the fourteen "stations of the cross". Sized to fit flush with the chapel walls, each panel measures 18 5/16" across and 51 1/2" in height. Each tableau is carved, by sandblasting into the quarter-inch thick clear plate glass to a depth that insures a dimensional clarity of design with the simple expedient of light-and-shadow contrast, eliminating any use of color. The neo-classic design is executed on the facing of the glass (the polished converse is left untouched) in three textures; frosted, semi-frosted and mottled.

Relief and contrast are given to the concise line of the figures by a mottled background and the overall effect is one of soft, opaque luminosity. This effect is a definitive asset for the purpose the panels serve, since natural light illuminates the chapel during daylight hours while their opacity provides privacy against intruding forms and shapes. At night, artificial lighting from the inside of the chapel picks up the design quality of the carved surface of the glass.

The usual practice of representing stations of the cross in Roman Catholic chapels, by installing separately spaced wall plaques, is foregone and, instead, a simple statement of interior design is attained by D'Attilio's dual-purpose windows. Also, because the chapel is a much-used adjunct to a hospital, the necessary subtlety needed to induce mental and spiritual solace cannot be over-emphasized.

Anthony D'Attilio's windows stand as an inspiration to both the worshipper and man of art for encouragement toward a successful renaissance in qualitative mores that gain lasting expression through religious art.

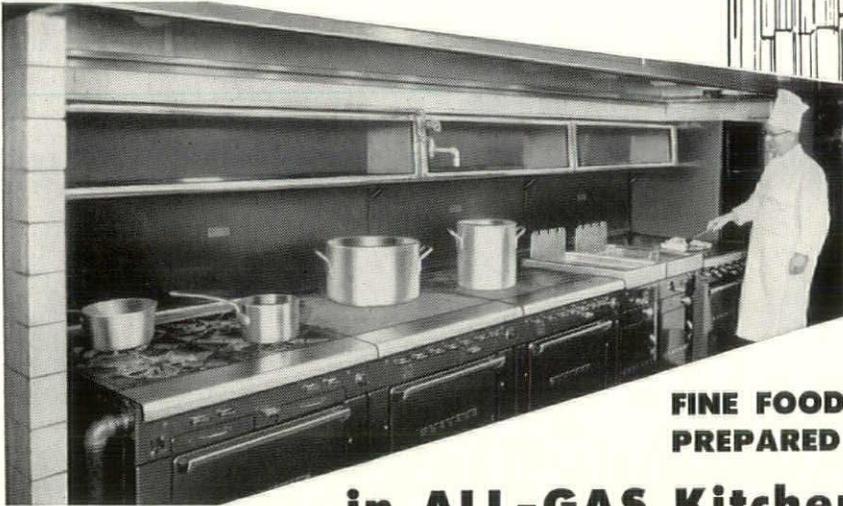
Religious art takes a new stride forward in the windows of the Margaret Mary Chapel, with modern carved glass by Hariton Studios.

As the Chapel is an adjunct to the Hospital, the subtlety needed to induce mental and spiritual solace was emphasized. Morton-Hales Co., decorators; W. M. Krider Photo.



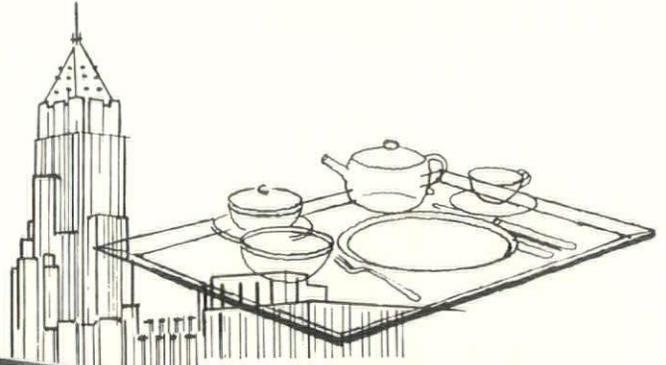
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western michigan chapter

The highlight of the Western Michigan Chapter April meeting on Monday, April 18th, was the Honor Awards Program for 1955. The exhibit of the entries was housed in the Continental Room, Hotel Pantlind, Grand Rapids. Chairman of the Day, George Savage, arranged cocktails and informal viewing of the entries at 6:15 P.M. with an excellent smothered-steak dinner following the social hour. The refreshments of the social hour were graciously provided by the Concrete Products Association of Michigan.

After dinner, Chapter President Van Dongen called on Amedeo Leone of Detroit to present the report of the Honor Awards Jury. An informal report by officers of the MSA Board of Directors followed, and the evening ended with a program presented by Concrete Products Ass'n. This program was entitled "Industry Looks at Concrete Masonry Construction", and among other features emphasized control joint procedures. The program was guided by Chester A. Serrine, A.I.A. and Herb Vincent. The festivities of the program attracted 115 members and guests with the architects numbering 95; all concerned considered this a bumper turn-out.

Earlier in the afternoon, the Board of Directors of the MSA met for their monthly meeting at the Peninsular Club in Grand Rapids.

The meeting was called to order by MSA president, Elmer J. Manson at 2:30 P.M. Adrian N. Langius reported on Monthly Bulletin, Inc. and the Biddle House Restoration progress in setting up the campaign procedure throughout the State. Charles McGrew gave his report on the Fee Committee stating that a letter had been sent to all committee members expressing the opinion of the Board to: (1) revising the fee schedule in **Organizing to Build**; (2) re-

vising the building classifications in **Organizing to Build**; and (3) using the **Organizing to Build** schedules as a basis for the fees on State work. McGrew stated his Fee Committee was ready to turn its work over to the Board following one more meeting.

The President announced that he had appointed Claude Sampson of Jackson, Vice-Chairman of the 1955 Midsummer Conference; also appointing Chase Black and Clarence Rosa to this Committee. Paul A. Brysselbout of Bay City reported on the Midsummer Conference progress for Chairman Frederick A. Wigen who was absent.

Phillip A. Haughey, chairman of the MSA Movie Committee gave a report on the film distribution plans and said the film was to be presented at the Great Lakes Regional Conference in Louisville this month. Four copies of the film are to be ordered for State showings. The President directed Haughey to prepare a draft of advertising literature for the film.

Leo Bauer read a report of the Special Public Relations Committee to the Board; in order to expedite Bauer's recommendations a committee was appointed to study a pro-rata dues structure, consisting of Sol King, Leo Perry and James Morison. The Board meeting was adjourned at 6:35 P.M. for the dinner meeting with the Western Michigan Chapter at the Pantlind Hotel.

The Western Michigan Chapter of the AIA gave public recognition to the architectural achievements of merit within the Chapter area and to its members to the end that appreciation of excellence in Architecture may be encouraged both within the profession and by the public at large. This was again achieved by the Honor Awards Program for 1955 held Monday, April 18th in the Continental Room of the Hotel Pantlind, Grand Rapids. The Honor Awards are as follows:

MERIT AWARDS

- (1) Residential: Residence at Gull Lake, Architects: Haughey and Black, Battle Creek
- (2) Commercial: Community Lumber Co., Grand Rapids, Mich. Architects: O'Bryon & Knapp, Grand Rapids

trated each type by showing the group the described plastic in one of its commercial forms. He covered the seven thermoset plastics and seven thermo-plastics in detail and provided a most illuminating amount of material on the plastics available for building uses.

President Willard Fraser opened the business meeting and asked the Secretary, Charles Jones, and Treasurer, Neal Eubank, to present their reports. He then presented Paul Marshall, of ALCOA, who outlined the progress made so far by the Biddle House Restoration Committee. He told the architects that key appointments in the Saginaw Valley area would be made among the chapter members to organize the Building Industry for support of the Restoration. The Biddle House Restoration on Mackinac Island will be a symbol of the vast Building Industry of Michigan acting as a unit to restore this historical

- (3) Institutional: Married Student Housing, Michigan State College, Architects: Manson & Carver, Lansing

HONORABLE MENTION

- (1) Residential: Residence of Architect, Emil C. Svinicki, Jackson, Mich.
- (2) Institutional: (a) Collins Elementary School: O'Bryon & Knapp, Grand Rapids
(b) Community High School, N. Chicago, Ill.; Architects: Warren Holmes Co., Lansing.

Jury for the Honor Awards consisted of: Amedeo Leone, Linn Smith, James Morison, and Eberle Smith, from Detroit; Paul A. Brysselbout, Bay City.

LEWIS J. SARVIS, A.I.A., of Battle Creek, Mich., has won a national award for his design of the Continuing Education Center at the University of Georgia, in Atlanta.

The \$2,131,000 project is similar to Sarvis' W. K. Kellogg Continuing Education Center at Michigan State College, in East Lansing, which is now being enlarged. Both projects were made possible by the Kellogg foundation.

THOMAS S. TANNER has transferred his membership in The American Institute of Architects from the Detroit Chapter to the Western Michigan Chapter, it is announced by Lyall H. Askew, A.I.A. Detroit Chapter secretary.

Tanner is a practicing architect in Ann Arbor, and most of his work is in the Western Michigan Chapter area.

western michigan, aia dinner meetings,

- | | |
|--------------|-------------------|
| May 16 | — Lansing |
| June | — To Be Announced |
| September 19 | — Marshall |
| October 17 | — Grand Rapids |
| November 14 | — Kalamazoo |
| December 12 | — Lansing |

saginaw valley chapter

Ralph Boone of Dow Chemical Company was the guest speaker at the April meeting of the Saginaw Valley Chapter. The members met on Tuesday, April 12th, at Fischer's Hotel in Frankenmuth, Mich. The famous chicken dinner was served to the architects and guests prior to Boone's address titled "Plastics in Building."

Boone outlined the properties, characteristics and uses of basic plastics and illus-

trated each type by showing the group the described plastic in one of its commercial forms. He covered the seven thermoset plastics and seven thermo-plastics in detail and provided a most illuminating amount of material on the plastics available for building uses.

President Willard Fraser opened the business meeting and asked the Secretary, Charles Jones, and Treasurer, Neal Eubank, to present their reports. He then presented Paul Marshall, of ALCOA, who outlined the progress made so far by the Biddle House Restoration Committee. He told the architects that key appointments in the Saginaw Valley area would be made among the chapter members to organize the Building Industry for support of the Restoration. The Biddle House Restoration on Mackinac Island will be a symbol of the vast Building Industry of Michigan acting as a unit to restore this historical

building for future generations. President Fraser promised a committee of architects would be appointed to handle this fund campaign in the Saginaw Valley. The meeting was adjourned at 10:30 P.M. following Boone's talk; further viewing of the plastic display at close hand rounded out the architect's evening.

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detroit chapter's next meeting

EDWIN BATEMAN MORRIS, A.I.A., President of The Tile Manufacturers' Association, Inc., of Washington, D. C., will be the speaker before a meeting of the Detroit Chapter, American Institute of Architects in Detroit's Rackham Building the evening of May 24.

His subject will be "Color as an Integral Part of Architectural Design," and the address will be illustrated by color slides of contemporary buildings showing how the use of color as an element of exterior design has supplanted ornament so widely used in previous years.

Eddie Morris and his charming wife Faith, who will accompany him here, have gladdened the hearts of their many friends in the A.I.A. with their now-famous Scrapple Breakfasts at Institute conventions. In fact, we are quite proud that the idea originated in Detroit when Eddie attended an MSA Board of Directors meeting at breakfast during a Society convention. He and Bob Frantz were suddenly seized with a craving for scrapple and when they were told no chef at hotel Statler knew how to make it, they proceeded to the kitchen and showed them. From that, Eddie organized what he calls the "Philadelphia Scrapple, Marching and Sketching Club," which has as a subsidiary the Morris Scrapple Breakfasts.

Speaker Morris, who always mixes a goodly portion of humor with his programs, has spoken to many chapters of the



EDWIN B. MORRIS, A.I.A.

Institute, one of the most recent of which was the Pittsburgh Chapter on the occasion of its 60th anniversary.

Another delightful feature of his has to do with his talent as a pen and ink artist. He sends his friends clever sketches and pithy writing in the form of greetings, invitations and booklets on New Orleans, the tile country of Ohio, or just plain "Morrisville," the charming community near Washington where live the Morrises, Sr. and the families of their son and two daughters.

Social half hour 6:00 P.M., dinner 6:30, program 8:00. The public are invited to the program, free. Ladies are especially invited.

NOTE: This meeting was previously announced for May 18.

detroit chapter meeting report

"ARTS AND CRAFTS IN ARCHITECTURE" was the subject of the April 14 meeting of the Detroit Chapter, American Institute of Architects in Detroit's Rackham Building.

The program, which was the second annual feature on the subject, was arranged by the Chapter's Committee on Allied Arts consisting of Louis G. Redstone, Chairman; Harold H. Fisher, Talmage C. Hughes, Morris Jackson, Charles J. Parise, David Spalding and associate members Norman C. Gura, Robert B. Lytle, Jr., Grace J. Pilafian and Ulrich Weil.

Chapter President Suren Pilafian welcomed members and guests and gave a brief report of the Board meeting which had just taken place. He announced newly elected members and called upon Maurice E. Hammond, Chairman of the Membership Committee to conduct an induction ceremony for those new members present. Hammond read the names and asked them to come forward while he read the architects' oath written by Institute secretary, George Bain Cummings. Others heard from were Earl G. Meyer on Program, L. Robert Blakeslee on Visitors' Guide, Linn Smith on Ethical Practice, and Grace Pilafian on Womens' Architectural League.

Grace announced that the League would hold its first annual spring party on the evening of May 17 at the Women's City Club, when husbands will be invited and the wives will pick up the check. An

additional feature will be what the girls call a T-square dance. The Chapter's May meeting had been scheduled for the 18th, but this will be changed, for otherwise the competition would be terrific!

Students awards were made as follows:

For outstanding scholarship at the College of Architecture and Design, University of Michigan, the Chapter's cash award went to Jose Teran; at the University of Detroit, to Leo Klæs, and at Lawrence Institute of Technology, to Dorio Bonuccini.

Dean Wells I. Bennett of the U. of M. presented the College's A.I.A. medal to John Victor Owen, the A.I.A. book award to Arthur Peter Opperman, Jr., and the Alpha Rho Chi medal to J. Sterling Crandall.

L. Robert Blakeslee, head of the Department of Architectural Engineering, University of Detroit, presented his school's top award to James Rapp, and Earl W. Pellerin, head of the School of Architecture at Lawrence Institute of Technology, presented LIT's top award to Leon Kohls, and book awards to Harvey Ferrero and Jean Cook.

The American Institute of Architects Second Annual National Journalism Awards were presented to Mrs. Lilian Jackson Braun, editor of Living Section of Roto Magazine of The Detroit Free Press, and to Mr. Frank Angelo, Free Press Managing Editor. This is the second year in succes-

sion Mrs. Braun has won First Prize in the Newspaper Magazine field. She recently also won a similar prize in the real estate field.

Following these preliminaries, President Pilafian turned the meeting over to Louis Redstone, who gave a talk on allied arts and crafts, stressing the need for more integration of all the arts with architecture. He introduced Mr. William E. Woolfenden, Curator in charge of Art Education at The Detroit Institute of Arts, who gave a most interesting talk and showed some beautiful color slides, beginning with Greek architecture and coming down to the present. Mr. Woolfenden stated that cooperation among artists and architects is making progress, adding that five years ago such a meeting as this would not have been possible. Mr. Woolfson presented Mr. John A. Foster of Birmingham and Mr. Richard Thomas of Cranbrook Academy of Art, who spoke from the artists' viewpoint.

There was a most interesting question-and-answer period in which it was brought out that a better understanding of how architects and artists can cooperate is being accomplished. There seems to be a great need for this, as the members of those groups apparently have some problems as to how to make their influence felt among the architects, and vice versa.

As this was a most constructive meeting, discussion was heard as to what form such a program should take next year.

Estimating Construction Costs

by R. L. Peurifoy

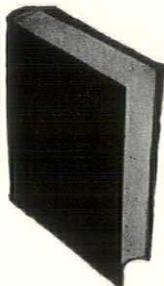
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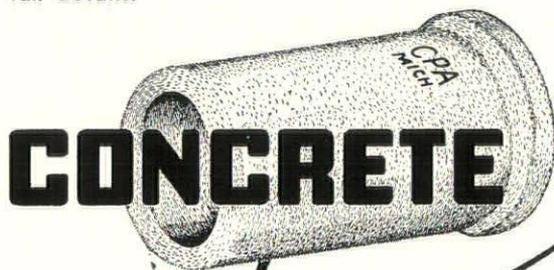
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albert kahn organization

At the recent annual meeting of Albert Kahn Associated Architects and Engineers, Inc., two additional directors, R. E. Linton and Sol King, were elected to bring the Board membership to seven. Incumbent directors re-elected include: Geo. H. Miehl, G. K. Scrymgeour, S. Marston, S. Saulson and O. L. Canfield.

Executive officers of the firm were re-elected as follows: Geo. H. Miehl, President and Treasurer; S. Marston, Executive Vice President, and G. K. Scrymgeour, Secretary. In addition, S. Saulson, O. L. Canfield, F. K. Boomhower, R. E. Linton, F. A. Fairbrother and Sol King were elected Vice Presidents.



SOL KING

mc conkey honored

GEORGE M. McCONKEY, A.I.A. was honored at a testimonial dinner attended by more than 300 friends on April 16 in Ann Arbor. Sponsored by Alpha Rho Chi, the meeting was presided over by Clair W. Ditchy, F.A.I.A., President of The American Institute of Architects and talks were given by several prominent people. The dinner was preceded by a reception on the lawn of the home of Prof. and Mrs. Ralph W. Hammett, A.I.A. in Ann Arbor. The following tribute to Prof. McConkey was written by Prof. Emil Lorch, F.A.I.A. and, in his absence, it was read by Warren L. Rindge, A.I.A., on this occasion of Prof. McConkey's retirement as a professor of architecture at the University's College of Architecture and Design.

George McConkey came to the University through a mutual architectural friend after having had considerable technical experience, and he was, needless to say, an excellent student.

While still a student he was a teaching assistant, then a part-time instructor in working drawings and elementary construction. After graduation he became an instructor, and advanced steadily, on the basis of solid merit, until he reached full professorship, remaining to become the senior teaching member of the architectural faculty. Thus he was consulted in all important matters and with the professor of design shared in decision and action on matters of basic consequence.

He assisted constructively in making what began as a modest sub-department of Engineering an autonomous college; this allowed greater freedom and initiative in budgetary and related matters, essential in a large institution with old and powerful major divisions and numerous smaller ones, all normally concerned with getting on.

Professor McConkey helped round out what was recognized as part of an architectural curriculum. As an instructor and with the cordial assistance of Professor Charles Tilden in Engineering Mechanics and of Professor Albert Green in Civil Engineering the instruction in mechanics and structural design was gradually transferred to architecture, as was done with freehand drawing and painting, and graphics then consisting of descriptive geometry, perspective, shades and shadows, and stereotomy. He also taught the course in building sanitation.

He assisted various architects in their practice, practiced independently, and for a time was associated with Detroit's Department of Buildings and Safety Engineering; during other summers he was busy with architectural and engineering projects. The construction drawings for the Architecture Building were made in close consultation with him.

He is of the tradition of devoted service and in the College his was an all-round, unremitting collaboration during lean and other years. As a teacher of outstanding ability and effectiveness; as a friendly, conscientious student counsellor and the patient, sympathetic chairman of the Committee on Discipline, and as an honorable Christian gentleman he has made a lasting mark of which those present are heart-warming testimony.

Florida may claim him more and more, but there he will be reminded by the blue of sea and sky and the glow in his grove of his alma mater, of the affection and esteem of his friends, and of their high estimate of his contributions to architecture and building. With his perennial youth and energy he will not be idle, but I hope that with surcease from eight or other o'clocks, from committee, faculty, jury and other meetings he may finally be able to relax and be free to build his dreamed-of "Castles in Spain."—EMIL LORCH

WALTER T. ANICA of Ann Arbor has become reinstated as a member of The American Institute of Architects, it is announced by Gerald G. Diehl, A.I.A., of Detroit, Chapter vice-president.

Newly elected members of the Institute were announced by Diehl as follows:

Frederick Brauning and Herbert L. Hawthorne, both of Detroit, and Willard A. Oberdick, of Ann Arbor.

Brauning, a 1950 graduate of Lawrence Institute of Technology, has been employed in architects' offices in the Detroit area; Hawthorne and Anica are in their own practice, while Oberdick is with Ralph W. Hammett, A.I.A., of Ann Arbor.

ALBERT E. WILLIAMS has become a member emeritus of The American Institute of Architects, it is announced by Suren Pilafian, president of the Institute's Detroit Chapter.

Williams, a pioneer architect of Detroit, is now with Giffels & Vallet, Inc., L. Rossetti, Associated Engineers and Architects.

ROBERT H. SNYDER has transferred his membership in The American Institute of Architects from the Central New York Chapter to the Detroit Chapter, it is announced by Gerald G. Diehl, Detroit Chapter vice-president.

Snyder is head of the architectural department of Cranbrook Academy of Art at Bloomfield Hills.

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site planning and architecture

An address before the Michigan Society of Architects 41st Annual Convention,
Detroit, March 11, 1955, by Lawrence G. Linnard, Fellow of the
American Society of Landscape Architects

I am, of course, glad to be here and to address you on my favorite subject, "Site Planning." Sometime ago I was privileged to appear before the Annual Convention of the Architects Society of Ohio, where I discussed the same subject, and at that time some of my friends, who are here today, asked if I would repeat the performance later in Michigan.

I am especially pleased to have this opportunity to say something I consider quite important about what I think is a moral and professional obligation of yours and mine. It is regarding the contemplated complete destruction of Grand Circus Park in Detroit, which exists just outside of this hotel, and which is our most valuable downtown park. Why has this not been told to the public? Could it be fear of public reaction?

Grand Circus Park, has been, up to now, through each season, the beautiful and useful park area that has contributed an invaluable amount of good to countless thousands of Michigan people in spiritual and human values—to the passer by and to those who have been fortunate enough to work or shop within the area.

I shall divide the time allotted to me today into discussion of the subject "Site Planning" and showing of slides to be possibly followed by questions.

What is site planning? And since I am a landscape architect, what is landscape architecture—by definition? It is generally defined as the science or art of design in developing land and the objects upon it for the greatest human use and enjoyment. Please notice that the word USE precedes enjoyment, since we must be practical.

I have at least three objectives today which are as follows:

- A. A plea for better site planning.
- B. To establish the fact that site planning at it's best is usually a collaborative procedure, and it usually should be so.
- C. To illustrate the diversity of the field of site planning, landscape architecture or land planning in the various phases.

Site planning as a science or an art is in too many instances underestimated in importance. Poor or mediocre site planning is an abuse of the trust placed in us by our clients since the decisions made at that early stage of the planning of any project are basic or fundamental.

Contrary to rather general opinions, site planning is not simple, but comprehensive. It is not a single thing but a multitude of considerations, and in order to keep faith with your client, you and I are obligated to be truthful in dealing with all of the facts pertaining to the situation, also to be extremely thorough in final selection or determination of the final and appropriate plot plan or site plan. To be both truthful and thorough, it is equally essential to be well informed and thus not to waste

time and effort dealing with only a portion of the facts.

Assuming that you are truthful, thorough and well informed, it is essential that the land planner or site planner be very clear-thinking, and subsequently logical in his conclusions while concentrating with an imaginative mind and resourcefulness that may be somewhat confusing and astonishing to the beginner.

Added assets with which to render the best possible service in site plan design and development include practical knowledge from experience, wide travel with photographic powers of observation and the habit of keeping abreast of the times to know what has been accomplished elsewhere, if the site planner is to keep faith with his client. Sweden, Japan and Italy are examples.

The competent site planner must have the ability to grasp the possibilities that any site affords whether the character of the site be level or with considerable topography, wooded or barren, spacious or with insufficient space, strategically located for access and transportation, possible of development with proper grading and drainage, among numerous other considerations. It is my considered opinion that 50% or more of the site plans for projects of land planning do not take complete advantage of the site, and usually this unfortunate situation is not discovered until too late, when subsequent operations disclose the lack of efficiency and economy where competent site plan design and development could and would have provided the desired results.

Many examples are evident all around us where the project has suffered. Whether it is residential, commercial, industrial, institutional or other type of project, the owner is entitled to the best team work that can be obtained from the services of the men to whom the work has been entrusted and too frequently finds too late that the team work did not materialize.

Collaboration among the allied professions and technicians is not a guarantee of perfection but, if conscientiously practiced, the results should be equal to the sum total of the best abilities of the professions involved and most of our finest examples of professional planning are the result of collaboration among the allied professions.

Excellent examples of really fine planning are wide spread throughout the country in such places as our National Capitol in Washington, D. C., which is governed by representatives of the allied professions on the National Fine Arts Commission.

The two most recent Worlds Fairs at Chicago and New York were interesting examples of collaboration between the professions considering the relatively short time available for their preparation.

Architects, engineers and others engaged in site planning who are entrusted with important decisions relative to land plan-



LAWRENCE G. LINNARD, F.A.S.L.A.

ning projects have somewhat different view points in approaching site problems.

The architect is primarily concerned, quite naturally, with the buildings and their relationship to each other, and the other considerations, including site, quite frequently receive subsequent but not equal attention. The engineer is primarily concerned with proper gradients, radii and curves and similar technical requirements. The site planner, whether he be trained as a landscape architect or landscape engineer, if he is competent, frank and forthright, readily acknowledges the special abilities and interest of the architect and engineer, but his training has included at least four years of site planning regarding space relationship requirements and results, treating of land forms for proper grading and drainage and he also possesses an inherent feeling and desire to establish an orderly arrangement, attractive appearance and maximum utilization of the area and the physical features, probably through the process of preservation and creation.

If these facts are true, and our association with architects and engineers over the years substantiate that belief, the best results are usually obtained by coordination and collaboration of the talents and services to be rendered as a team in the interest of the client, while arriving at the fundamental and final solutions.

I believe that one of the best examples of such collaboration with which most of us are familiar has been made manifest in the site planning design and development of our national parks. Please understand, and let me make it perfectly clear, that I do not contend that the buildings within the parks are masterpieces of architectural design, but the process of collaboration between the planning professions has successfully contributed an invaluable service which in 1952 and, quoting from the Department of the Interior, recorded an attendance of our American citizens of over 42 million—resulting from intelligent planning for accessibility, careful preservation of natural resources and practical utilization of the areas for present and future generations.

Can we say as much for other projects where we are participants in the planning and particularly the site planning phases?

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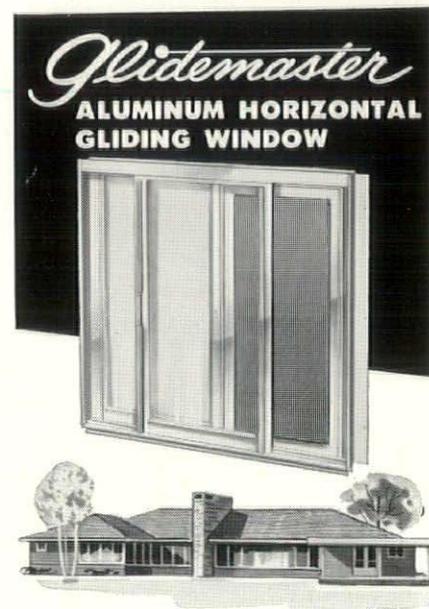
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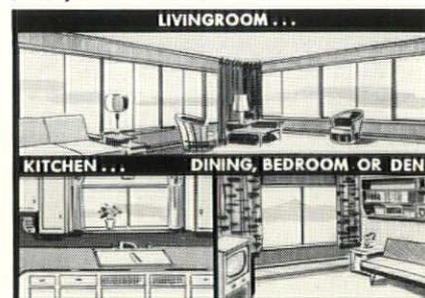
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While speaking of parks, I should like to refer again to a situation existing practically adjacent to your elbow and with which you should be vitally concerned as a moral and professional responsibility and obligation.

As you have no doubt heard or read, the plans are in the formulative stage to build a 1000-1200 car parking garage beneath or in Grand Circus Park, or at least that is the impression one gets from the newspaper articles. What do you as members of the Michigan Society of Architects actually know about what is being planned right outside of these walls? Again, why hasn't the destruction been made public?

For, actually the program contemplates complete destruction of the park and in that area an underground garage would be constructed. In the remnant areas that may then be left, between six points of entry and exit roads, numerous walls, head houses, ventilators, etc., some rather thin layer of green may be applied to the top of the garage in place of the very fine park trees existing there today, and the survival of these unfortunate and newly transplanted living things is dependent on a thin film of soil to be spread on the garage roof.

We have a very severe climate here much different from that in California and the process would be neither simple nor similar. With deep penetrating frost conditions and no water table, the situation would be hazardous at best and a source of never-ending maintenance expense for the next hundred or several hundred years.

There is no question about downtown Detroit needing additional parking space but can it be proved that, from the viewpoint of human values, Detroit does not have equal or greater need for the existing park? Is there not an equal obligation and responsibility upon those having jurisdiction over the situation to preserve the present park or the present park values or, if humanly possible, to replace the park with another which will provide equal value, service and satisfaction to the public?

Observe the park carefully as you leave the hotel, analyze the value, through all seasons, to the citizens of Detroit, and visualize the contemplated devastation, the complete desolation that will result, comparable to the war-torn battlefields of Europe. Those in the buildings surrounding the park may look down upon the resultant chaos. Do you not remember the bombed-out ruins of the cities of Europe, and the rubble that remained? There was some reason for that destruction, but how can the planned tragic destruction contemplated, even as an element of site planning, possibly be justified?

As I have previously stated, site planning should be comprehensive and include preservation and creation, as in this instance.

Some years ago, after graduation from college, I worked in one of the buildings located on the perimeter of the park. I've always admired and appreciated the pleasing, peaceful atmosphere of the green park in contrast with the turmoil and noisy rush of traffic. It was a place where I could get inspiration and consolation, as have thousands of others. But after complete destruction of this park, can

you imagine getting any inspiration from a reinforced concrete slab painted green in a vain attempt to resemble a park?

Who has the right to authorize and legalize the premeditated destruction of all those fine trees that are 50 to 75 feet high every living thing that provides the green that is so pleasant to live with, everything that has been and is in scale with surrounding buildings—and for what? Is the City of Detroit not only trading a much-needed, strategically located park for a garage but also trading a forest for fuzz?

Is the firm that now prepares the detailed plans to destroy everything in Grand Circus Park also charged with the responsibility of providing and replacing the finest park that is the heart of the City of Detroit? We are told they have no such responsibility.

You probably heard Mr. Yamasaki who has vast powers of imagination, observation, analysis and clear thinking, state that the life and the future life of a city

is dependent on and determined by the green areas—"the rivers of green." Then, is not Grand Circus Park the largest and finest "living" portion in the heart of Detroit, and is it not being traded for "death," the tragedy that is plaguing many large cities today, those which are rotting at the core with creeping paralysis, deteriorating buildings and slum conditions?

Are we blinded to the tremendous value, the wonderful natural asset and natural resource that we possess here in Grand Circus Park? Are we concerned with human values today and in the future? Why destroy the one that takes generations to establish or grow?

It is my personal opinion that if the fine existing park must be destroyed, then those in responsible authority have a very definite responsibility to make provisions for the design and recreation of the finest park that can be conceived within sound financial limits by the most competent or capable planning talent available.

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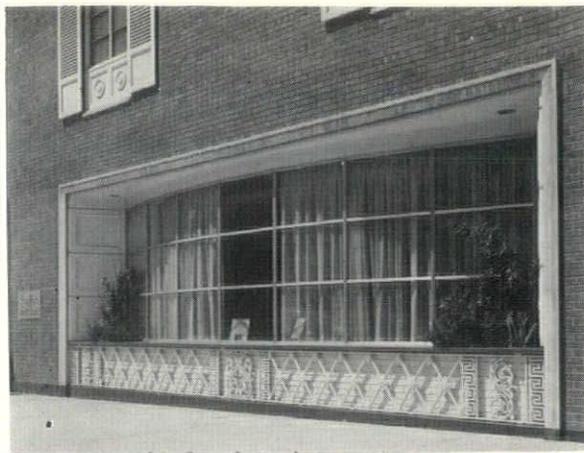
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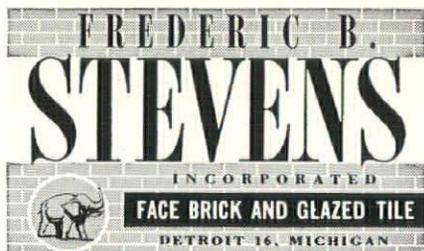
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As a problem involving site planning evaluation and considerations, should the garage be built elsewhere, or should it be built here if it means complete destruction of the park? Is this portion of the serious parking problem in Detroit possibly in error because of intense enthusiasm at present, under the guise or disguise of the term "Progress," and would it be progress or destruction and retrogression?

How many citizens of Detroit and environs have any realization of the contemplated complete destruction of Grand Circus Park and the program to exchange it for a garage with the concentration of gases, exhaust fumes and traffic congestion?

Such tragic destruction and the resultant desolation would affect not only this present generation but the generations to follow, and I wonder what the vote would be if all—and I mean everyone in the Detroit area—would truthfully express themselves as to whether they want to keep Grand Circus Park or let it be destroyed in the coming months. Now back to my subject:

For the Landscape Architect, a thorough knowledge of the principles of Site Planning is fundamental in preparation of any comprehensive land planning project. Moreover, any competent landscape architect in professional practice, who has graduated from one of the approximately dozen schools in the United States having accredited courses in Landscape Architecture, has had to complete four years of study in site planning. Following graduation, his work, if comprehensive, is a continuation year after year, of accumulating practical experience in site planning.

Now, let me ask you, are you familiar with what are "Fightin' Words" to the Landscape Architect? Let me explain: when the client calls and requests that you meet with the architect and owner on the project site to help determine location of buildings and solve other problems of physical features, and after arrival and the usual introductions, the architect says, "Oh Yes!" Well we won't be ready for any planting for sometime, but we'll let you know in plenty of time." You instinctively bristle and then count ten slowly. A Federal Government directive relative to collaborative planning summarizes the situation wisely by stating that the site planning should best be done by the participants who have had the most experience in that field.

You probably have known of incidents, as well as I have, where the so-called "landscape man" has been requested by the architect to "plant something to cover up a situation that hasn't worked out too well." Remember, if adequate site planning had been done at the beginning of the planning stage there would have been no need to cover up any situations that didn't work out well.

To those of you who may have thought that the work of a landscape architect is limited to horticulture and planting, may I state that plant material is to the landscape architect what wall paper and paint are to the architect, a means of applying the finish to the job, whereas the site planning, including—the locations of buildings, their orientation, proper evaluations, singly or in groups, space relationship, efficient arrangement for economic functioning, the location and alignment of roads, design and location of parking areas, the molding of ground in grading and drainage problems, and numerous other considerations relative to physical features outside the actual buildings, are basically important to the Landscape Architect or Site Planner.

Therefore—may I repeat once again the 1st two objectives this afternoon? FIRST—a plea for Better Site Planning and SECOND—Better Site Planning by collaboration among the allied professions.

Now I want to get on to the graphic illustrations, but first let me cite a few examples or experiences for your information (slides):

1. SIMMONS—Greenwich, Conn.—House set too low to see Long Island sound.
2. Dayton Housing Project—Government acquired 10 more acres.

3. Present School Project not in this state—with four glaring errors.
 - A. Location on 500 acres; located 56' from cinder service road.
 - B. 5—7 acres are 3' to 5' above 1st floor, without interceptive drainage.
 - C. Drain from 350' building by French drain to dry well to uphill side of building when other side was decidedly down hill.
 - D. Inadequate road planned for 4 buses and 100 cars to unload 500 students in 30 minutes and no parking space provided.
4. 3 Clients—each thankful for persuasion to buy more land.
5. Rochester, Gardner job by illustration of slides—wrong location by 100'. Hili we were forced to move—an asset.

EDITOR'S NOTE: After Mr. Linnard showed a number of beautiful color slides and commented on them, there was an interesting question-and-answer period.

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MINORU YAMASAKI

I am honored to be given the opportunity to speak to you this evening.

"Where do we go from here," is the subject of my choice. Not because I feel I have the answers, but because I believe that it's important for us to try to foresee the directions in which we might go in architecture.

The state of architecture today can be described as wonderful. We are in an ascending period, in possibly one of the most important and challenging eras of architectural history.

Architects, throughout history, who similarly lived in the years leading to the culmination of an architectural era must have enjoyed the same kind of creative inspiration we have in the profession today.

Yet in the excitement and undue haste characteristic of such times, we find little opportunity to pause and take stock of what we have accomplished and where we are to go from here.

Though the necessity of such soul-searching is significant to any creative effort, our hectic lives and the overpowering rush of our industrial economy generally force us to stay within the ruts of the more established patterns of our contemporary architectural thinking.

Recently I was fortunate enough to have experienced a break in my architectural life.

An illness followed by the opportunity to travel in Italy, France, India and Japan, experiencing for the first time their wonderful architectures of the past, gave me pause to review in my mind my architectural thinking and to crystalize a few thoughts about the future.

Though much of this thinking will probably prove erroneous, I would like to present it to you for whatever it's worth.

Before looking ahead at hopes for our architecture of tomorrow, it might be in order to review the present.

The problems at hand must be an integral part of any discussion of the future, since the future is largely dependent on our resolution of these problems.

Because of the uncertainty of groping in

where do we go from here?

An address before the Michigan Society of Architects 41st Annual Convention, Detroit, March 10, 1955, by Minoru Yamasaki, A.I.A., of the Detroit and St. Louis firm of Leinweber, Yamasaki & Hellmuth, Architects

the new thinking and also because of self-conscious attitudes provoked both by immaturity of thought and by attacks on the new architecture, modern architects have experienced many growing pains.

Though many of these growing pains are being resolved, many remain to hinder our process of reaching maturity in architecture.

Some of the problems with which we struggle are with exaggerations of important and basic qualities of architecture, such as, function, economy, originality, the respect for the great men of our profession and the respect for history.

These exaggerations I will list as fallacies.

The functional fallacy is the overimportance placed on function, the natural reaction from the ignoring of function which so universally prevailed during the archaic period of our immediate predecessors.

So often one hears the argument of "Well, it works."

Is it so difficult to understand that there are so many solutions which function and so few which have souls?

Geoffrey Scott opens his book, "Architecture of Humanism" with the quote, "Well building has three conditions—Commodity, Firmness and Delight."

At first, this sounds like an all-encompassing definition of architecture.

On further study, one wonders whether it is an accurate one.

Commodity and firmness are expected requisites of any responsible building.

Does not architecture only begin here?

Is not architecture, then, the effort of mankind to instill into his constructed environment the quality of aspiration toward nobility which will inspire him in the pursuit of happiness which he so urgently seeks.

Thus, if we stop at function and function only, we have not even commenced with architecture.

We must work for the uplift, the emotional quality of architecture which is man's physical expression of his nobility. If we could attain this quality in every building, in every walk of life, no matter to how small a degree, then we will have

achieved with the tools of our architecture, the kind of environment that we so desperately need as a framework for our civilization.

Such an environment could only serve to lift the ideals of people today, much as the great cities of the Renaissance must have provided inspired backgrounds for their tremendously creative efforts in the arts.

Another impediment to the growth of our architecture today is what I call the economic fallacy.

It is obvious that architects have the responsibility to work within the overall economic framework of society.

It would be ridiculous if we all designed buildings which ignored the manhours of labor and the materials available within limits of the efforts of our civilization.

But to use the excuse of economy as an attempt to justify bad or unimaginative architecture is a crime of irresponsibility.

We are all guilty of this crime. The excuse for lacks of perseverance in design or for mistakes in judgment and direction that is standard in our profession is the low budget.

Whether the low budget was in the funds for the building or in the degree of will and energy within ourselves is open to question.

I was recently in Chicago on a panel with the great Mexican architect and engineer, Felix Candela. Candela, as many of you know, has designed innumerable concrete shell structures of all sizes and shapes. His work depicted in slides showed tremendous imagination and versatility in the field of concrete structures. I was excited as I have rarely been before.

Yet the first and almost total response in the audience was "Well, you can do anything in Mexico because of cheap labor."

Candela's answer to this was interesting.

He said that the cheap labor was not an advantage but only indicative of the general poverty of the country.

He intimated that with the wealth that we have in the United States, some imagination could open fabulous directions in architecture for us.

I believe that he will be one of the leaders

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of our generation, that in his thinking and his work we will gain much inspiration for the future.

True evaluation of our economy and its relation to buildings is difficult to attain. The solution of this problem is undoubtedly one of our goals for the future.

Vindication of irresponsibility of design or judgment on the basis of economy has little place in this evaluation.

The best wood and paper architecture of Japan was conclusive proof to me that spiritual quality was not irrevocably tied to costly materials.

With the struggle for originality, basic in any new movement, are incumbent misconceptions in judgment; such as, originality only for its own sake and design limitations to new or experimental materials in building. This I will call the originality fallacy.

Originality is marvelously heady stuff. It unlocks doors to new avenues and excitement in architectural thinking—without it, architecture or any creative field would die.

Yet, originality only for the sake of originality has blotched our horizon with many architectural excesses. The "Googie" architecture of which Doug Haskell often writes and the architecture of the Bruce Goffs is too often sensational and seldom real.

And it's not only the extremists who err in this respect. All of us have made errors in judgment, following dictates of originality.

One of my greatest errors was based on what I believed to be a fresh approach to the siting of public housing buildings. There were 3,000 families in this group, so my mistake truly multiplied.

The responsibility of the architect can be said to be far greater than that of the painter or sculptor, simply because his judgment affects the labors of many others while the painter or sculptor can destroy a canvas or a piece of sculpture without having wasted anyone's time but his own.

So, though the discovery of new ideas or methods can be the most stimulating phase of a stimulating profession, our responsibility is such that we cannot afford to neglect it.

We have been guilty of design limitations to the newer and experimental materials and it has hurt us. Our vocabulary of materials at its full range is very limiting. So the elimination of materials simply because they have been used before gives us only a flat and uninteresting palette to paint our bright new world.

The fine environment toward which we work and hope must be fashioned with every good thought and every good material available. We must find new and old ways to use new materials, and new and old ways to use the old.

The uncertainty of where to go in archi-

ture is sufficiently insecure to force many to retreat subconsciously to the seeming safety of established thought.

This retreat breaks down into two directions. One to stick with the tried and true, the unprogressive, the other falsely called "progressive," the hero worshipers. This I call fallacy of hero worship.

The fate of the reactionary in architecture is quite obvious. It needs no discussion here.

The hero worshiper needs more concern. In immaturity, he imagines himself in the top ranks of a crusade.

He disdains the efforts of others outside his immediate realm, without realizing how mired he is himself in the rut of complete imitation.

The outsiders, though not to the hero worshiper, enveloped in the glow of the master's halo, not among the counted in the elite circle, are working in possibly less glamorous circumstances, but with more sincerity and creativity.

We have too many little Wrights, little Mies, little Corbus and little Buckies, who might well have become bigger Smiths and bigger Jones and bigger Browns on their own.

We can do nothing in imitation that Mies or Wright or Corbu could not do better.

Influence in architecture, or in any creative field, is important and necessary, but pure imitation can well be eliminated.

The modern schools of architecture established by Wright, Corbusier and Mies have undoubtedly played the vital roles in advancing contemporary architecture to the threshold of an era that promises true greatness.

Of these, Mies and Corbusier have had by far the greatest direct effect on modern buildings. Most of our best examples in the past twenty years fall into the realm of influence of one school or the other. These masters, one reviving the philosophy of structural integrity in buildings, the other revealing to us the sculptural and plastic possibilities in modern materials, have been twin beacons which have helped guide us from the morass of cluttered thinking which was our inheritance from the previous architectural generation.

Yet, as great as is the heritage that these two masters have given architecture, it can be seen that to remain permanently within the orbits set by their architectural thinking would be to stifle and restrict the future of architecture.

A total environment built of buildings of either school or of a combination would leave something to be desired.

During my short stay in India, I visited Chandigarh, the total new city designed by Corbusier and his followers. In contrast to the breath-taking beauty of the Taj Mahal, and the exquisite detail of other ancient Indian Architecture, it was frankly disappointing. The arbitrary tex-

tures and overpowering shapes were discordant in a land where the existing architecture was of supreme elegance.

The teachings of our modern masters have provided us with the means with which we can live with our architectural conscience. Our buildings are now sympathetic with today's techniques and materials.

Yet there must be more to architecture than these lessons of structural honesty and form. What quality is missing when Chandigarh looks disappointing after Indian palaces and temples?

What quality is missing when Mies elegant buildings lose luster after the experience of the Katsura Palace in Kyoto?

It may be that it is time now to look through the past to the future.

We seem to be emerging from our self-conscious era where everything old was to be ignored. It was a kind of architectural defense complex and probably necessary in the immaturity of our thinking such as defense complexes are often a part of our process of just plain growing up.

This condemning of the past I will call the historical fallacy.

The denouncing of everything old was again the natural reaction from the too-recent period in which architects embraced all and only the entire past.

Today we are again becoming aware that many past civilizations in their architecture reached emotional and spiritual heights which we in ours have yet to attain.

An examination of the qualities of these historical architectures might well give us fresh insights into our architecture.

I will attempt to look backward then and recount the experience of my recent travels.

On this trip through Europe and Asia, there were three architectures which made deep impressions on me, in Japan, in India and the Renaissance in Italy.

In Japan, as in India, the architecture is by no means all wonderful. The attendant ills of unplanned and overcrowding of cities, confusions of people and automobiles, unfortunately characteristic of the industrial age, has hit Japan possibly worse than it has most Western countries.

The war, the lack of importance of the individual, the high density of population, and the general poverty, combine to make Japanese cities low on a theoretical list of pleasant communities.

Yet in the midst of this disorder can be found many cases of incredibly lovely architecture and gardens.

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selves, is desperately trying to find a vocabulary within today's material which will permit him to approach the spiritual qualities of the architecture of his past, but thus far has met with little success.

His lack may be more difficult than ours because of the economic instability of the country but he has an advantage, too, in having this elegant architecture so close at hand.

We have seen that in this architecture can be found sympathy for the architecture of the present.

The regard for nature, the elegant detail and the understanding of material in this architecture has been the source of much inspiration to us.

There are other qualities possibly more subtle but equally important.

The element of surprise as used in Japanese architecture is a source of constant delight. It must have been in Japan that Wright learned the impact of surprise in architecture which he uses so masterfully in his buildings.

The pleasure of surprise is found in many buildings, large and small.

I remember vividly a visit to a traditional restaurant in Ginza, the principal shopping area of Tokyo. In the typically Japanese restaurant, each party is given a separate room. This room has the tatami or straw mats on the floor. The walls are plastered with a brownish Japanese plaster set between structural wooden posts which are polished to a lovely natural luster. The windows and doors are delicate wood and paper screens called shoji. In the center of the room is a table about fifteen inches high around which are placed cushions upon which the guests seat themselves. On one wall is the tokonoma, or the artistic focus of the room in which is placed, in careful composition, a Japanese hanging and an exquisite flower arrangement. Even the food is beautifully arranged and served in interesting dishes on lacquer trays. Altogether, the experience of dining in such a room is one of pure delight.

My first visit to one of these restaurants was to a particularly beautiful one. A Japanese architect-friend and I entered a quiet graceful vestibule and were greeted by a charming lady. After we had removed our shoes and put on slippers, we were escorted up a stair into a superb room.

I spent my first moments breath-taken in admiration at the overall beauty of the room and the exquisite detail. After a time, my friend turned to open the shoji, since it was a warm evening in late May, and I had a momentary wish that he wouldn't, since I thought that the usual city scheme of roofs, poles and crowded streets might spoil the quiet beauty of the room in which he sat.

To my surprise and pleasure, we looked down on a lovely garden about four feet wide with stones, moss and branches beautifully arranged.

The ability to achieve such visual pleasure in limited space was an entirely new and wonderful experience to me.

In the best of the larger scale traditional buildings in Japan, the use of visual surprise in architecture is carried to its ultimate heights.

In some of the palaces and temples, the experience of surprise mixed with pleasure accumulates with a kind of rapturous disbelief that such happiness is possible from mere buildings.

To arrive from the hustle-bustle of the city into the quiet of the walled compound of the temple is a great relief. Then to remove your shoes and walk in stockinged feet through the hush of a beautiful temple and to turn a corner and find an open court of white gravel all raked in careful pattern, causes the gasp of delighted surprise to be soon replaced by a sense of utter inner peace.

Then after moments of a kind of meditation to wander through another temple to find another garden—this time just filled with lush and beautiful plants and trees, then to proceed and find still another, of moss and stones and water. This is a kind of architectural experience we know little about in our modern architecture.

The question of the emotional or spiritual quality of architecture in relation to scale had troubled me for some time. The feeling of uplift I generally associated with large-scale structures.

I did not remember any other small buildings from which I experienced the surge of feeling that comes from great architecture.

My feelings of uplift had come from Mies Lakeshore Apartments from the drive, the interiors of great hangars, the Johnson Wax factory, and in Europe the cathedrals. There were Wright's houses but even there it was in the lofty living areas.

In Japan I found this feeling repeatedly in small-scale structures. If the feeling was different, it was only that mixed in it was a little less awe and a little more peace.

To me this was an important reassurance. The architecture of our democracy is necessarily of a totally different scale from that of the past.

We no longer build our principal structures for royalty or for religious purposes where the emotion must be one of awe or fear.

The reassurance that a spiritual quality has nothing to do with size means the possibility of the best in environmental richness for everyone.

Wherever we may be in a home, a school, or an office, we can enjoy the serenity and other fine emotions that emanate from truly good architecture.

Environmental richness can be the heritage of all—a truly worthwhile ideal for a democratic society.

The best Japanese architecture seems to have developed in a culture in which

Buddhism was the guiding force.

Buddhism in Japan is a religion of meditation rather than of pageantry. Its practices are relatively simple and democratic, and this quality is mirrored in the environment in which it has surrounded itself.

The composition of building and gardens reflects infinite time and care. The selection and positioning of one stone must have taken hours of study.

Only to see the end result is to understand and appreciate the patience and the depth of study involved.

The turmoil and haste of our lives has also reflected itself in our environment. The confusion and ugliness of our present surroundings are the antithesis of the qualities of serenity and peace which play a large part of the happiness we seek.

Perhaps it would be well for us, too, if we reduced our frenzied pace and spent more time in meditation.

Another quality of Japanese architecture which impressed me was the submergence of the individual—or the architect.

Nowhere was the stamp of the individual architect impressed on details or concept as it is so often in the best of our modern buildings.

This abstract quality, I believe, exists also in the best of Greek architecture or even the Gothic.

I wondered if the signature of the architect, written boldly on buildings which are the effort of many is not a kind of arrogance.

In India, I saw the Taj Mahal.

In the realm of proportion and the symphony of beautiful detail to perfect concept, I believe it is without peer.

A kind of sculpture, a building without utility, but as a monument, it is nevertheless pure joy to behold.

Structural honesty, the lesson we hold so dear in modern architecture, is ignored. The walls are fifteen feet thick. The inner dome and outer dome have no relation.

The Taj is in a completely controlled environment. The walls, the buildings and the river which surround it shut out all view of the city around it.

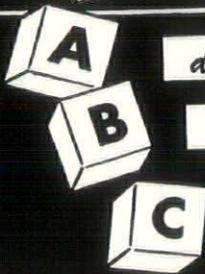
Passing through the outer gate, after leaving throngs in the hot and dusty streets of Agra, and seeing the Taj standing before me in brilliant sunshine was a stunning sensation.

I sat for hours, wondering what could be changed, what could be added or removed, but I found nothing. The silhouette of the white domes and minarets against the sparkling blue sky is a completely satisfying experience—an experience that we direly need to counter the boredom of our flat-roof, rectangular architecture.

Throughout Delhi and Agra the sky was pierced by frequent minarets and domed buildings, making the horizon of the flat countryside infinitely more enjoyable. The

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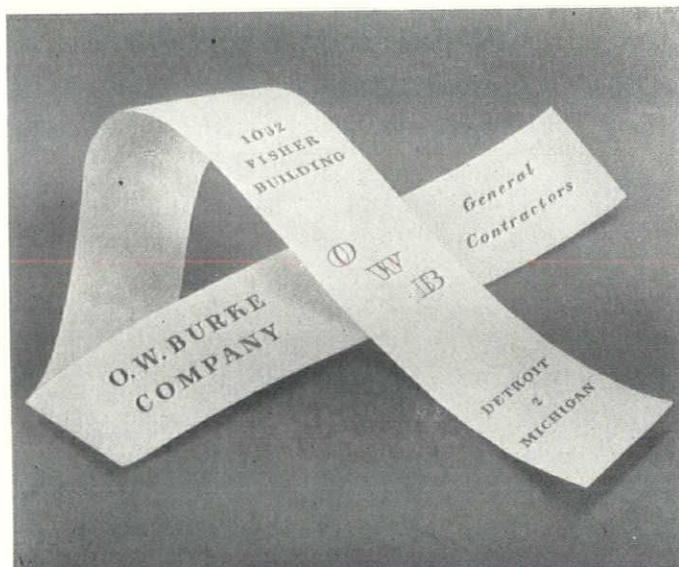
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steeple of the churches in New England serve much the same purpose.

So in contrast Chandigarh was flat and dull.

Sometime ago in the suburbs outside of San Francisco I wondered why the same dreary builder's house and telephone-pole scape was not as offensive as some I have known in the Detroit area.

Then I realized that the usual monotonous silhouette was lost in the strong dark contours of the hills in the background. This in contrast to the Detroit scene where every architectural misdemeanor is indelibly carved against the sky.

The skyline in New York is wonderful landscape, though completely unintentional and disordered.

The natural scene is best with hills or mountains or trees or rocks against the sky.

Our architecture, too, must ever learn new forms and new dimensions to give richness to our skyline.

Nervi in Italy and Candela in Mexico bring inspiring direction with their diversified shell structures.

Eero Saarinen's fine new Lutheran college campus will bring new interest to the American architectural skyline.

So perhaps our architecture of the future will with purpose bring back the pleasure and drama of form against the sky.

The detail in Indian buildings, particularly in the Taj Mahal, is subtle and beautiful. The elegant inlays so enrich the walls and yet do nothing to obscure the simple strong form of the architecture.

In our architecture, too, some detail, carefully conceived and executed could enhance our buildings. The simple strong forms of our architecture can gain richness in detail.

This I believed as I sat looking at the wonder of the Taj Mahal.

So the discovery of the means of adornment without resorting to the type of handicraft used in ancient buildings becomes one of the significant problems of our age.

That handicraft which so enhanced the buildings of the past is today nostalgia and we have little regret that it is so.

The unbelievable enrichments of buildings, like the cathedrals and the Indian mosques, were accomplished with close to or actual slave labor.

We have not the time, the desire or, fortunately, the political or economic conditions for such treatment of our buildings.

What the future will bring in the way of ornament, we can only guess.

We have seen the sparkle that artists like Bertoia can add to buildings.

We have seen lacy sculpture on the undersides of Nervi's great shells achieved by the expression of structure and the ar-

rangement of formwork. Here again we experience the pleasure of shadow within shadow, much as in the subtle carvings in the great niches in the walls of the Taj.

The enrichment we bring to buildings must fit within the framework of our mechanized society.

The detail we achieve must be both expression and fruit of our way of life.

The task looks difficult but the genius and strength of our present-day architecture will surely find a way.

I believe that there is much to be learned from the architecture of the East. The enchantment and elegance has an entrancing quality that somehow is missing in Western Architecture.

Perhaps it is because underlying its extravagance of thought and material there is understatement and within that understatement the individual can add much as in the best of all art the richness of his own interpretation.

Among my recollections of architectural wonder, I count the Renaissance City of Rome as one of the finest.

I walked through the narrow streets and open squares immersed with the thought of how wonderful they must have been during the height of the Renaissance. I was struck with the joyousness of the architecture, the great exuberance with which it was consummated.

The design of buildings, the color of stone, the play of water, the interpenetrating spaces—all were contrived to make Rome a happy and wonderful place to live.

The vigor and energy of the civilization that produced such heights in the arts were so well reflected in the buildings and cities, yet, in turn, these same surroundings must have provided the background against which the inspired creations of the Renaissance in literature and the arts were made possible.

Today we have a civilization which, in many respects, is far ahead of the Renaissance. Our scientific and mechanical achievements are beyond comparison with any age of the past.

Research on atomic energy has developed so completely that we are promised either a millenium or complete disaster.

Yet in the building of our cities we are far behind those of the Renaissance. We have almost abandoned beauty in our scramble to be practical and to reap the ultimate in short-term profit.

We shrug while builders cut down beautiful trees, and in their place erect regiments of ugly box-like houses. Our shopping streets are a confusion of screaming signs, one trying to outdo the other. Our urban industrial areas are one large scrap heap.

The exodus to the suburbs is flight from the ugliness we dislike to face.

The lesson that the people and architects of the Renaissance understood so well,

our people and architects are just beginning to learn.

That cities and buildings, the environment in which we spend the greatest part of our lives, play an integral and important part in the achievement of our dreams of a happy life.

That we must, to a far greater degree than we do now, control the purveyors of greed and power, architects included, who have and will destroy the beauty and hope of our cities.

Not only must we have control, but we must have aspirations like those of the Renaissance to rebuild our cities into communities which will be wonderful backgrounds for the enjoyment of life.

The architectural lesson in the Renaissance in Italy to me was this seeking in the design of buildings, of squares, of fountains, the quality of happiness.

Architects today so admire the Gothic, but is it not true that in the finest Gothic cathedral, the end to be achieved was the building itself, a monument to God and with no relation to a daily environment for people.

The structural qualities of Gothic architecture are marvelous almost beyond belief, but when we seek to translate the uplift or spiritual quality of Gothic cathedrals into our buildings of today we can only court confusion.

The mystery, the awe, the overpowering emotion and even the reverence for building has little place in our buildings of today.

We need buildings which can be flooded with the joy of bright sunlight in which the impulse is to dance rather than be awed.

We need buildings which are warm with the security of beauty in clear light—buildings which we can touch and love.

This the people of Rome and Florence and Venice, during the Renaissance, understood so well as evidenced by the environment which they created. Walking down the streets of Venice, I heard so many people singing at the tops of their voices. The only music we hear as we walk our streets are the roars of trucks or hot-rod-ders.

Most ancient architectures are products of civilizations characterized by religious or despotic autocracies. The character of buildings which emanated from such political or religious philosophies were representative of those ways of life. Thus, the monumental and often overbearing buildings erected by tyrannical sovereigns were built for the specific purpose of impressing their subjects as to the power of the State.

Our way of life today is best described as democracy—that overburdened and mis-used word.

In the democratic atmosphere which we are so fortunate to enjoy, there is little room for the kind of emotions generated

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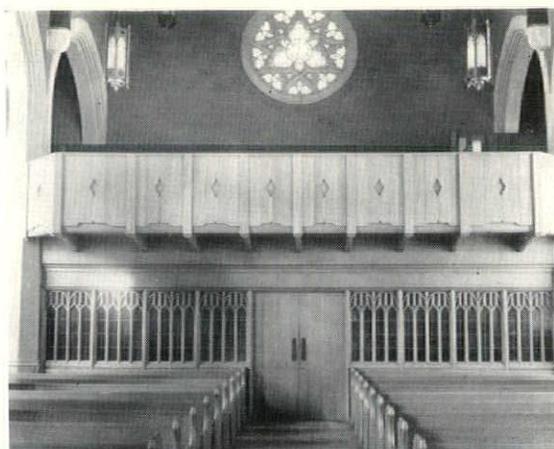
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by these monumental qualities in building.

Misunderstanding of this by architects have and are producing the pompous, unfriendly buildings which line our streets.

In the elementary school field, we are making our greatest strides in designing buildings as relaxed, friendly and enjoyable places, the very qualities of the democracy which we hold dear.

When factories, office structures and civic and public buildings begin to evidence these qualities then we shall be creating architecture which symbolizes our democracy.

In a universal environment such as this, our inclinations might be less toward fear and war and insecurity and more toward the advancing of the cultural aspects of man in which lie our greatest happiness.

So, again I repeat, the state of architecture is wonderful.

In our dreams of the future, are buildings which will be symbolic of the democracy in which we so deeply believe.

The enjoyment of buildings, the designs, will be enhanced by our never resting search for beauty.

The buildings of the future will bring more variety to our surroundings through diversity of forms against the sky, through the excitement of surprise in architecture and the richness of well-conceived and ever-changing ornament.

For then, and then only, will we have achieved our purpose as architects.

For it is in the design of the community of well-being that we will truly serve our peoples and, with the fulfillment of these responsibilities, take our rightful place in society.

michigan items

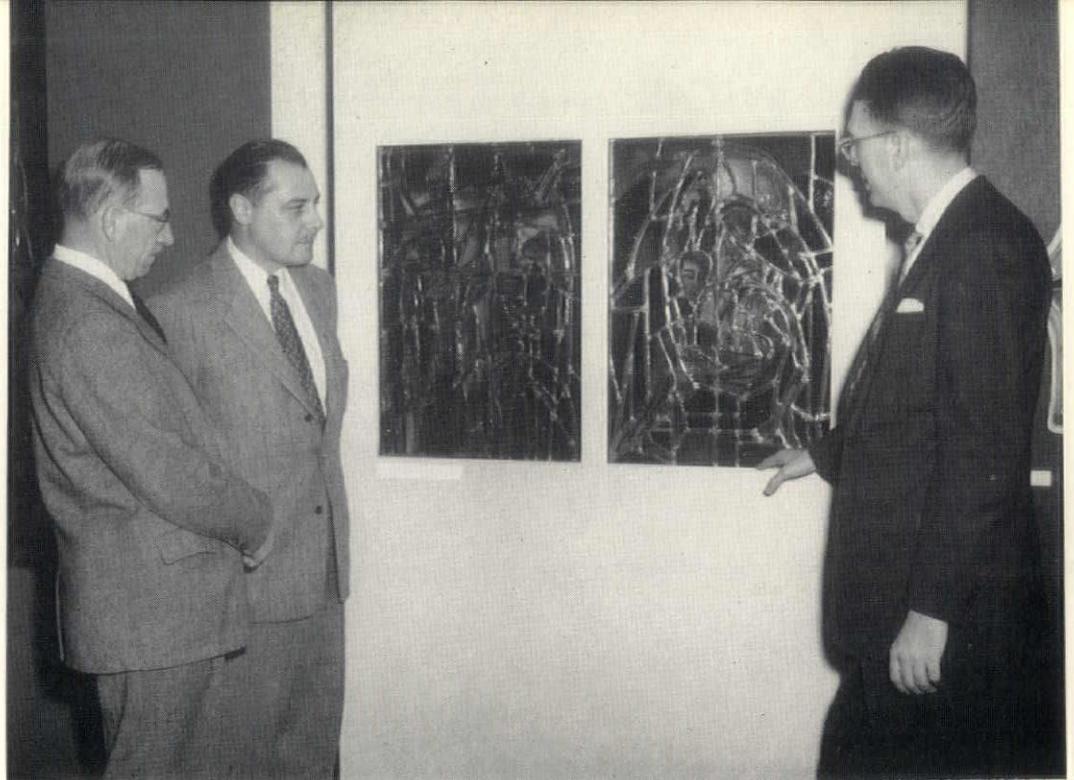
STANLEY F. ROZYCKI, brother of Walter J. Rozycki, A.I.A., and son of Stanley J. Rozycki, general contractor, all of Detroit, was nominated for a seat in the State Senate at the special primary election April 4.

Rozycki's victory came on the ninth time since 1942 that he had been a candidate for the office. In 1946 he ran 19th in a field of candidates for the Common Council of Detroit, eighteen being nominated.

Nomination in his district, Wards 11, 13, 15, 17 and 19 in Detroit and all of Hamtramck, makes Rozycki's election virtually certain.

The nominee studied at Wayne University, the University of Detroit and the University of Michigan, and a part of his education was in architecture. At present he is president of the Fireside Printing and Publishing Company, which has printed the Monthly Bulletin of the Michigan Society of Architects for the past quarter of a century. His son, Stanley, III, is with the printing company. He lives at 8087 Sirron St. in Detroit.

Rozycki's background enables him to have an understanding of the legislative problems of architects and the building industry in Michigan.



Architects Joseph W. Leinweber, Alfred C. Emmerling and Gerald G. Diehl view exhibits on opening night April 11 of Ecclesiastical Arts Guild Exhibition held in the J. L. Hudson Co. gallery, Detroit.

MONTHLY BULLETIN OF THE MICHIGAN SOCIETY OF ARCHITECTS has been selected for analysis by the magazine clinic of The American Institute of Graphic Arts, of New York City.

Talmage C. Hughes, F.A.I.A., of Detroit, editor and publisher of the Bulletin, will attend a critique seminar at the League's headquarters on April 20, where a panel of art directors and production experts from leading national magazines discussed and evaluated the publication's layout, typography and general makeup.

The Bulletin's present format, designed by Alexander Girard, A.I.A., a leading American architect and industrial designer, has attracted nationwide attention.

MAURICE B. KIMMINS, A.I.A., announces the continuing architectural practice of the office of William C. Zimmermann, A.I.A. under the name of William C. Zimmermann Associates, Architects and Engineers, at 831 W. Huron St., Pontiac, Mich.

Kimmins, a native of Lansing, Mich., was educated in Pontiac and Chicago, and he received his experience in the offices of architects in Detroit, Birmingham and Pontiac. With the exception of a year in Florida, he had been with the Zimmermann office since 1943.

WANTED—office space. Well-established architect requires space in downtown Detroit. Willing to share space with others. Box No. 148, Bulletin.

SPECIFICATION WRITER—Graduate Civil Engineer or Architect with a minimum of 5 years experience in writing Architectural and Civil Engineering trades for all types of projects. Would be in charge of Specification Department. Send complete experience record with name and address of references and salary requirements to Harley, Ellington and Day, Inc., Architects and Engineers, 153 East Elizabeth Street, Detroit 1, Michigan.

GERALD G. DIEHL, A.I.A., chairman of the Exhibits Committee of the Ecclesiastical Arts Guild of Detroit, announces the report of the jury for the Guild's recent annual competition and exhibition for the year 1954, as follows:

In the C. Allen Harlan Awards for Sculpture, first prize went to Edward J. Anthony for his African mahogany, "Christ Crossed," while two other awards were made to Anthony Lauck for his terra cotta "Mater Dolorosa," and to Berta Thim for her composition, "Pieta."

First prize in the Harlan awards for crafts was won by the Detroit Stained Glass Works for its window in St. Gabriel's church, designed by Margaret Bouchez. Other prizes in this class were won by E. Dane Purdo for his gold wash sterling, "Chalice," and Elizabeth Phelps for terra cottas, "St. Francis," and "Three Wise Men."

The "Best of Show" prize was won by George Kozak for an oil mounted "Pieta."

Winner of the Mr. and Mrs. Joffre Hyde award for the best water color was Dorothy Siddall's "Angel in Yellow and Gold."

The Mr. and Mrs. Joseph Thim award in the field of glass mosaics was won by Margaret Bouchez for her "Sacred Heart."

Lewis Art Supply Company's oil painting first prize went to Honore Pommerich for her "Pieta," and second prize to Irene Gayas Jungwirth for her tempera, "Incarnation."

E. LaReine McKinney received an honorable mention for her hand-loomed gold and white "Altar Cloth."

The Guild competition, devoted to encouraging the production and use of original contemporary religious art, attracts entries from artists and craftsmen from throughout the United States, Canada and Cuba.

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BRUCE J. ERICKSON, MORRIS A. LIFSHAY AND EDWARD B. SMITH, JR., have been elected associate members of the Detroit Chapter, American Institute of Architects, it is announced by Suren Pilafian, Chapter president.

Erickson is employed in the office of William C. Zimmermann Associates, Architects and Engineers, of Pontiac; Lifshay is engaged by Louis G. Redstone, Architect, Allen G. Agree Associate, of Detroit, and Smith is with William K. Davis, Architect, of Ann Arbor.

Other elected Detroit Chapter associates: A. Robert Bliven, of the office of Boddy, Benjamin & Woodhouse, Inc., Architects and Engineers; Jack M. Goldman, Eero Saarinen & Associates; Jack L. Hardy and Melvin H. Sachs, Henry J. Abrams, Architect; James D. Pamel, free-lance designer; Emil W. Pellegrini, Ford Motor Co.; Otto L. Warady, field representative, Voorhees, Walker, Smith & Smith; Keith W. Weiland, Argonaut Realty Corp.; James G. Wilson, lieutenant, U. S. Navy; James P. Wong and Fred E. Zrmack, Daniels Associates.

AMERICAN INSTITUTE OF ARCHITECTS announces the election to membership and assignment to the Detroit Chapter of Francis G. Auer, Theodore V. Bacon, Jr., Joseph L. Cyr, Frederick J. Horner, Earl A. Roberts, Manning A. Seder and Abraham Waranoff. Auer, a graduate of the University of De-

troit, is with the City Engineer's office in Detroit; Bacon is a graduate of the University of Pennsylvania, Cyr received his master's degree from the University of Michigan in 1954, Roberts graduated from the University of Detroit in 1951, and Seder also received his degree from the University of Detroit.

Waranoff is associated with Theodore Rogvov, A.I.A., while Horner is continuing the architectural practice of his father the late Charles Horner, A.I.A.

H. AUGUSTUS O'DELL, A.I.A., senior member of the Birmingham, Mich. firm of O'Dell, Hewlett & Luckenbach, Architects, was honored with a surprise testimonial breakfast at Devon Gables, Bloomfield Hills, Mich., Sunday, April 17, on the occasion of his 80th birthday.

Seventy people were present, from all walks of life, and, while they represented a cross section of the community, not all acquainted with each other, before the event was over all felt a common bond—that of having Gus, a wonderful person, as a mutual friend.

MINORU YAMASAKI, A.I.A., of the Detroit and St. Louis, Mo. firm of Leinweber, Yamasaki & Hellmuth, Architects, was a principal speaker before the recent organization meeting of the newly formed De-

troit Chapter of the Industrial Designers Institute.

Wm. C. Zimmermann

William Charles Zimmermann, A.I.A., 58, died at his home, 57 Seminole Avenue, Pontiac, Mich., on April 12.

A native of Wilkes-Barre, Pa., he received his early education there and later took I.C.S. and extension technical courses.

Following employment in architects' offices of Pennsylvania and Michigan, he was manager of the Pontiac office of Robert O. Derrick, A.I.A., of Detroit from 1926 to 1931, of Derrick & Gamber, Architects from 1931 to 1938. When he became registered as an architect in Michigan in 1938, he entered his own practice in Pontiac.

Mr. Zimmermann is survived by his wife Louise, his mother Mrs. Maria Zimmermann, a brother Raymond J.; two daughters, Mrs. Lila Lepisto and Mrs. Lucille Brown, and three grandchildren, all of Pontiac.

Maurice B. Kimmins, A.I.A., who had been associated with Mr. Zimmermann for the past 12 years, continues the architectural practice at 831 W. Huron St., Pontiac.

George Singers

George Singers, 75, a Detroit architectural draftsman who retired last November from the local office of FHA, died in St. Joseph Mercy Hospital, Pontiac, April 22, after a brief illness.

Before joining FHA, he had been, for many years, connected with leading architectural offices in the Detroit area. Born in Aberdeen, Scotland, he was a graduate of Aberdeen College. For the past 33 years the family home has been at 528 Park, Birmingham, Mich. Surviving are his wife Harriet and a daughter Winona.

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calendar of coming events

May 9—Business meeting and election of officers, Fort Shelby Hotel, Detroit.

May 16—Table Top display in conjunction with Western Michigan Chapter A.I.A. regular meeting at Olds Hotel, Lansing, Mich.

June—Golf Outing.

KITCHENAIDS are now being used in more restaurants, hotels, schools, clubs and hospitals than any other make according to a recent survey by Hobart, makers of the famous KitchenAid Dishwasher.

Restaurants include renowned "Antoine's" in New Orleans, the "Brown Derby" Restaurants in Hollywood, Stouffer's in New

York, Detroit, Chicago and Philadelphia, and up into Canada at the "Totem Pole Inn" in Vancouver. KitchenAids, in fact, are now in use in every state in the United States, every province in Canada, and many, many foreign countries.

Little wonder, then, that home-planners are requesting, and architects are suggesting, that efficient kitchens in sparkling new homes need a Hobart KitchenAid Dishwasher, too. For Hobart has included in home dishwashers all the superior qualities that have made KitchenAid the first choice of America's foremost food service operators.

Hobart now announces, also, added to their standard white, copper and stainless steel models, their technicians can now produce KitchenAid Dishwashers in any color desired to match or contrast with

milady's kitchen. Colors are available in all three Hobart styles—the under-counter dishwasher, the free-standing cabinet style, or the 48-inch combination dishwasher-sink.

BUILDERS AND TRADERS EXCHANGE of Detroit has named Gerald Diehl, of Diehl and Diehl, architects, and Edward J. Shereda, secretary and treasurer of Midwest Maintenance & Waterproofing, Inc., as co-chairmen of the golf committee in charge of arrangements for the Exchange's 1955 golf season.

Six monthly outings will be held throughout the season, attended by an average of 150 golfing members, with about 200 members attending the Exchange dinners following each outing. The schedule follows:

May 17, 1955... Plum Hollow Country Club
June 14, 1955... Dearborn Country Club
July 12, 1955... Western Golf & Country Club
August 16, 1955... Plum Hollow C'try Club
September 13, 1955... Grosse Ile C'try Club
October 11, 1955... Meadowbrook C'try Club

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The announcement by Cinder Block, Inc., Detroit, Michigan, of the installation of an Autoclaving Plant for **high-pressure steam curing** of light-weight concrete masonry units is an event of major importance in Michigan construction.

An interview with Walter W. Horn, President, and Herbert J. Vincent, Sales Manager, reveals that nearly \$500,000 is to be spent to complete the installation of a steam-generating plant and six Autoclaves. Mr. Horn said "every effort is being made to have the most modern plant and equipment possible, thus enabling us to manufacture for Michigan construction the finest block in the country."

High-Pressure Steam has been shown to be the most successful method of curing concrete, imparting valuable properties to the block in the process not resulting from any other known method of curing. In the early days of block manufacture curing was done entirely "by nature"—depending upon the weather for its curing and drying. Low-pressure, high-temperature steam was a vastly improved curing method, and is most commonly in use today.

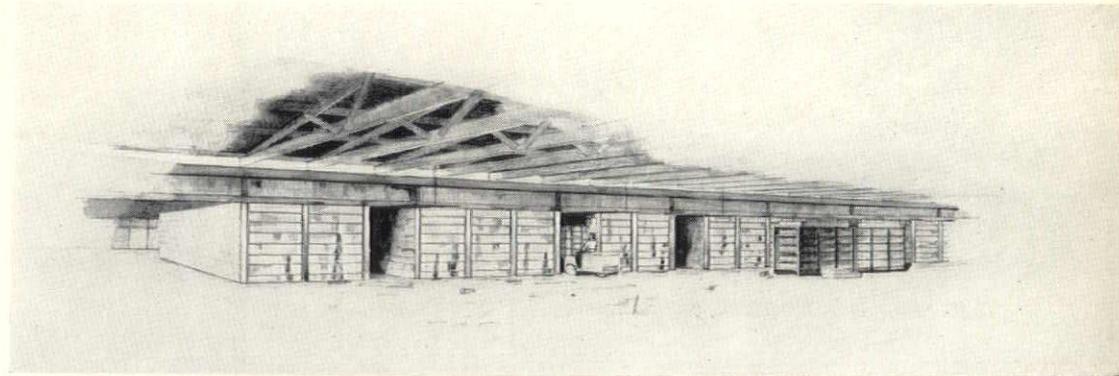
High-pressure steam curing as applied to concrete means in general the process of curing in saturated steam under a pressure and for a period sufficient to produce a stabilized finished product. At Cinder Block, Inc., this will mean 150 p.s.i. at 350° at 100% humidity. While it is not necessary to discuss all of the chemical changes that take place, there are two largely responsible for the improved physical properties. The high strength developed in a few hours of steaming is due in part to the acceleration of the normal process of hardening, but a material contribution to strength comes from the "sand-lime brick" reaction; that is, from a combination of lime and silica to form a hydrated calcium silicate. In the case of portland cement products, the lime is not added but is hydrolyzed from the cement. Silica is present in the cement and additional amounts may occur in the aggregate or can be added. The stabilization results, in part, from the conversion of the amorphous calcium silicates to crystalline forms which do not swell and shrink as much as the amorphous forms with increases and decreases in moisture content. Consequently, shrinkage from drying and expansion from wetting are of a low-

er order than those exhibited by concrete curing at normal temperature. This stabilization and early high strength is, of course, of great importance to the user—and are the major advantages of high-pressure steam curing.

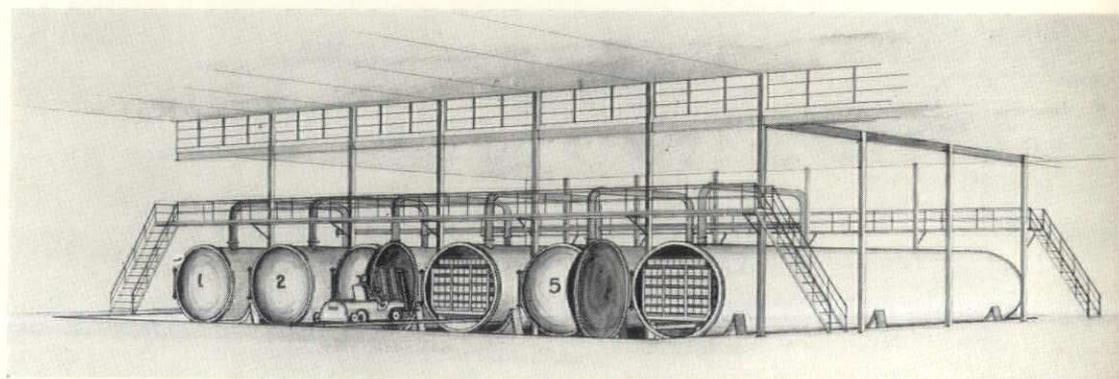
The cinder block industry in Detroit was started in 1923 by the Detroit Cinder Block and Tile Co., organized by William Piggins. In 1934 the firm was reorganized under its present name, and was purchased in 1944 by Mr. Henry F. Horn. Mr. Horn stimulated the continuing expansion program which today is reflected in the new High-Pressure Curing installation. With Mr. Horn's death in 1952, his sons, Walter and Robert, together with Herbert Vincent and Arthur Leece from the original firm, became the operating directors of the company. The large investment and the major

change-over required for the installation of High-Pressure Steam Curing is only a current phase of the traditional company policy to give a complete service on its product and make the best possible building unit.

Construction on the steam-generating plant is now under way and the autoclaves are expected by early June. Mr. Vincent expressed the enthusiasm of the whole organization for the project when he said: "We are pushing ahead construction with all possible speed and expect to begin delivering our new light-weight block in the fall. We feel our new high-pressure cured block will be so superior to the present low-pressure cured block that we want to make it available to Michigan architects and contractors as soon as is humanly possible—or even sooner."



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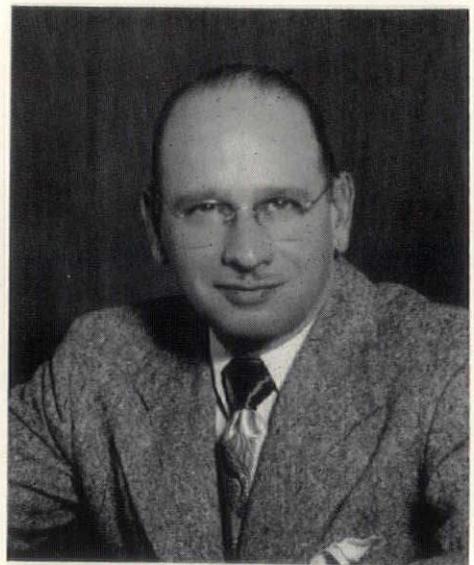
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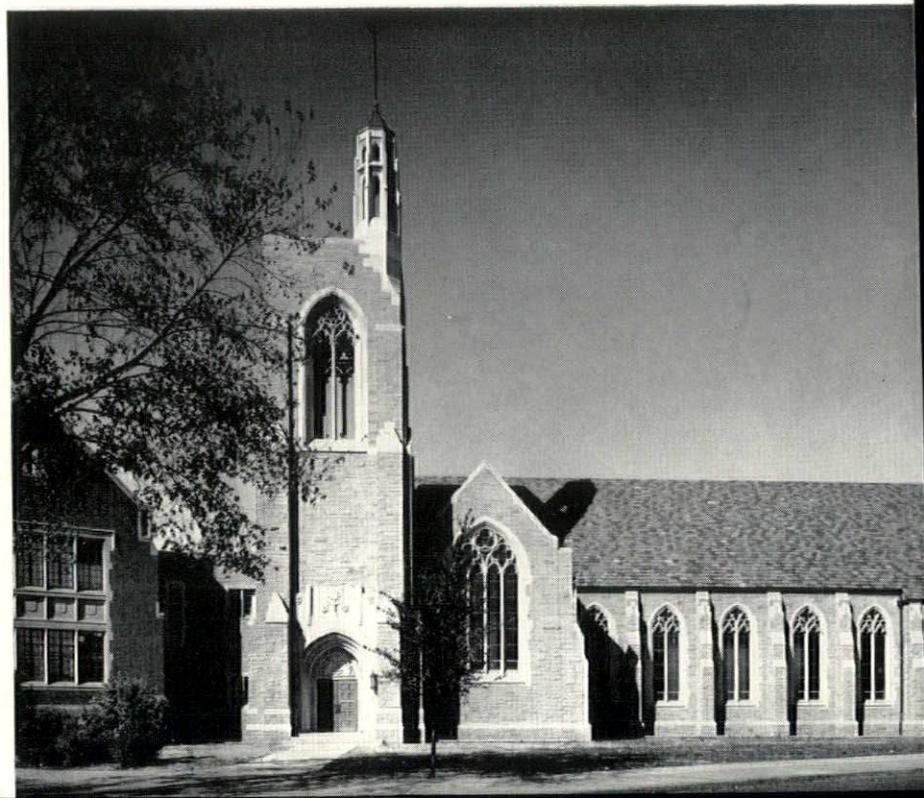


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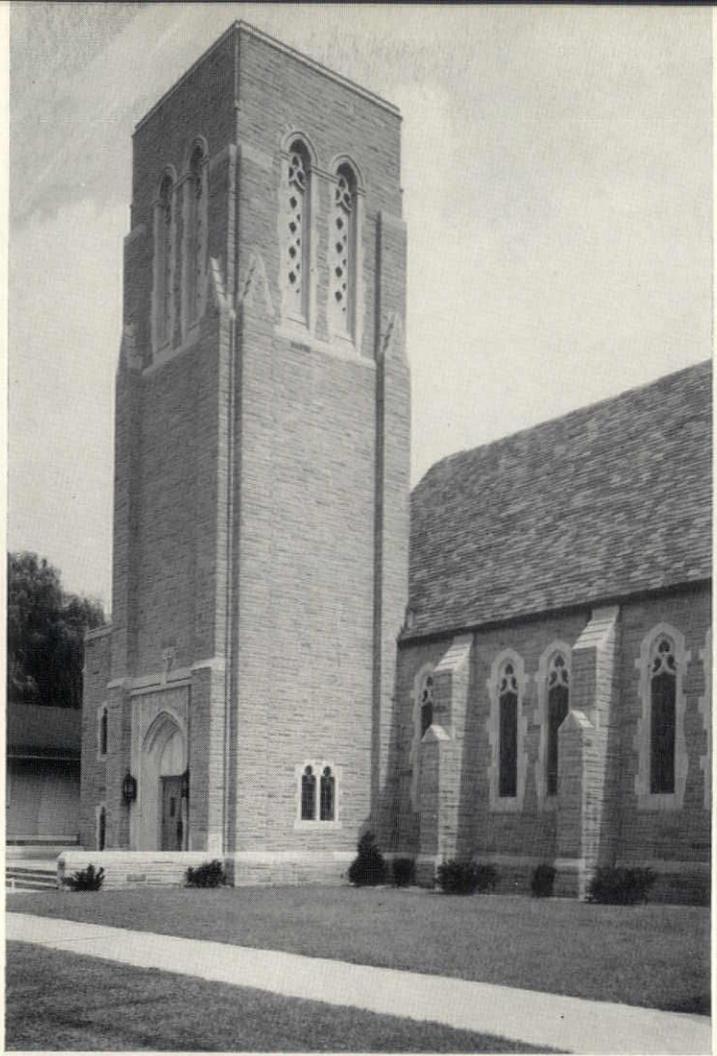
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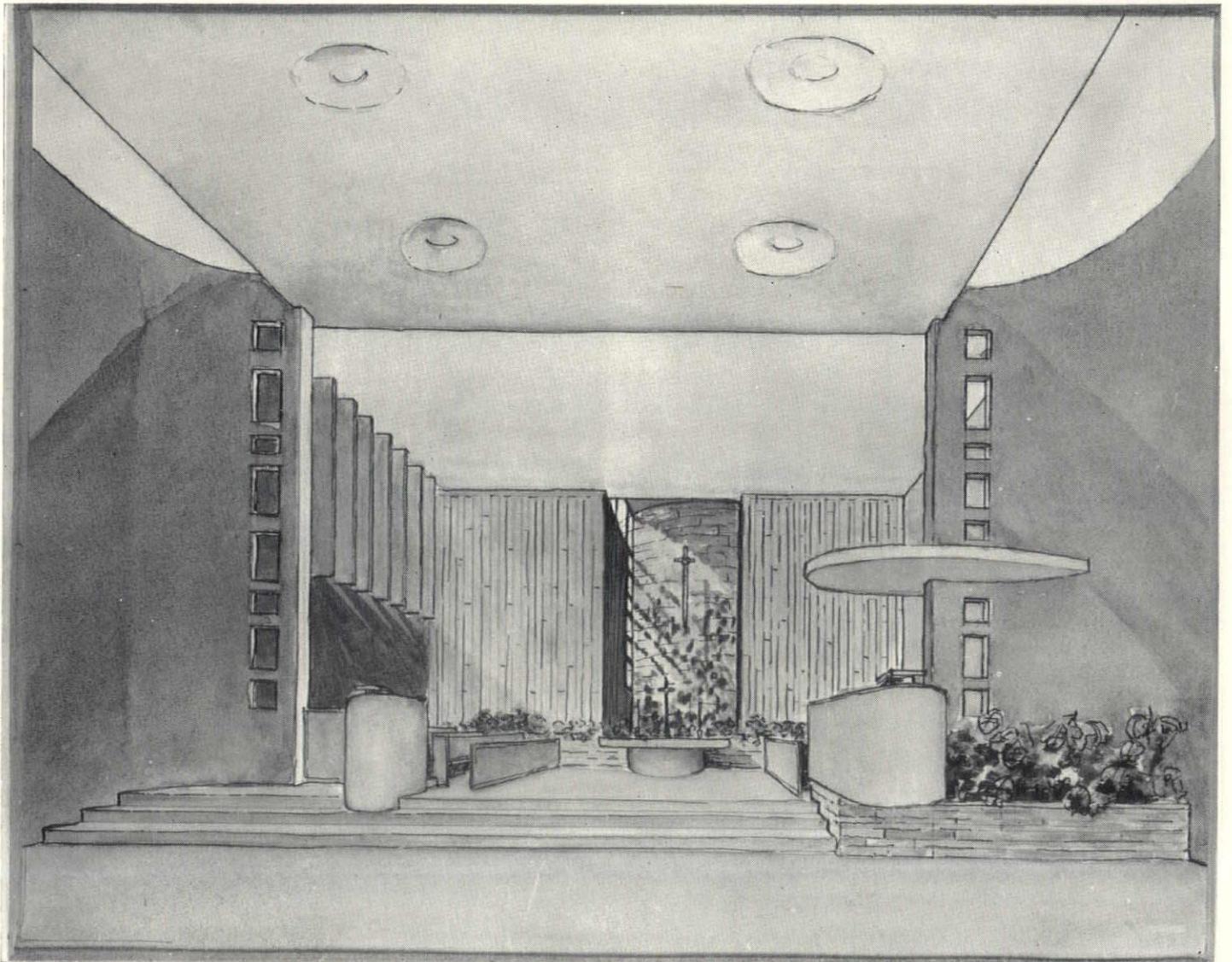
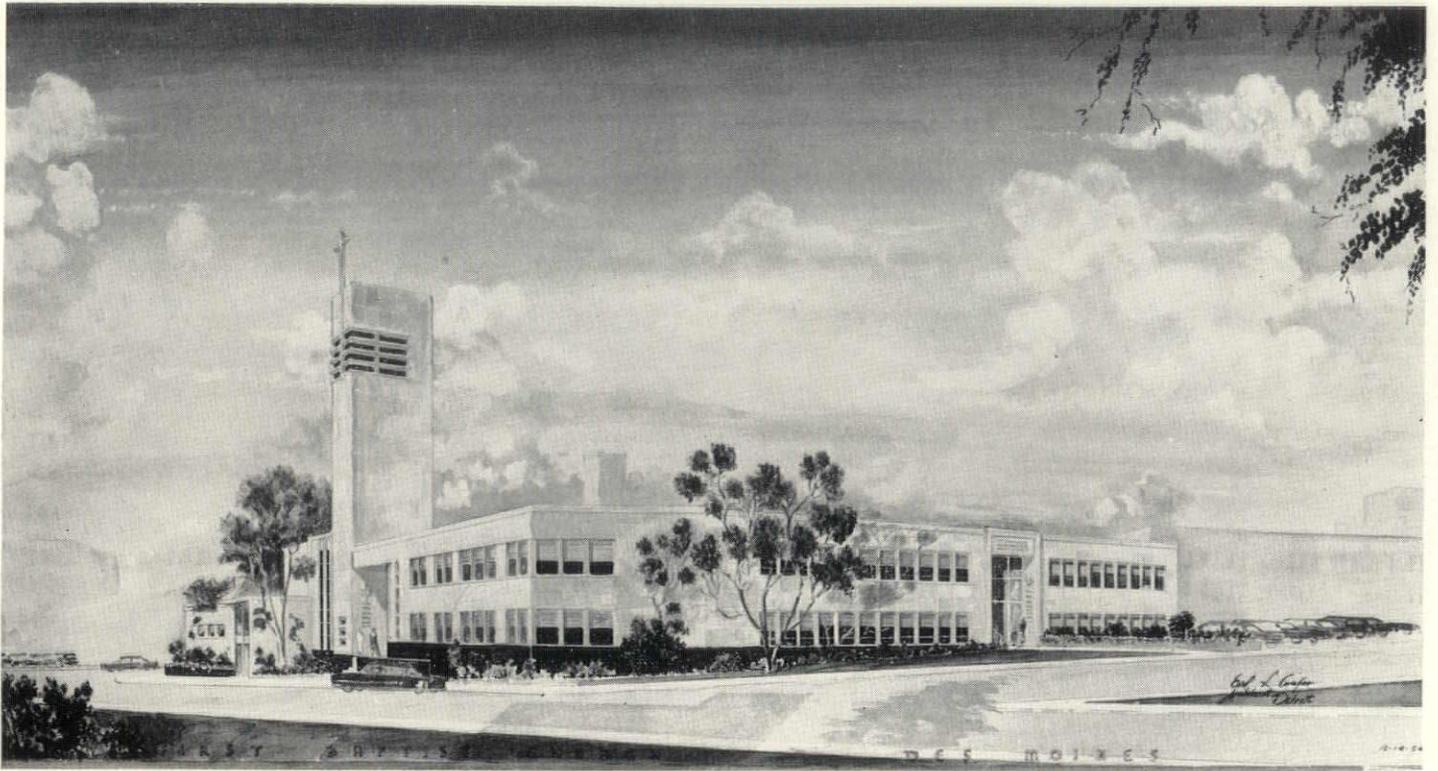
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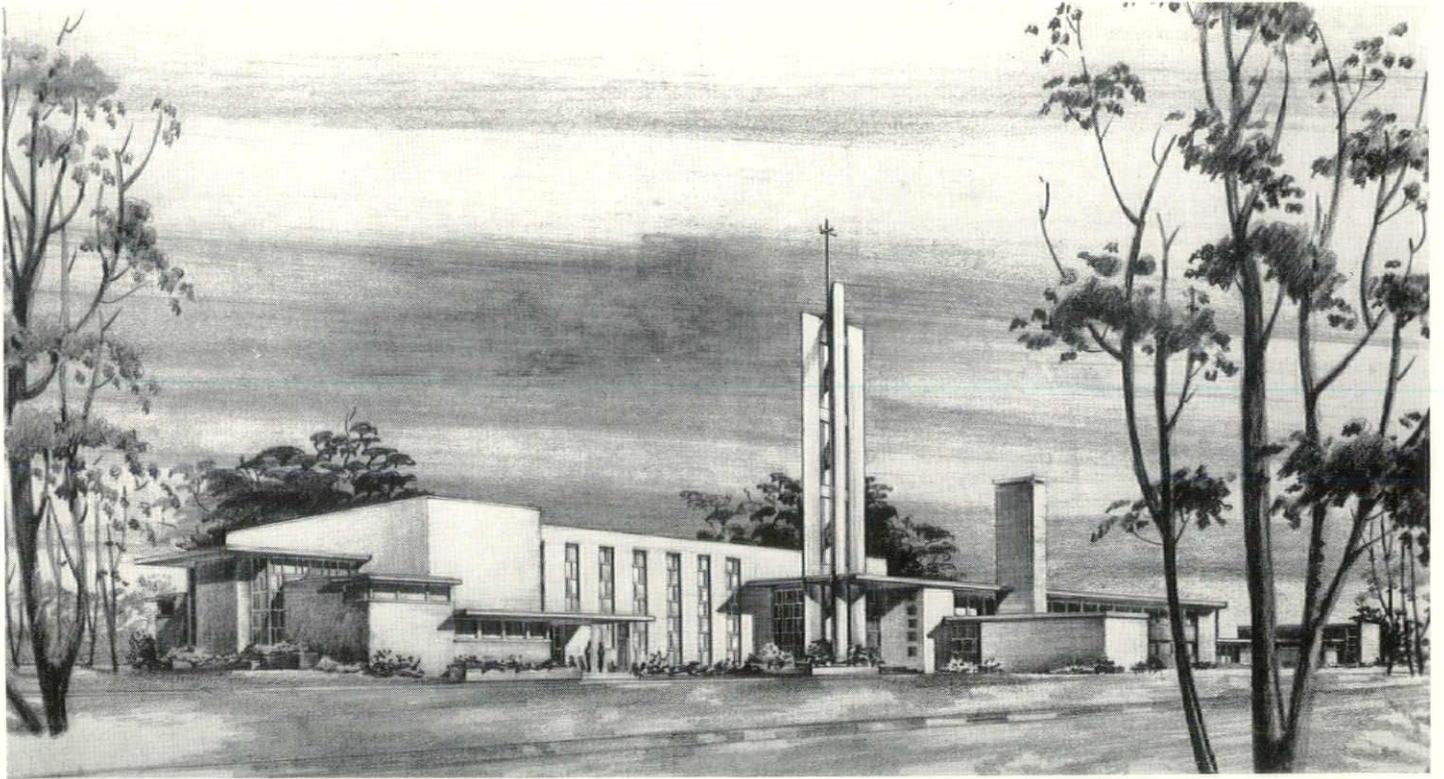




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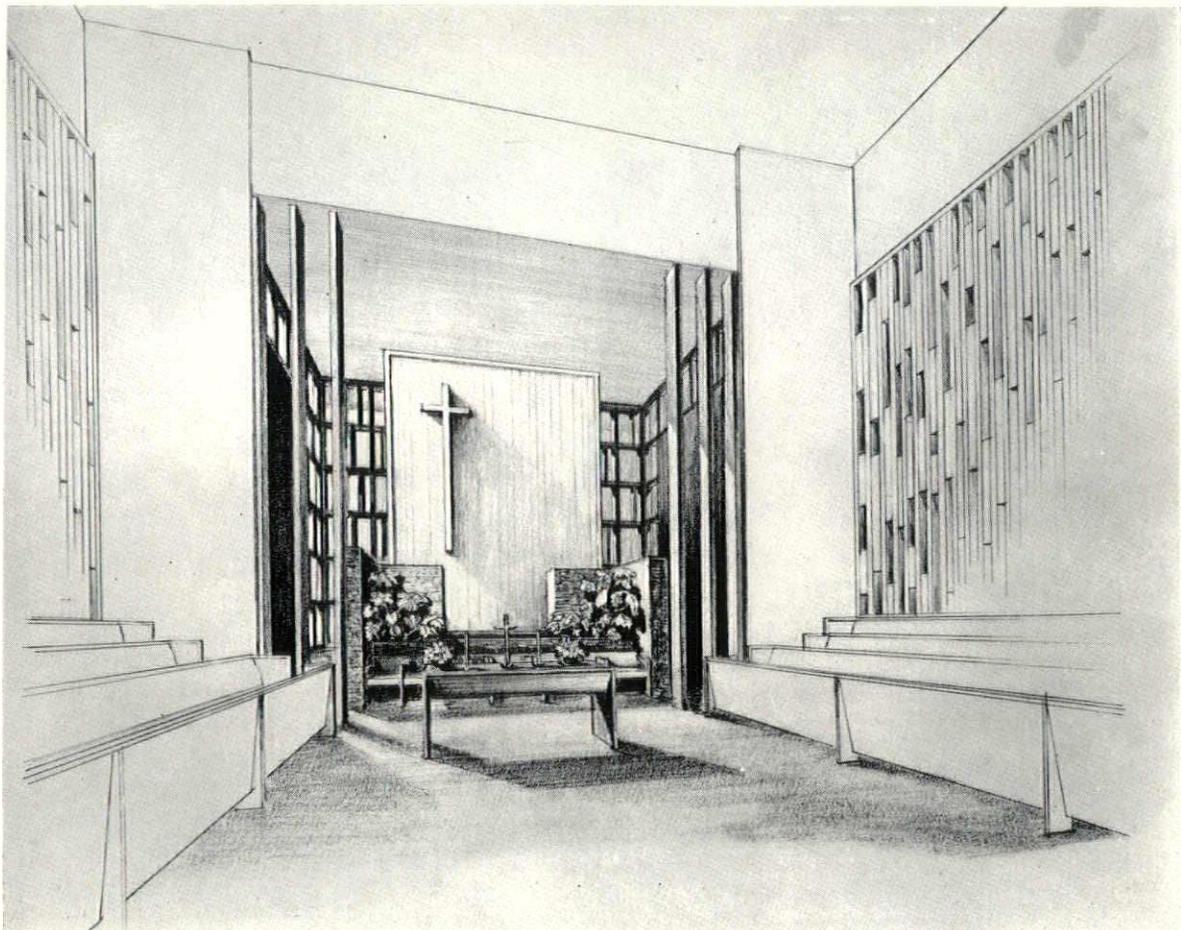
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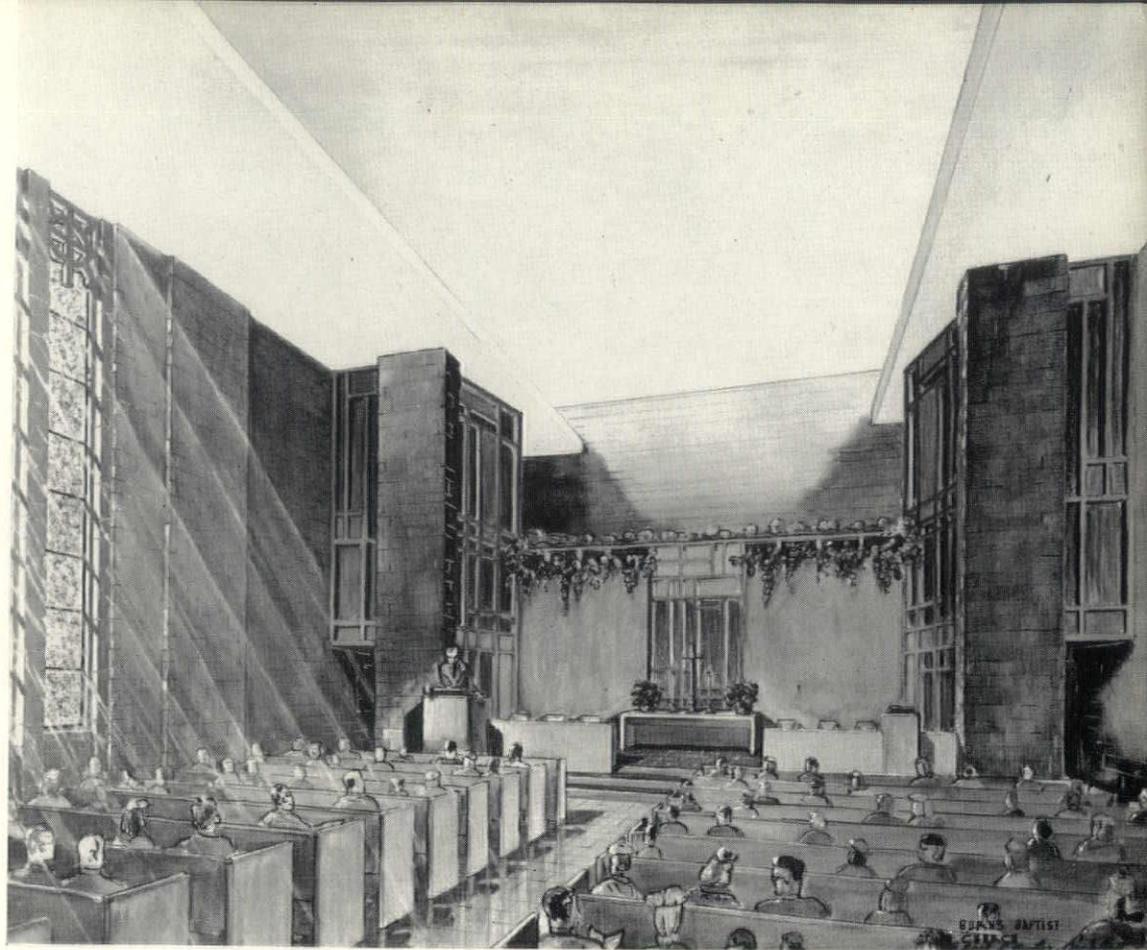
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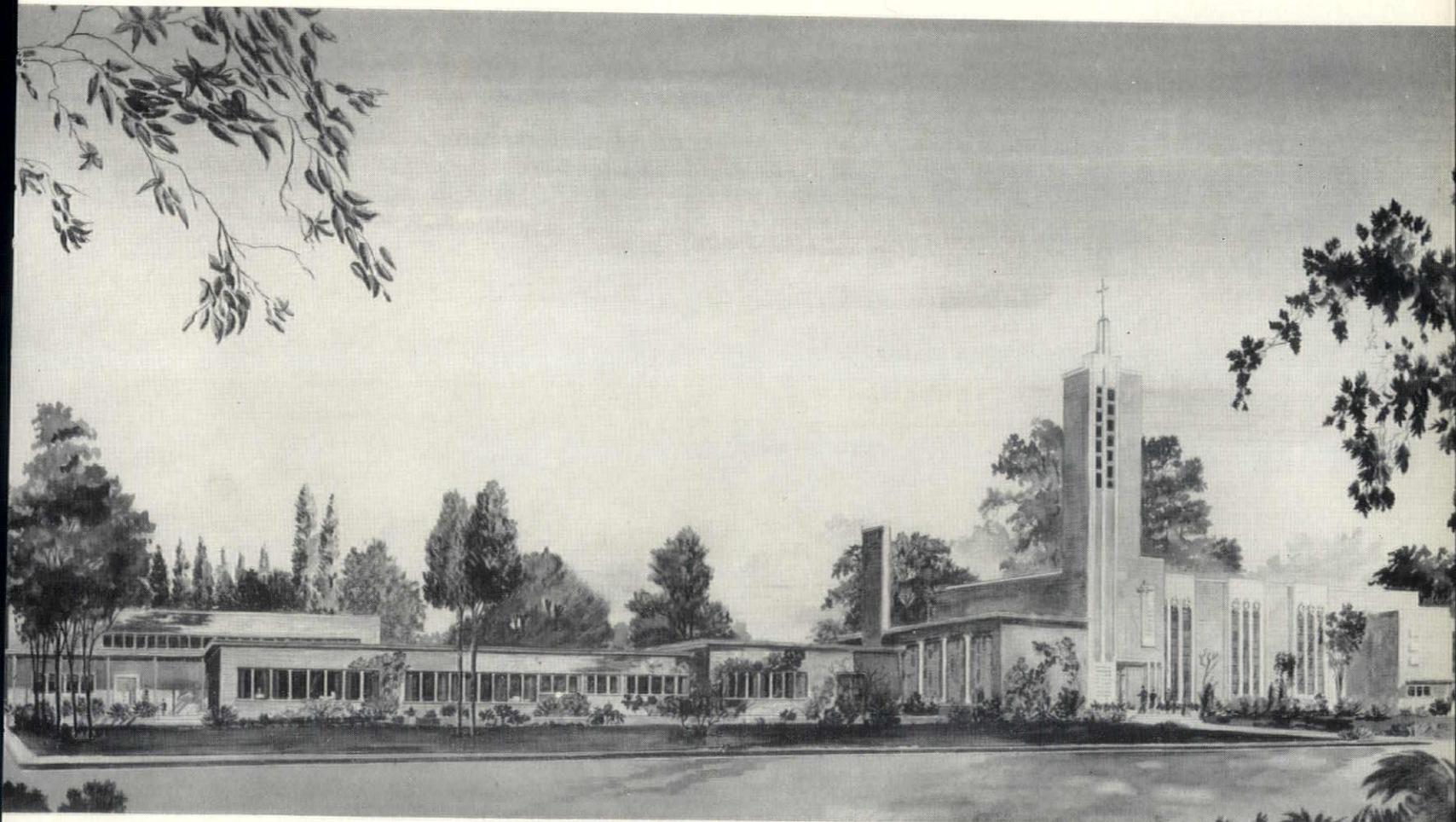


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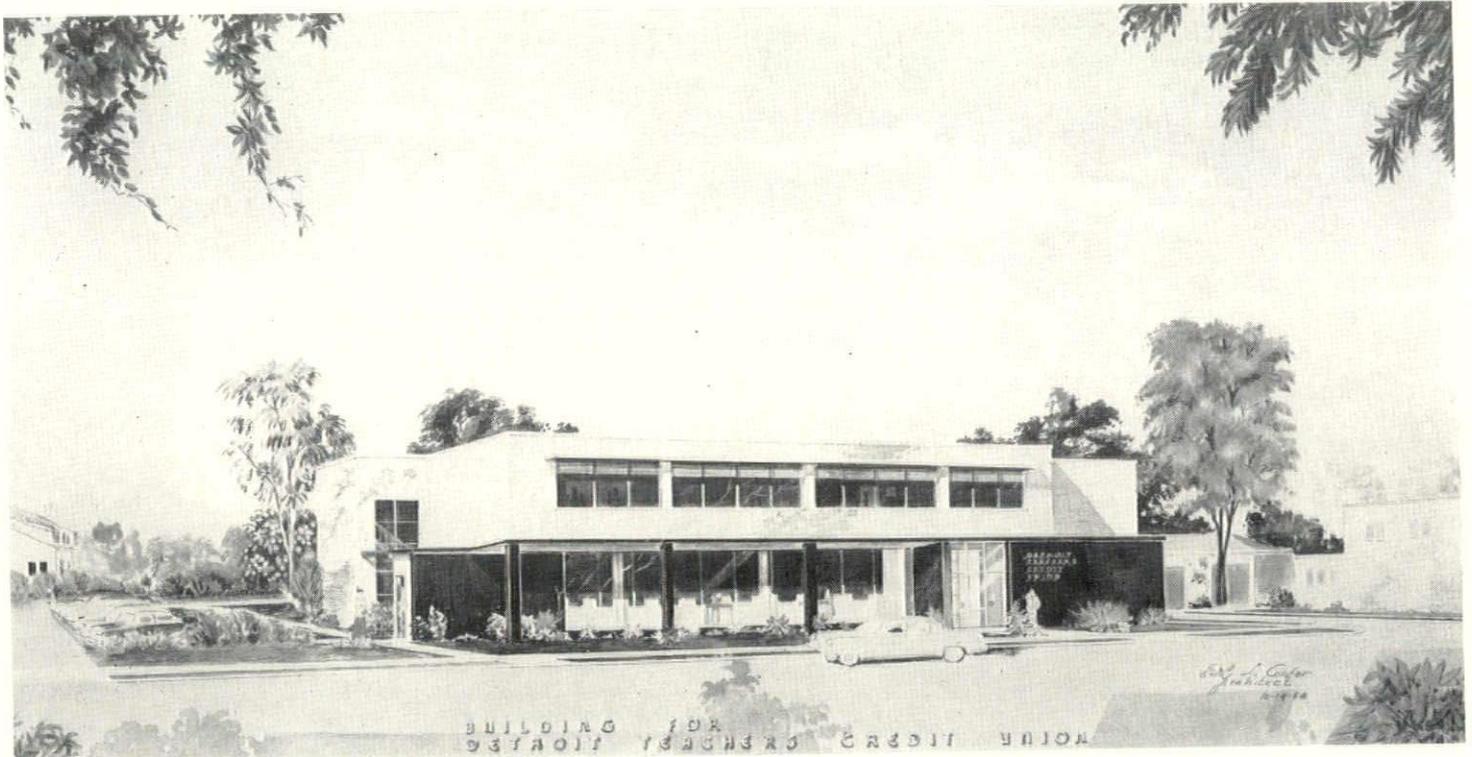


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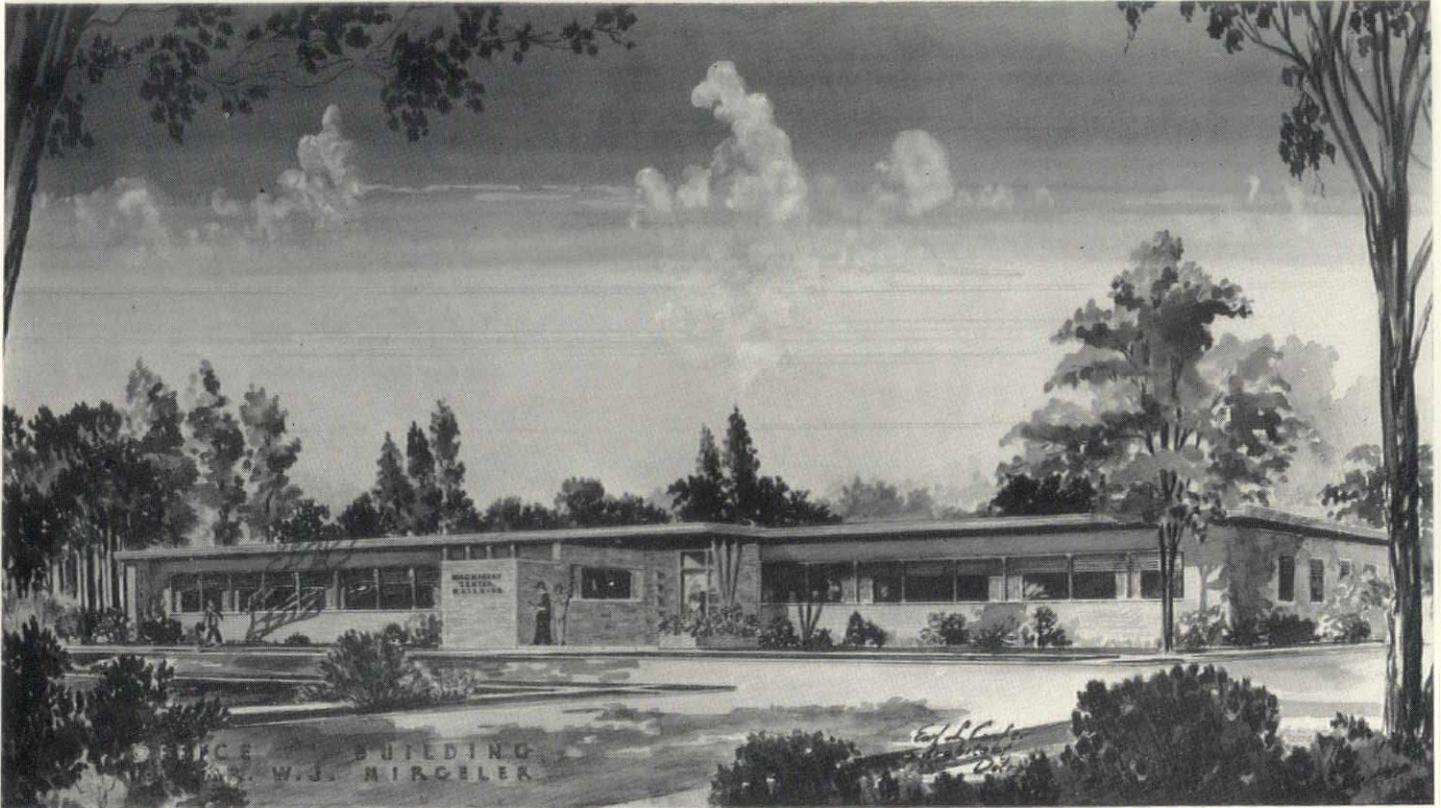
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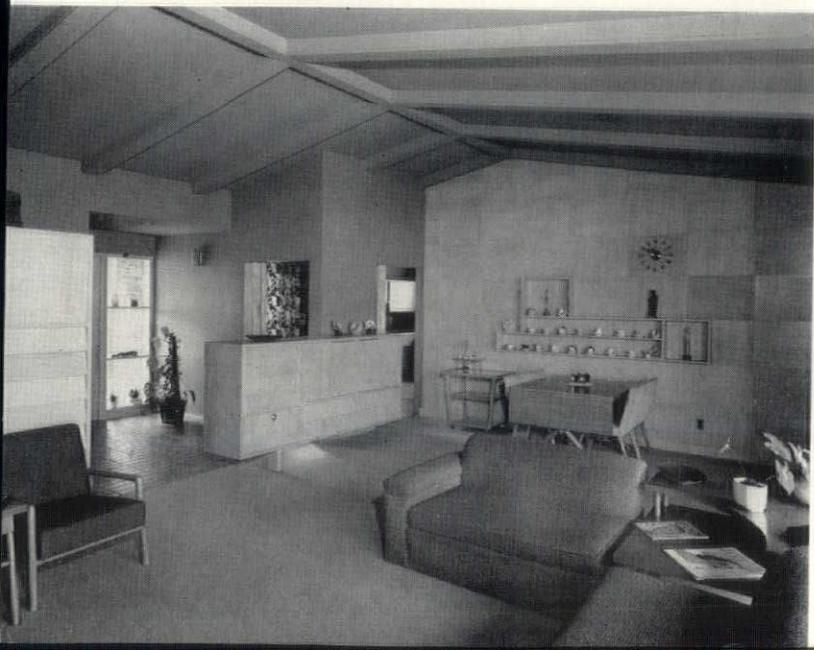
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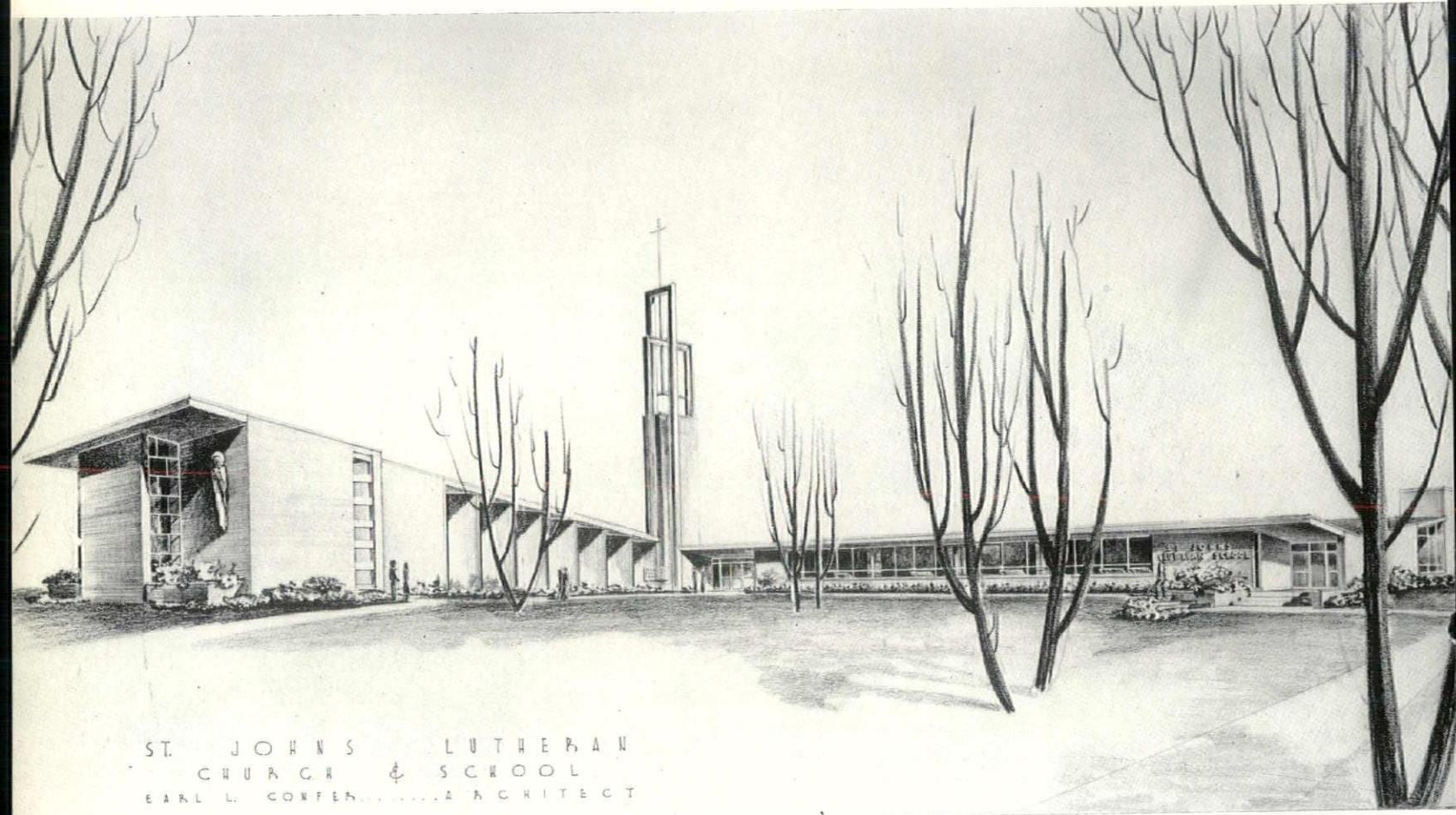




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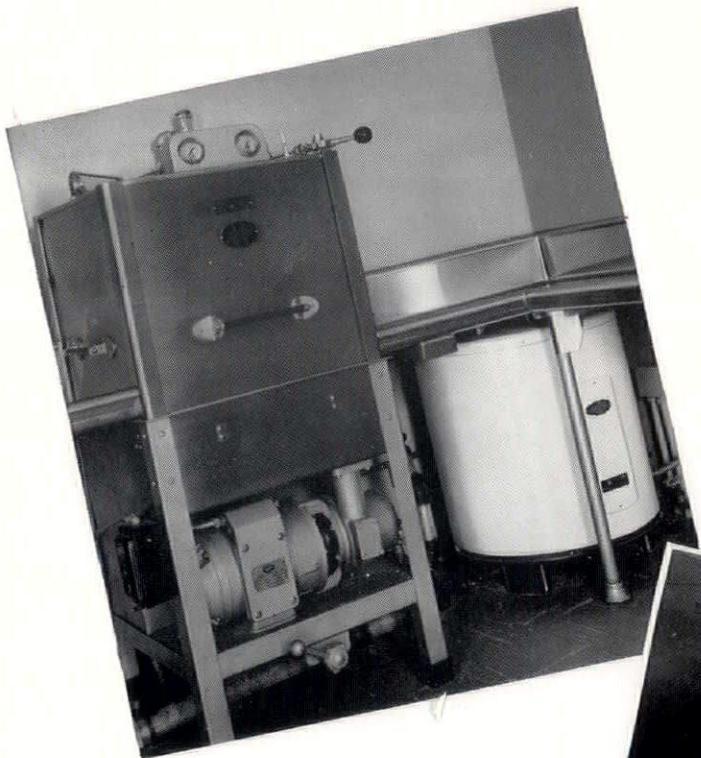
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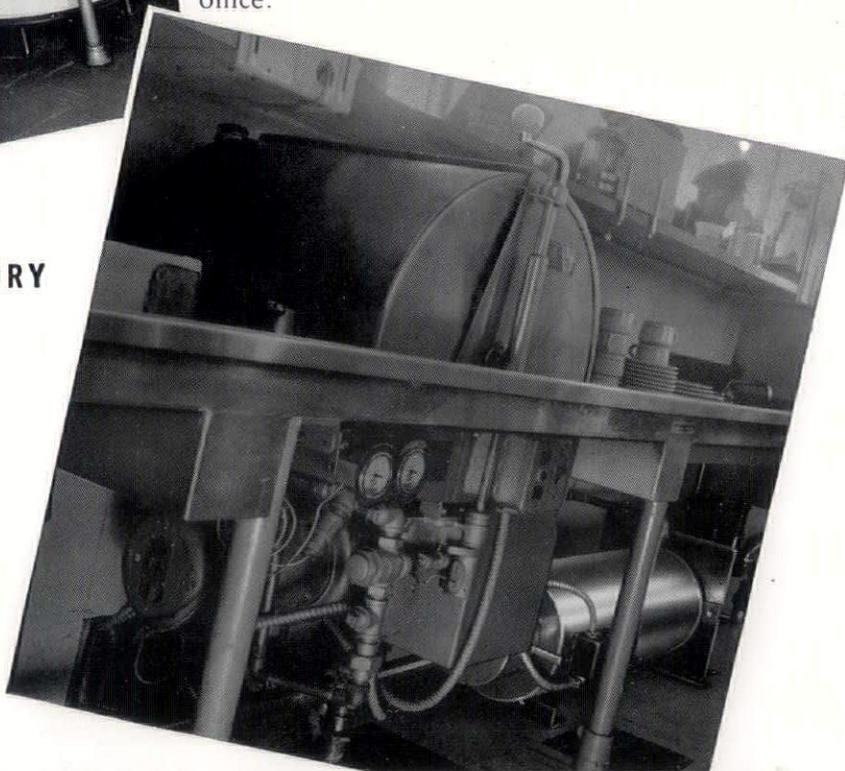
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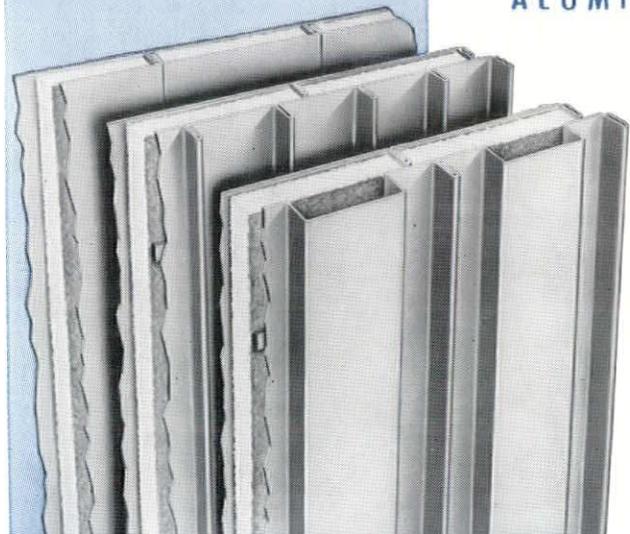
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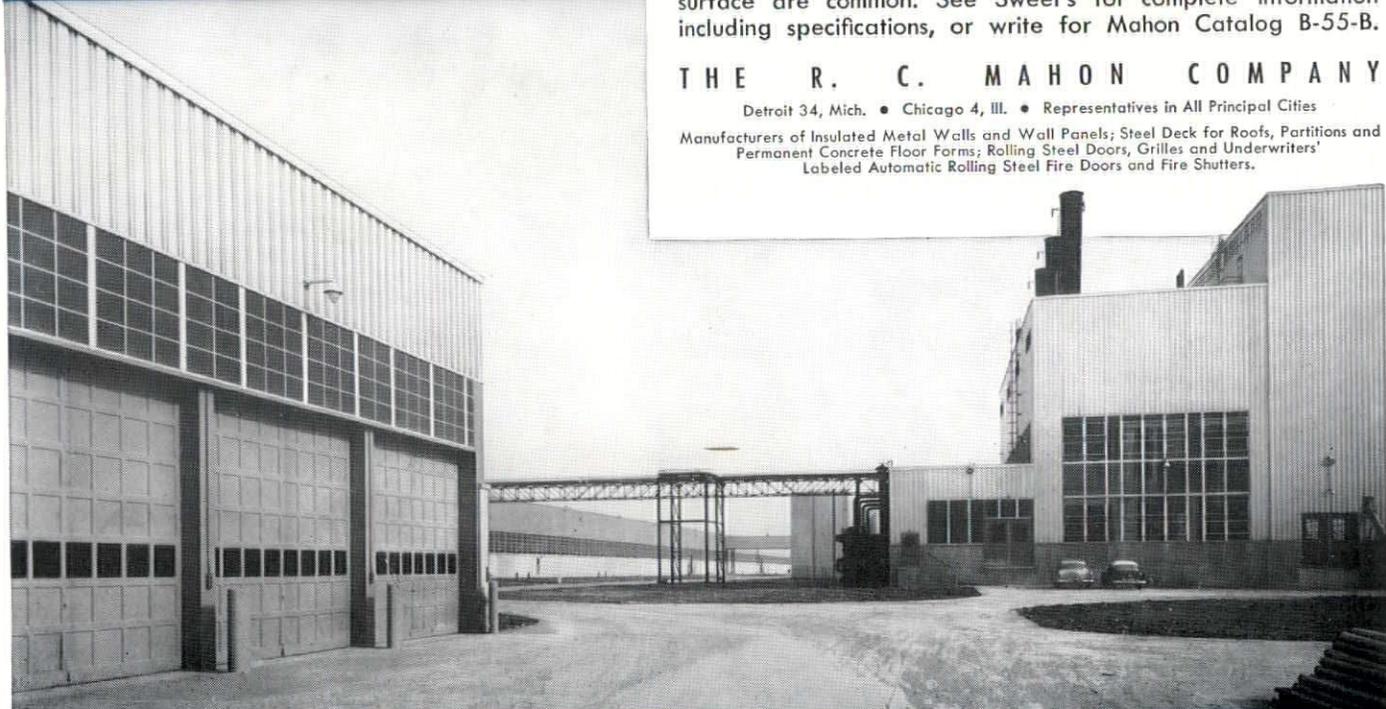


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