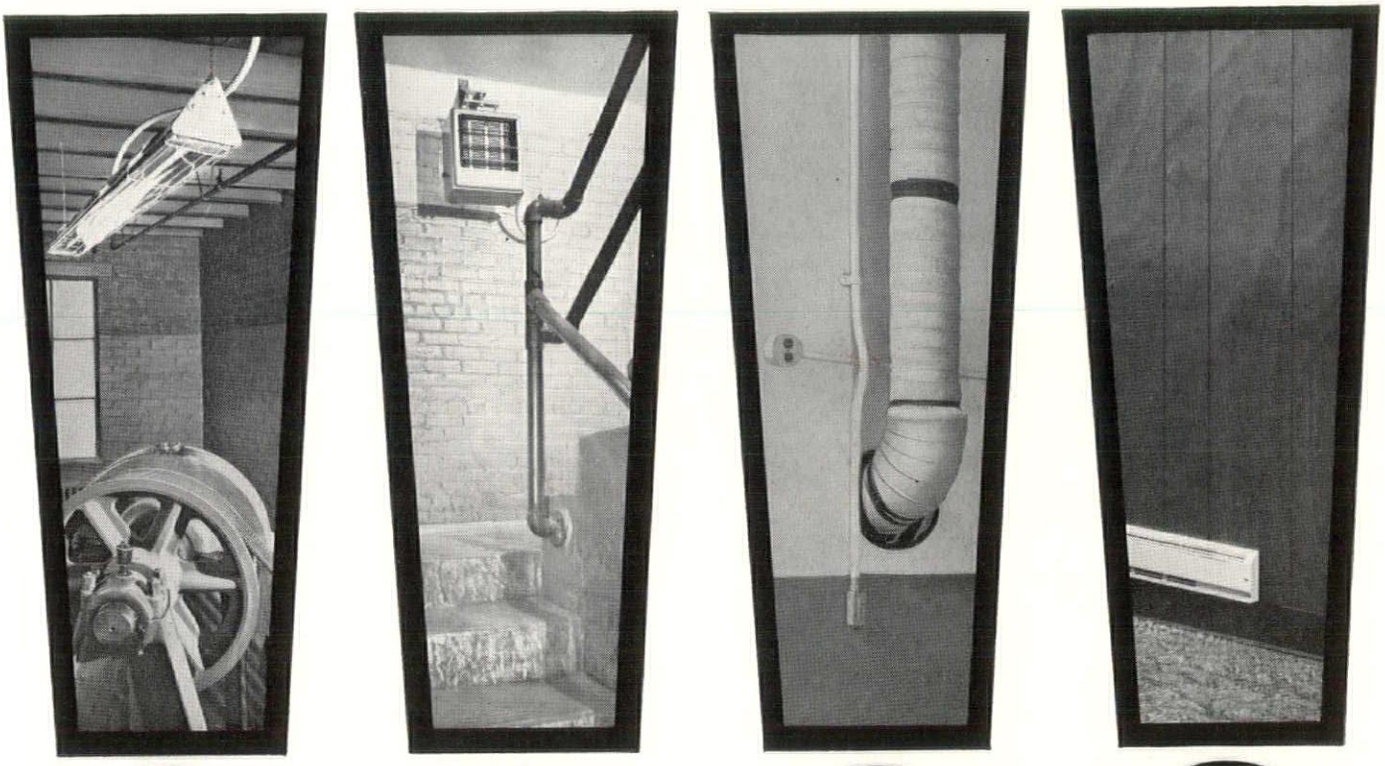
BULLETIN

monthly

michigan society of architects december 1962 50¢



Four Electric Heat Applications that solve problems at the Russell Industrial Center

Russell Industrial Center is an 11-plant complex at Russell and Clay Streets which is being converted to an "apartment house for industry." Sixty manufacturing and distribution firms are already headquartered here, and over 500,000 square feet of space is still available for division into smaller units.

Mr. Ray Wetherby, the Center's General Manager, says, "To cut operating costs, one of the first things we did was to raze the old central heating plant. The fuel-fired furnaces we installed maintain minimum temperatures in manufacturing and storage areas. We chose electric heat for offices and other areas where people spend considerable time, and for special problem spots."

Here are typical examples of how electric heat is used: ❶ In the elevator penthouses, radiant electric quartz lamps are provided to keep machinery "limber." ❷ Forced air electric heaters heat open stair wells. ❸ Electric heating cable, wrapped around pipe, keeps loading dock sprinkler systems and feeders from freezing. ❹ Most of his tenants—and Mr. Wetherby—specified electrically heated offices. A radiant electric baseboard installation is shown in this illustration.

For complete information about electric heat, the modern flameless way to solve heating problems, call WO 2-2100, Ext. 2865. Outside Detroit, call the Edison office nearest you.

Detroit Edison

a "matched set" of structural components from

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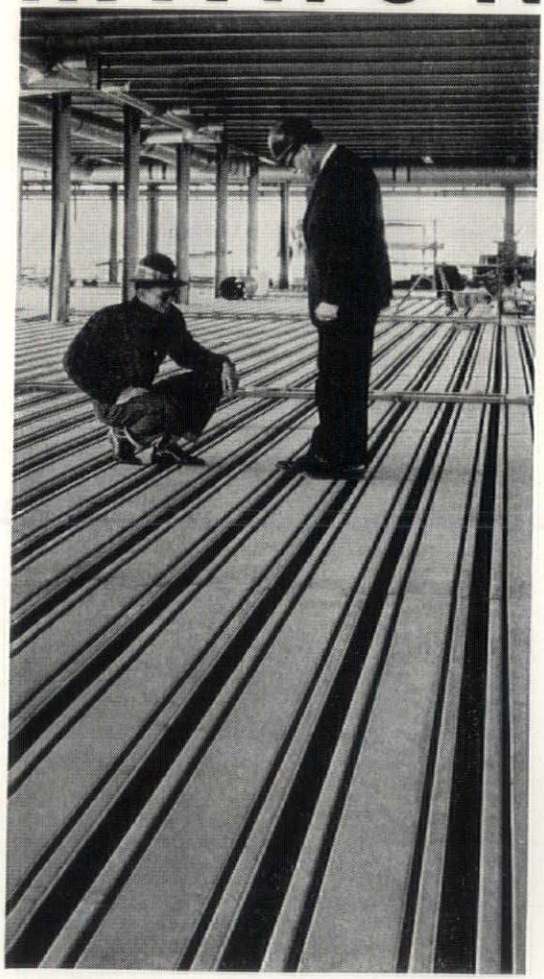
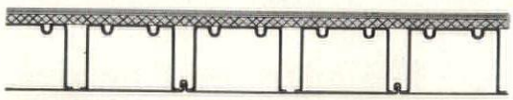


ASSURED COMPATIBILITY... UNDIVIDED RESPONSIBILITY



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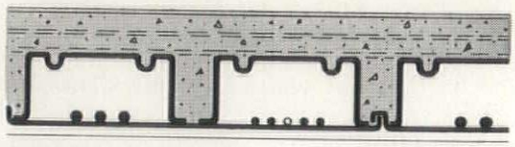

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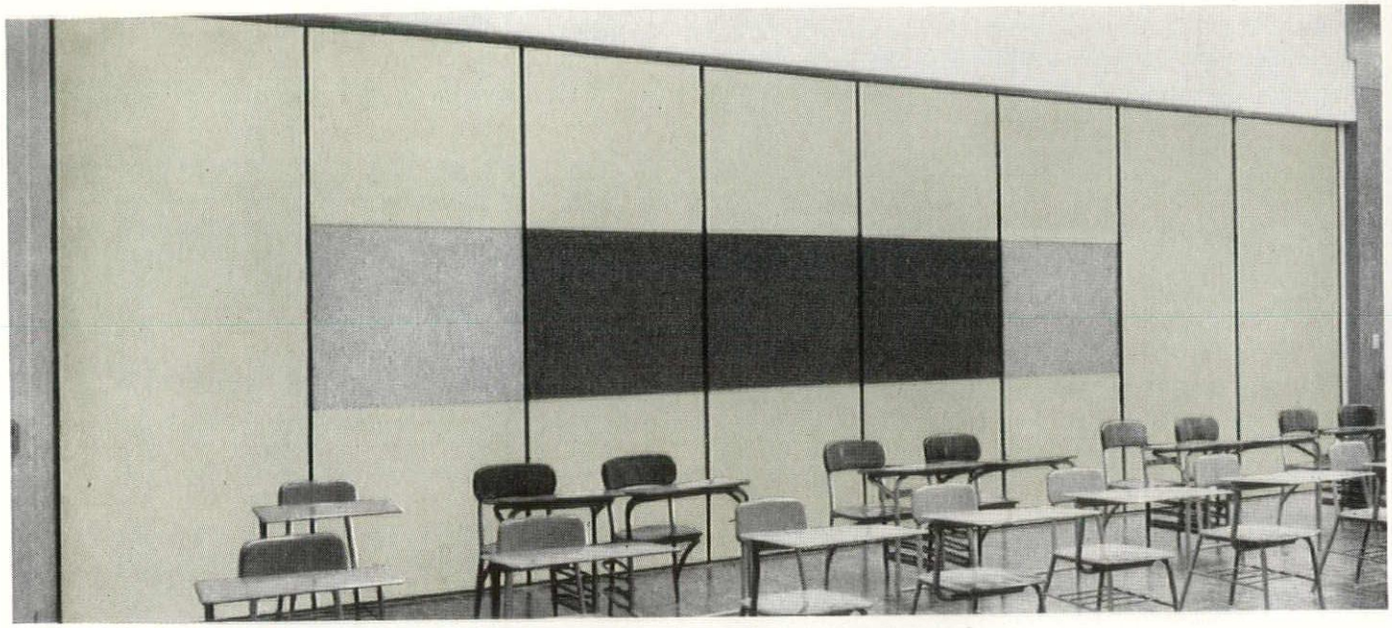
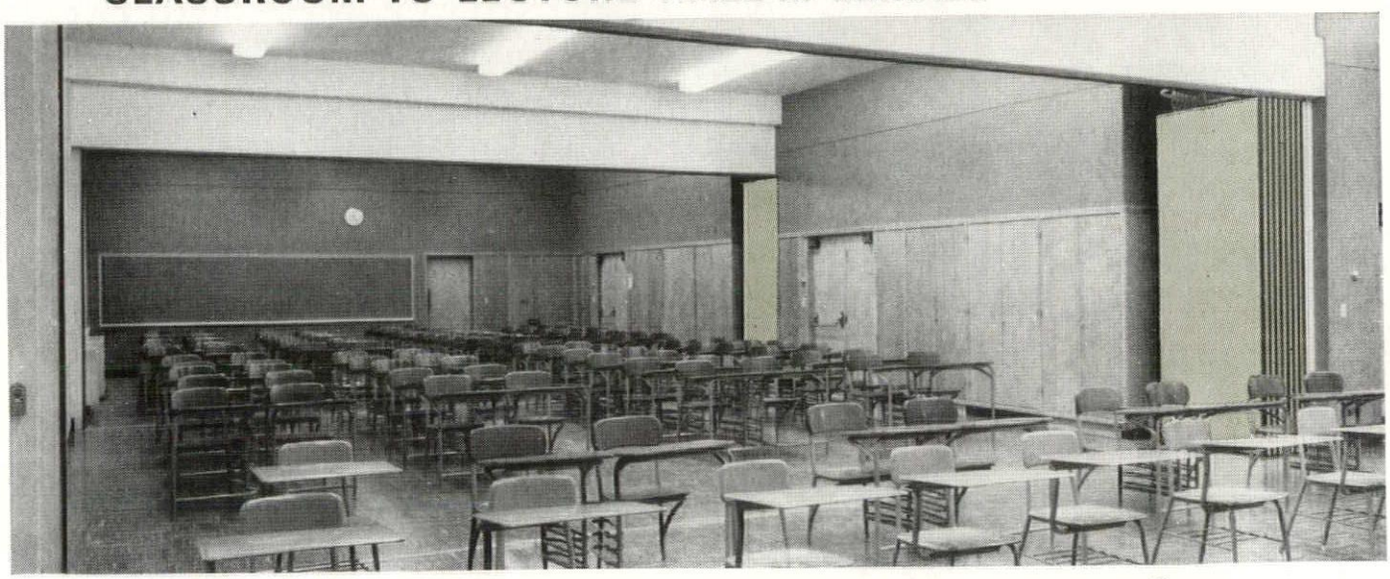


CLASSROOM TO LECTURE HALL *in minutes*



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BULLETIN

monthly

michigan society of architects december 1962

THE MONTHLY BULLETIN IS PUBLISHED FOR THE MICHIGAN SOCIETY OF ARCHITECTS TO ADVANCE THE PROFESSION OF ARCHITECTURE IN THE STATE OF MICHIGAN.

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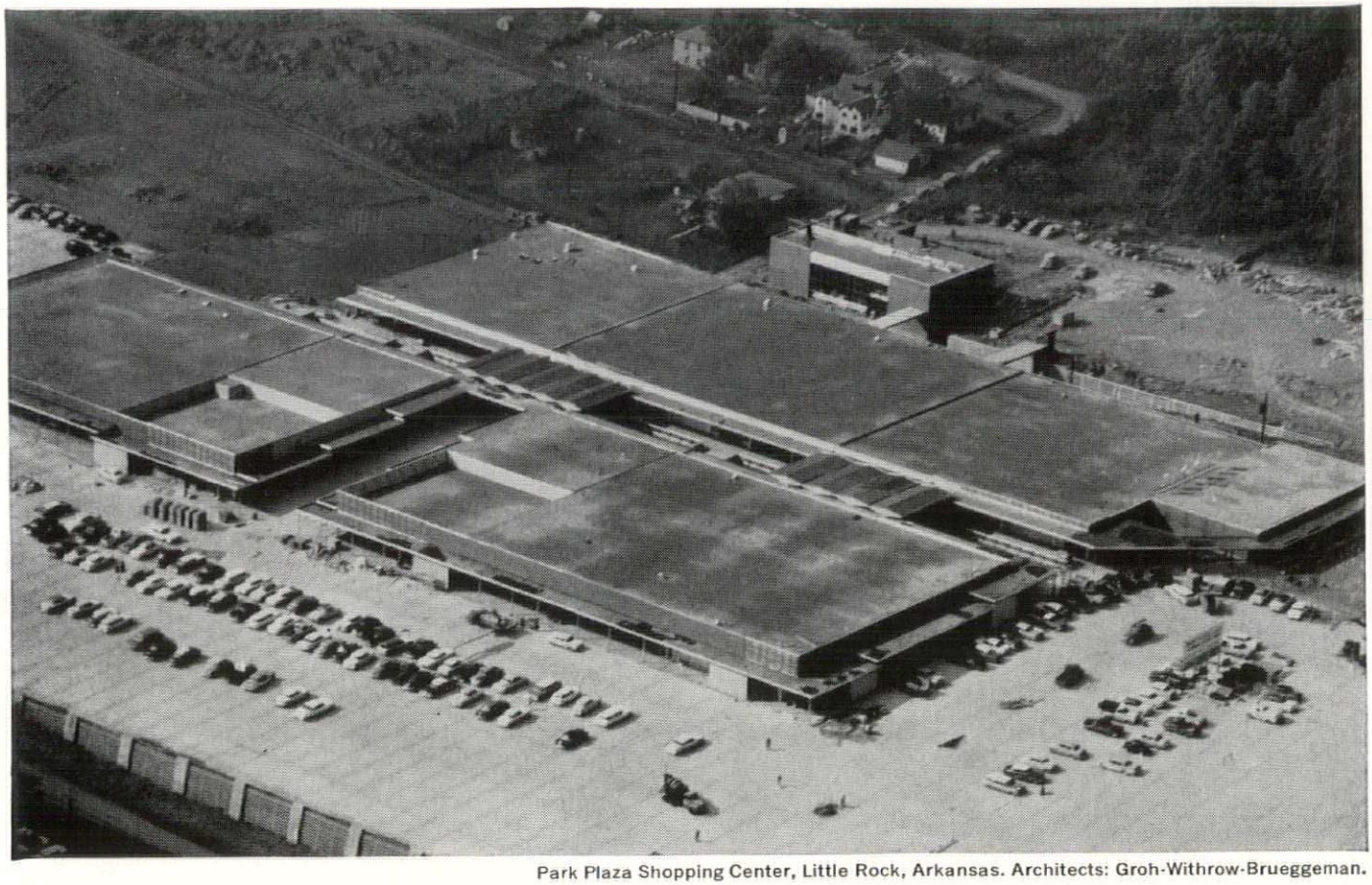
Cover: Photograph by Rondal Partridge of the "Crown of Thorns" Chapel, Coventry Cathedral, Sir Basil Spence, Architect, mosaic by Steven Sykes.



Park Plaza Shopping Center, Little Rock, Arkansas. Architects: Groh-Withrow-Brueggeman.

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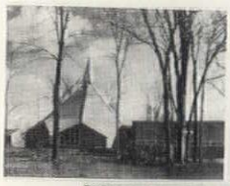
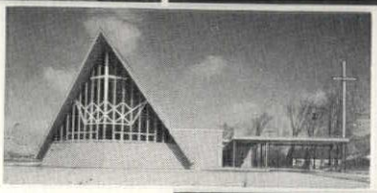
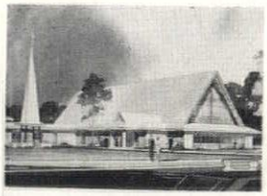
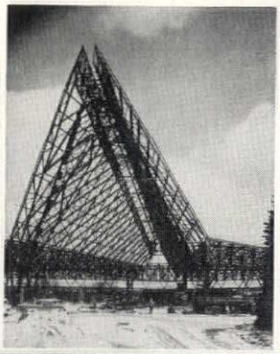
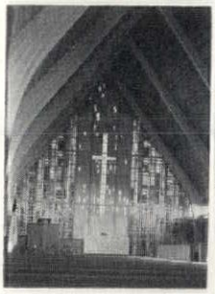






The Contemporary Church and Synagogue

Harold Binder, AIA, a well known Detroit church designer, suggests criteria for meaningful church architecture.

a church is a church . . .

Of all the art forms architecture has always been the most directly responsive to the cultural climate of the day. The architectural profession's current interest in "expanded services" undoubtedly reflects certain aspects of today's cultural climate. Building clients are demanding a low guaranteed total cost for their projects. Amenities which exceed the standard minimum without increasing profits or utility are considered immoral. Economic and social pressure is molding architecture into another service industry geared to our industrial civilization. The architect is becoming increasingly a technician rather than an artist.

Unfortunately most contemporary church design seems to reflect only these same limited and limiting pressures. The average architect can be depended upon to design a building which adequately provides for the wide variety of social, religious and community functions which most churches house. Yet if that is all that his building does it can hardly be considered successful.

Designing a church is the most challenging commission an architect can face. Many of our most gifted practitioners have failed to meet this challenge with distinction, often because they have not clearly understood their assignment. They have started out either to enclose the religious function or to develop a form which would read as "church;" or to express the way a church is built. This is the result of a professional defensive complex known as "the functional syndrome" which requires that everything be justified on a pragmatic basis.

Basically a church is concerned with religion and the design objective of a church house should be to reinforce, enhance and emphasize the religious message. The church designer is challenged to cope with a metaphysical function rather than the more obvious physical ones.

He is challenged to provide a meaningful space, one in which the worshipper feels removed from the anxiety and complexity of worldly considerations and is disposed to be receptive to the religious message. The character of this church space should be simple, peaceful and harmonious, related in scale to both man and the infinite. This basic spatial concept should be reflected by the form of the church. The form should grow from it and, in the interest of unity, be generated by a consistent and explicit structural system. The lighting, which reveals and molds this space, should also be consistent with the overall concept. Light can be a very effective device for establishing the character of a religious atmosphere. It can be manipulated to create emotional effects ranging from rational clarity to

spiritual mystery. But architecture is not a stage set, and the lighting should also contribute to the organic unity of the space.

Most churches have a definite focal point, whether it be the altar, the pulpit or the reader's table. If the church space is to be meaningful it must perforce be directional. The space should be so organized as to create a sense of movement toward this focal point, a sense of movement which becomes an emotional experience. The strength of this emotion may vary from the subtle to the dramatic, depending on the specific religious attitude of the congregation. This should be achieved by valid means based on a self consistent organization of elements. Shallow and unconvincing theatrical effects are out of place in a church. There are many ways in which this focusing effect may be realized; by a strong rhythmic progression, by the meeting of different axes, by the convergence of a number of elements, etc. Many of our recent center-altar churches somehow miss the mark in this respect. Space seems to flow right past the center and in some cases to radiate from it rather than to it. Usually this is because the design is based on a formal concept with lighting, structure etc. being generated by the form, rather than purpose, of the space.

While religious ceremonies are generally group activities, the religious message is basically aimed at the individual, and an intensly personal response is sought. A most effective means of emphasizing and personalizing the religious atmosphere of a church is through the use of art. Where art is included as part of the basic design concept it can contribute importantly to the quality of the church space. Art, with substantially no technical limitations, can achieve a more deeply moving personal expression than can architecture. As part of the architecture, art can give a supplementary dimension to everything around it. It can reinforce the meaning of a space by relating it to human proportions. The art-work can and should be more than just an architectural element, it should add its own internal significance to the overall statement.

This is quite different from the all too common use of liturgical art to merely decorate churches, or to give identity to an otherwise uncommitted space.

Unfortunately, the routine use of mass produced cloying artifacts in churches has discredited liturgical art and made all artists suspect in the architects' eyes. All too often the architect himself has shared responsibility for these banalities. His failure to include the art work as a basic part of his architectural concept left a vacuum which was eagerly filled by the commercial art vendors.

In the broader context of city or town scape, the church itself may well serve as a focal point. It should be considered as significant foreground architecture. Hopefully not overbearing and imposing, but neither should it be self-effacing and equivocal. A church building can no longer depend on size or form alone to express its importance in the community. On the basis of these criteria it could hardly compete with office buildings, commercial structures, shopping centers, etc. The desired relationship can often be achieved by a sensitive use of the architect's basic medium, space. A well defined approach and a carefully organized open space can say much more about the significance of a building than can ever be said by size or form alone.

Undoubtedly the relationship between truth and beauty is more of a pious hope than a proven fact. Nevertheless an overall design integrity would seem to be consistent with the spirit of a church house.

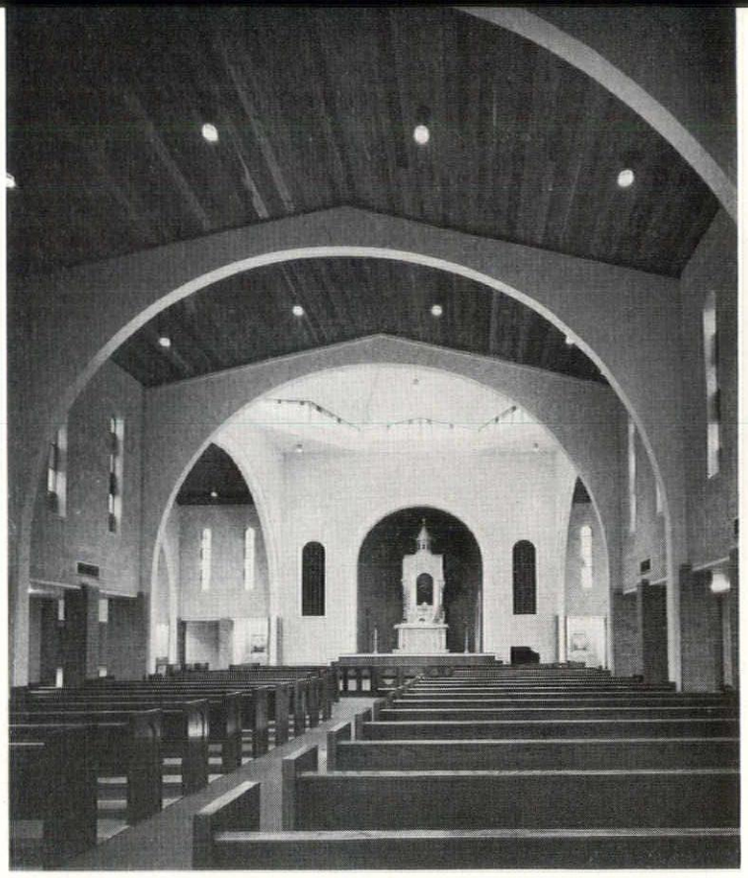
The desired effect is seldom achieved by the inflated ranch house style of church which, in the eyes of the lay public, has become the comfortably accepted prototype of the contemporary church. Except in the area of budget and plumbing, this kind of building serves its purpose less effectively than the pseudo-traditional building it has supplanted.

If the architect is to communicate the idea that the church is a vital and dynamic part of our society he must do so in today's terms. Only contemporary architecture can have contemporary spiritual significance. Yet, in spite of social change and an increased emphasis on community activity, the basic function of religion has not and, by its very nature, will not change with the years. It is essentially traditional.

In designing a church we architects are challenged to create forms appropriate to contemporary society, while giving expression to the valid traditional convictions of religion.

Dean Joseph Hudnut has expressed this challenge in broad cultural terms. He put it this way: "Throughout history the acid test of excellence in architecture has been the expression, in great churches, of those deep values and convictions which are basic to civilization."

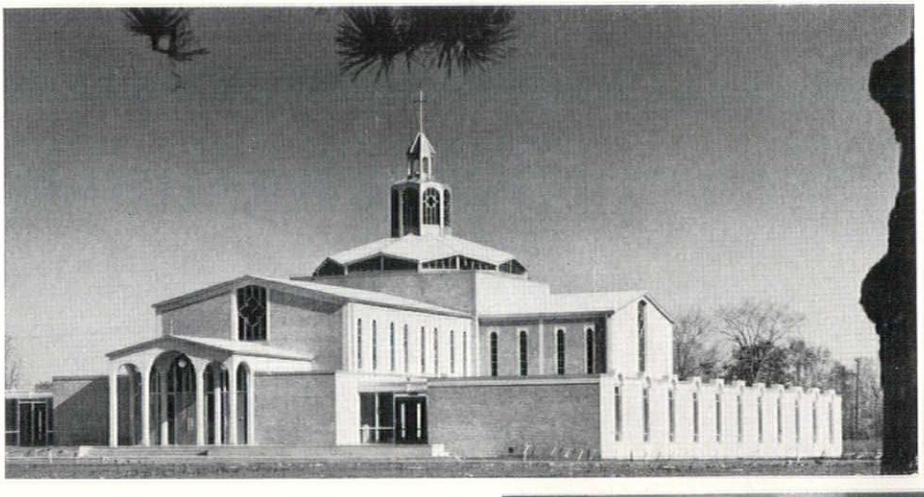
This test has been a particularly difficult one for contemporary architecture.

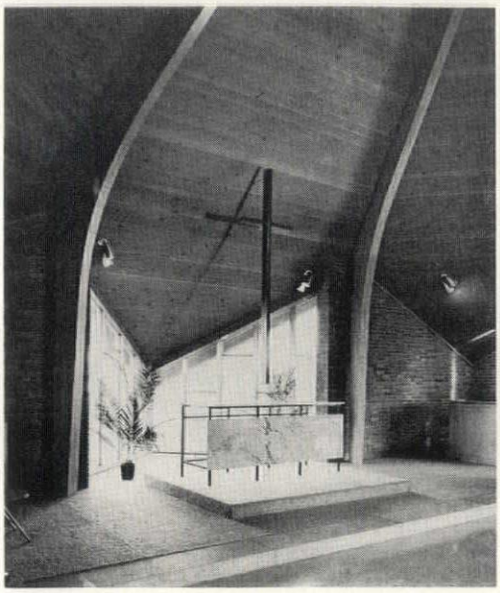


St. Sarkis Armenian Apostolic Church

Dearborn, Michigan

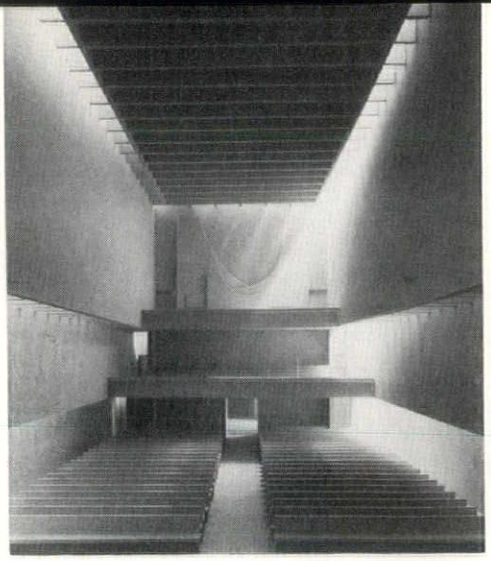
O'Dell, Hewlett and Luckenbach Associates, Architects

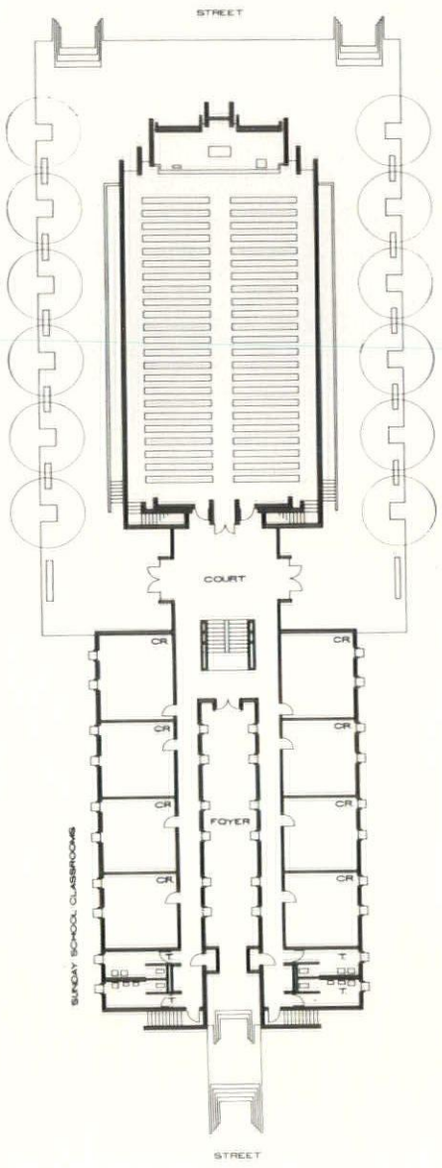




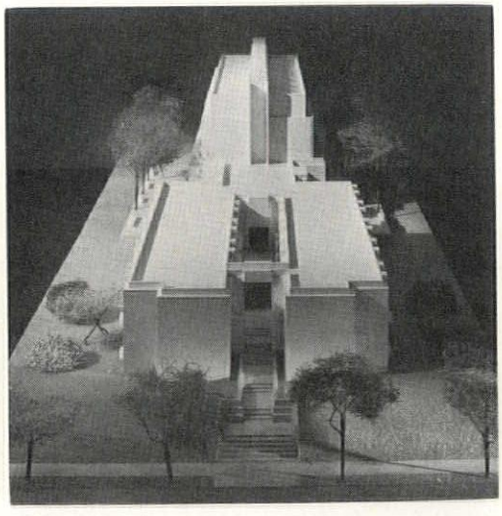
Nativity United Church of Christ
Livonia, Michigan
Pellerin, Dworski & Daubresse
Associated Architects

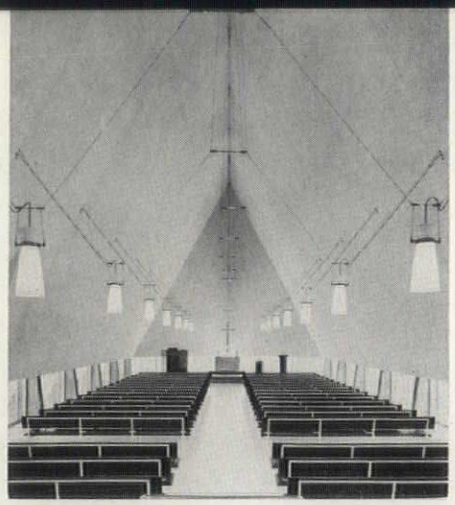
First Methodist Church
Gaylord, Michigan
Frederick E. Wigen Architect and Associates, Inc.



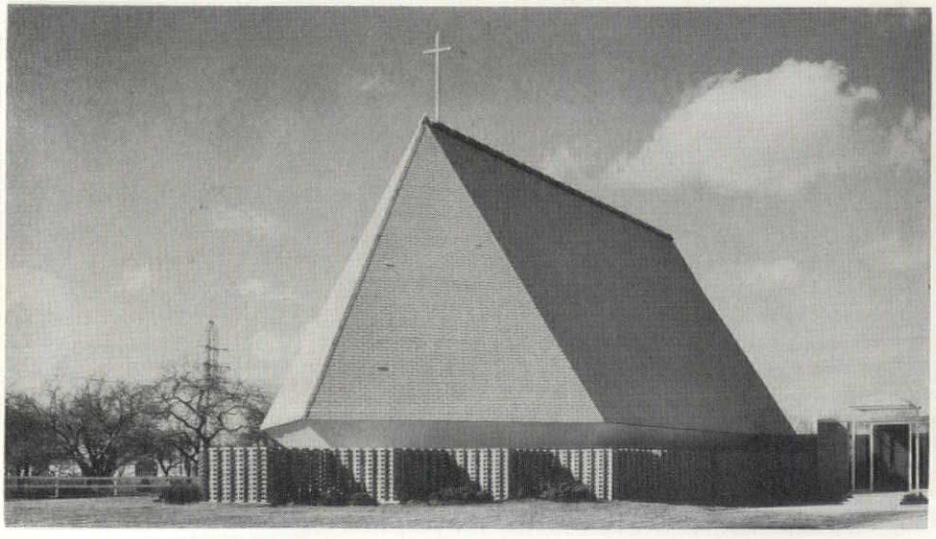


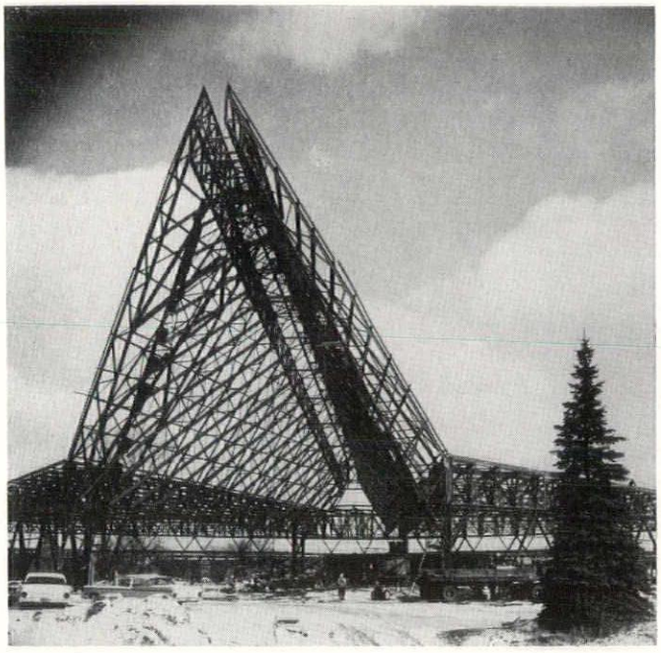
University Reformed Church
at Ann Arbor
Ann Arbor, Michigan
Birketts & Straub, Architects





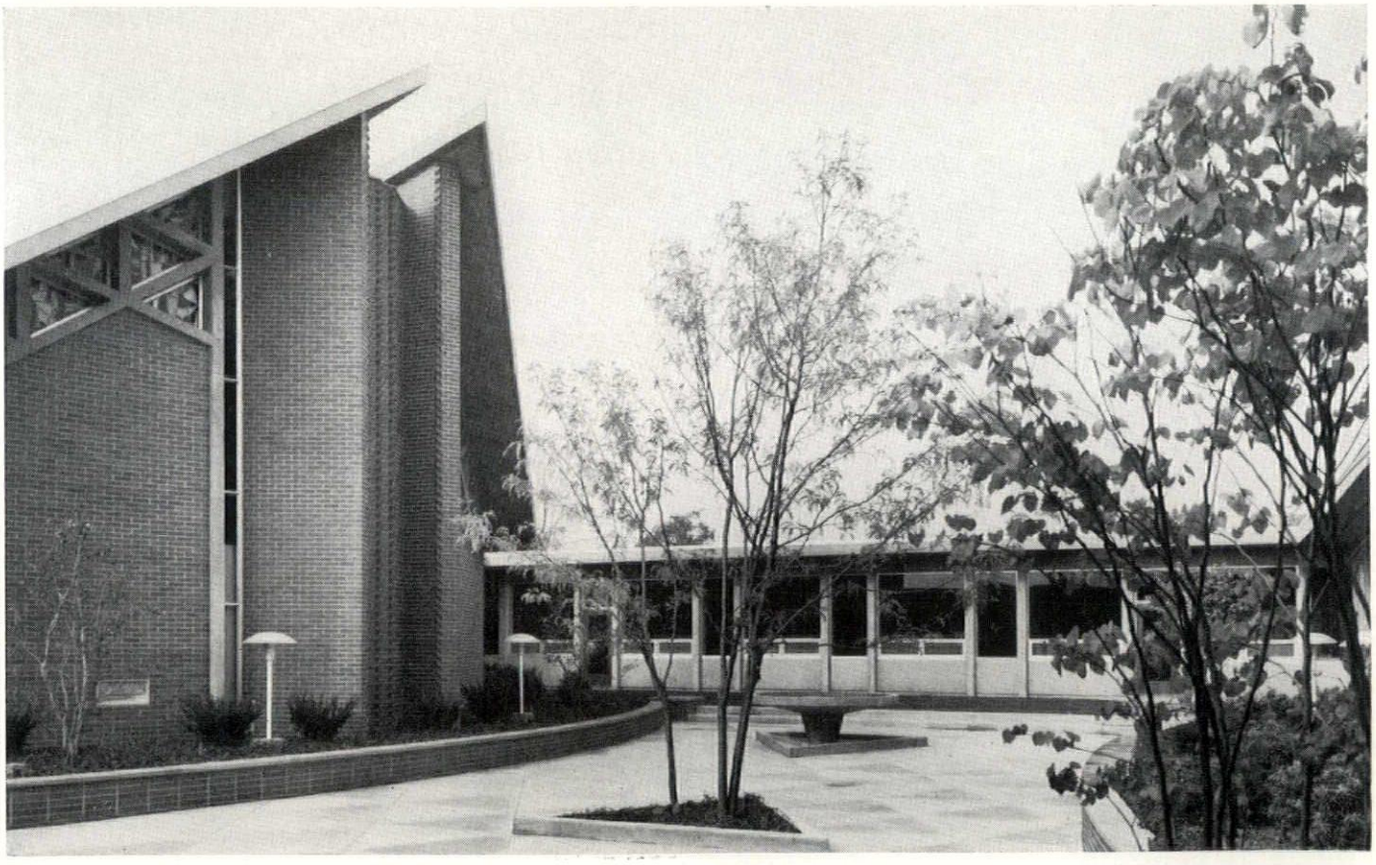
Warren Methodist Church
Warren, Michigan
Minoru Yamasaki and Associates



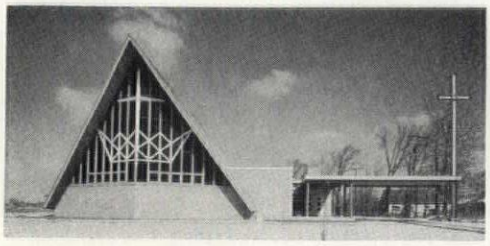


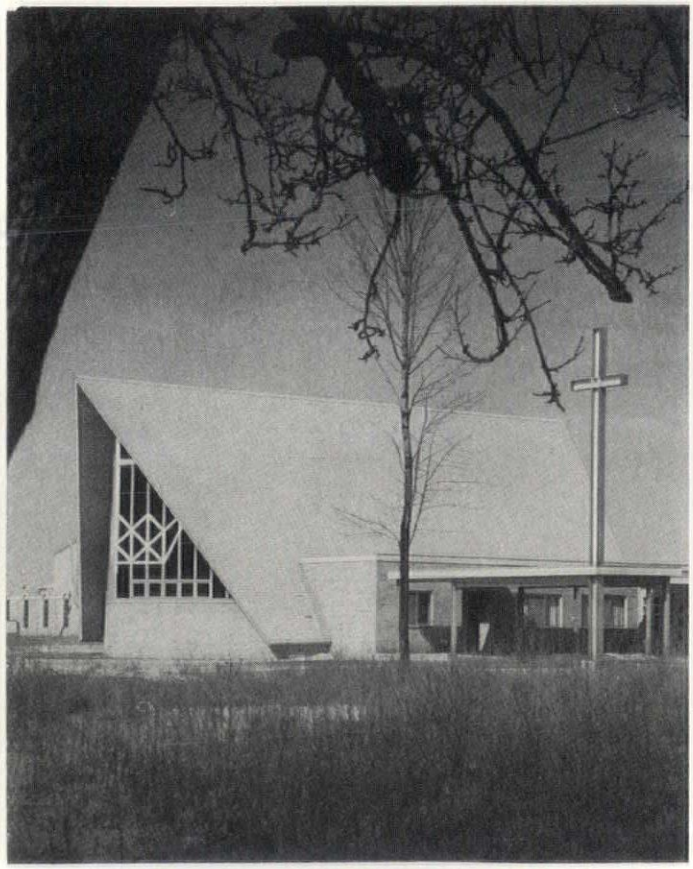
New Synagogue for Congregation Shaarey Zadek

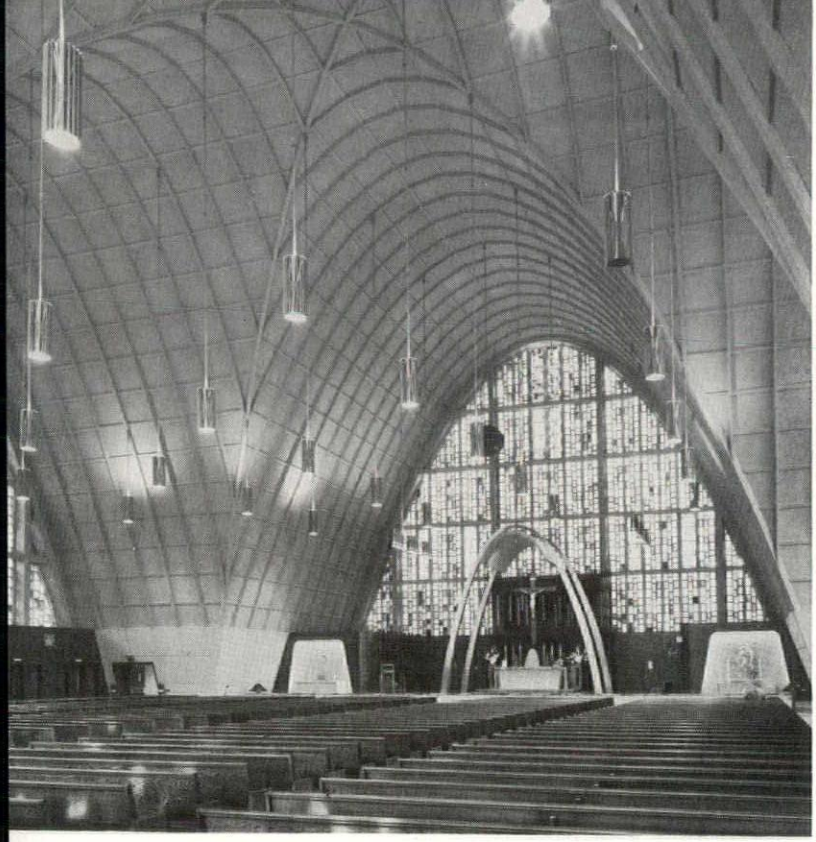
Albert Kahn Associated Architects & Engineers, Inc.
Percival Goodman, Associate Architect

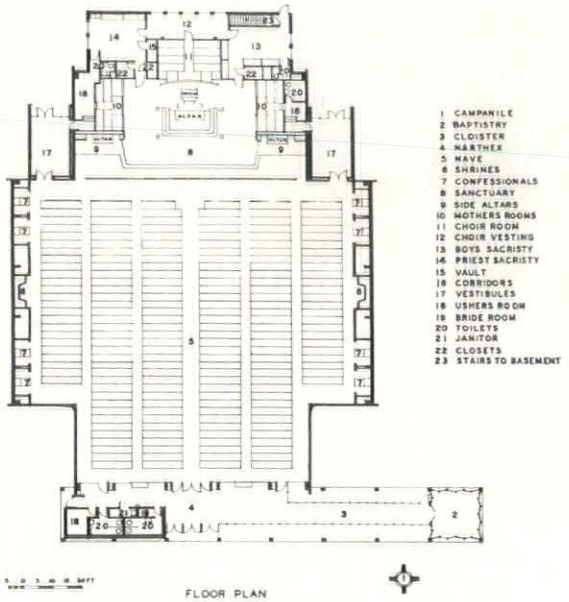


Prince of Peace
Lutheran Church
Dearborn, Michigan
L. J. Nelsen, Architects







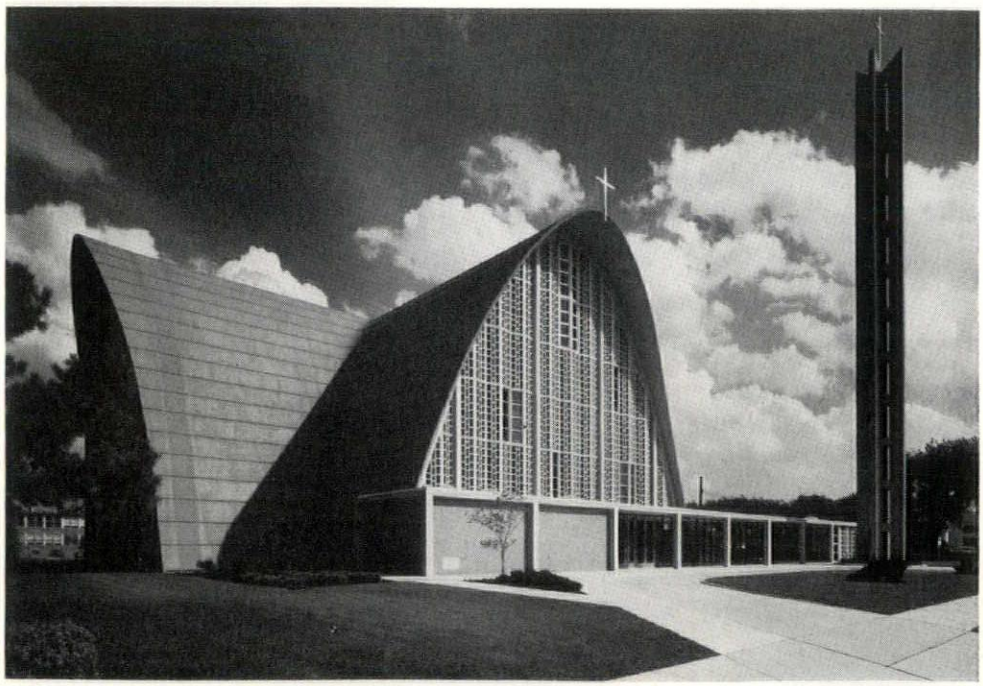


FLOOR PLAN

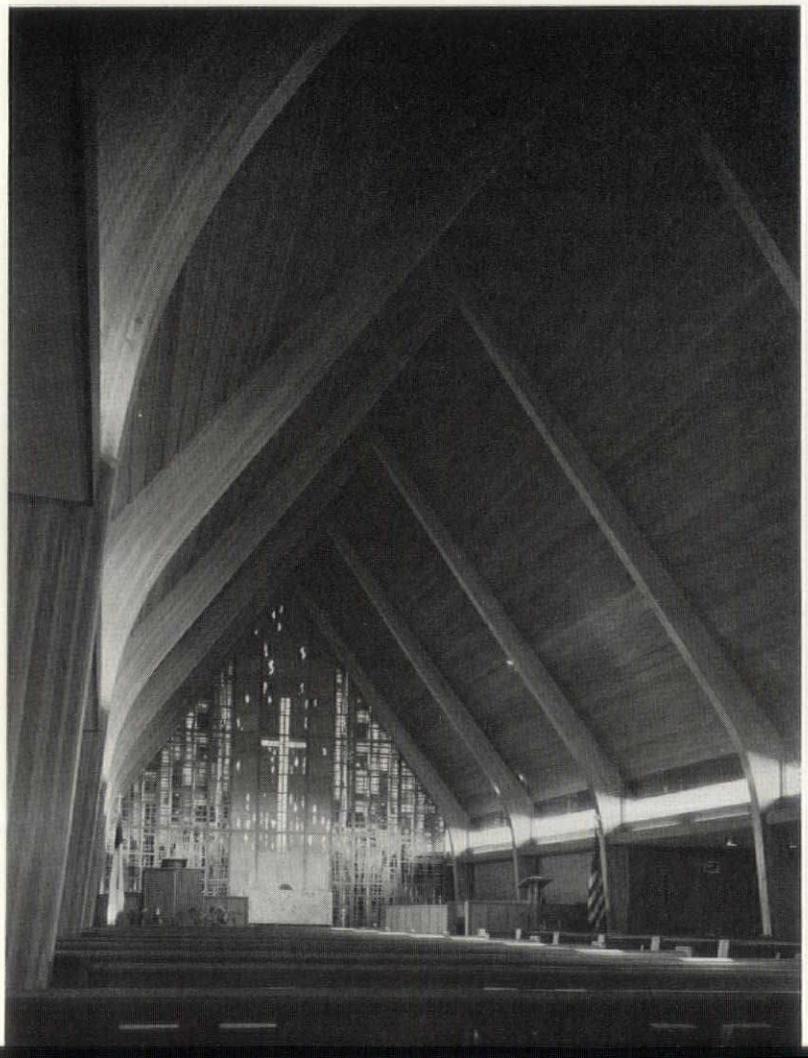
St. Clement Church

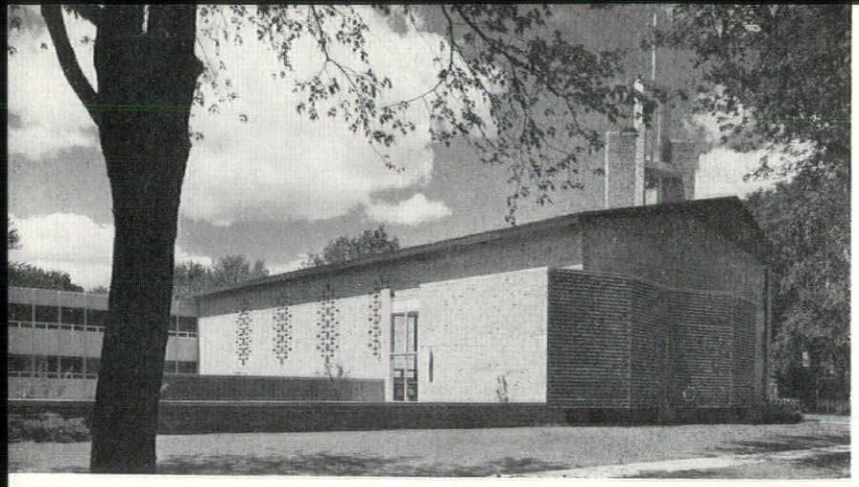
Centerline, Michigan

Diehl and Diehl Architects, Inc.

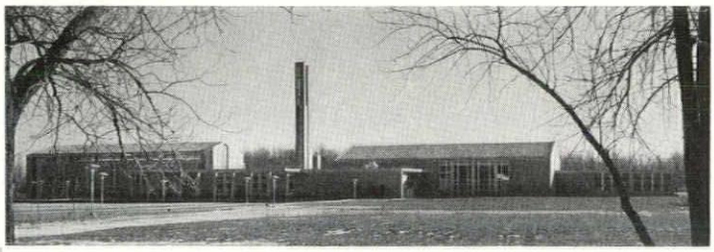


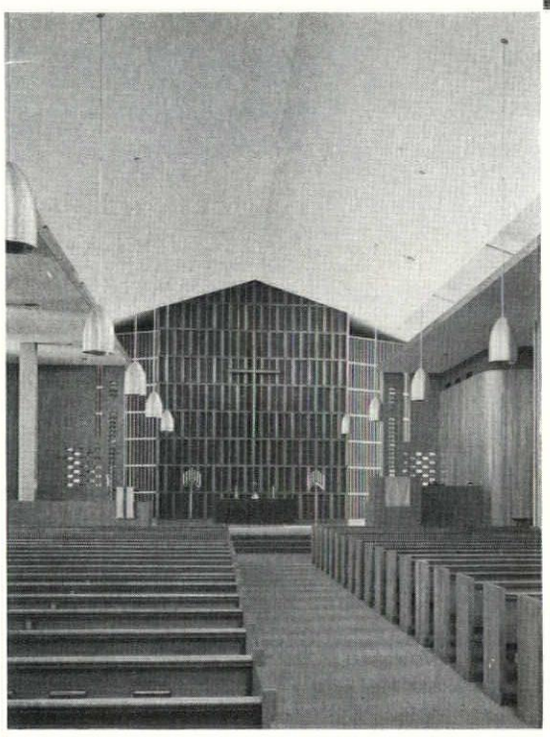
St. James Evangelical & Reformed Church
Dearborn, Michigan
Pellerin, Dworski & Daubresse, Associated Architects





First Methodist Church
Mount Pleasant, Michigan
Earl L. Confer, Architect



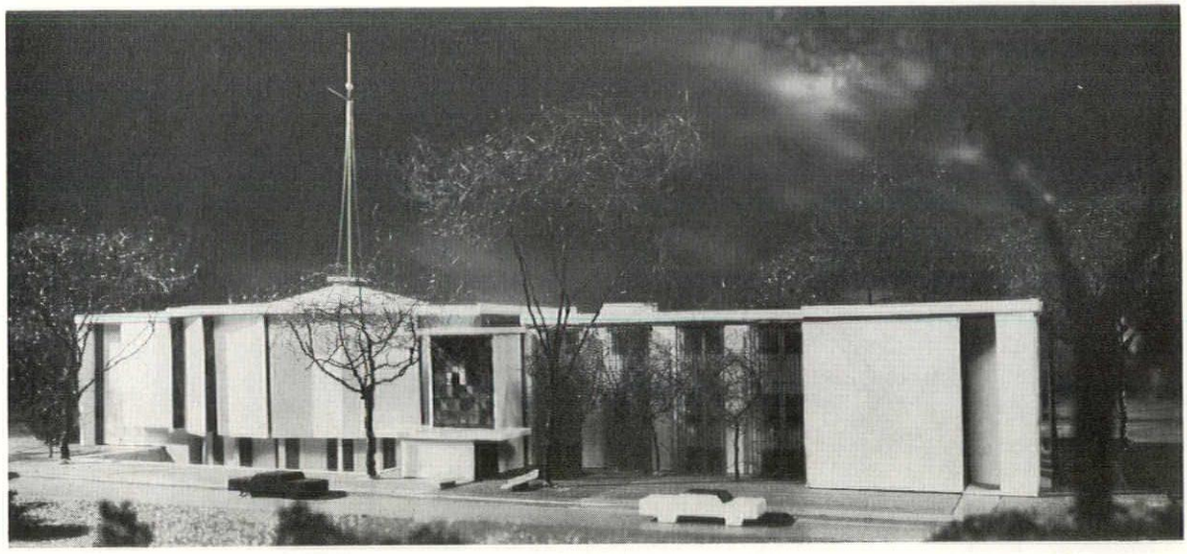


North Congregation Church
Southfield, Michigan
O'Dell, Hewlett and Luckenbach Associates, Architects

St. Michael's Church

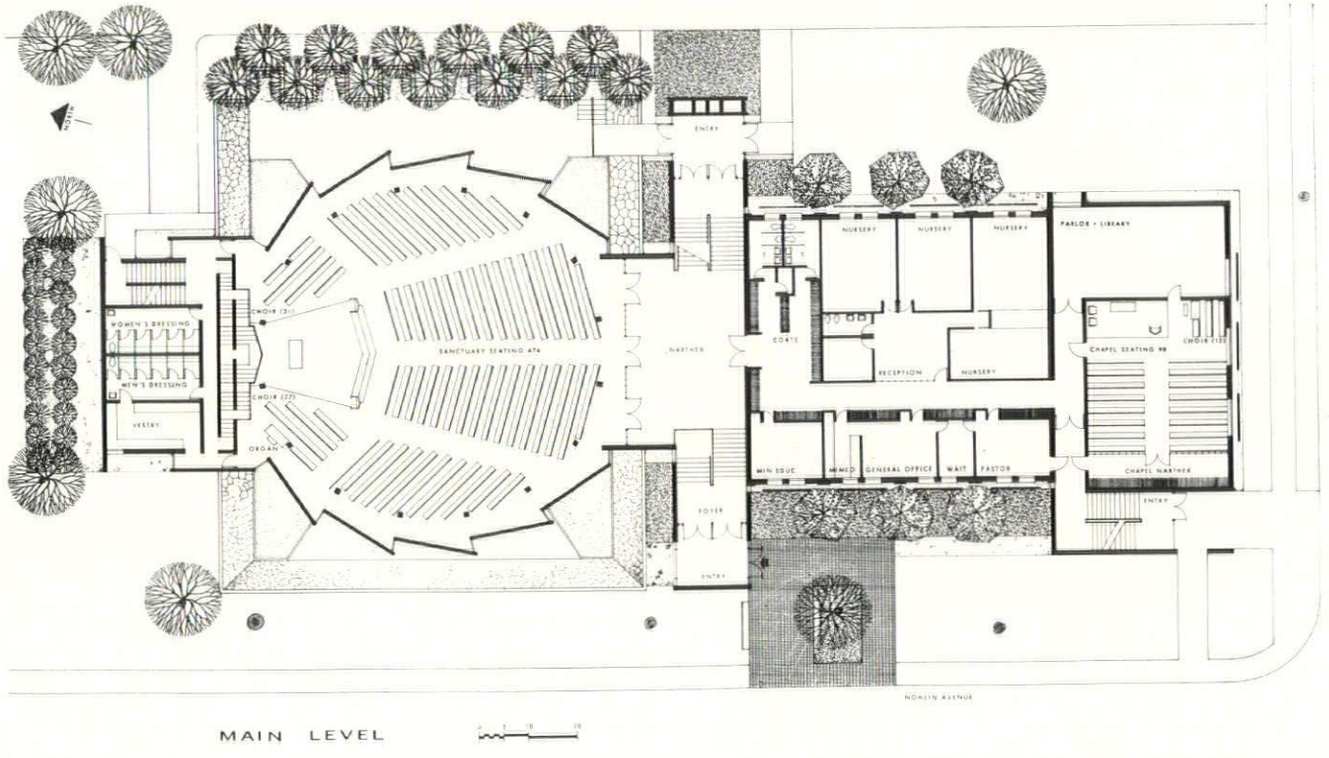
Livonia, Michigan

Joseph St. Cyr Architect & Associates



New Sanctuary and Alterations, First Baptist Church

Schmiedeke & Storrer
Architects



MAIN LEVEL

Why Contemporary?

Theologians view architectural values for today's churches and synagogues.

Major considerations in designing today's churches and synagogues, apart from liturgy, physical requirements and traditions dictated by the denominations, are the clients' rigid ideas on architecture. A selling job by the architect is in order, and it often amounts to real and lasting education for the client. Recognition of this necessity is offered by Pietro Belluschi who observes that every church group has begun by asking him to design a Gothic building.

The high cost of Gothic architecture is a sure-fire start in the persuasiveness of the architect. There often remains, however, the struggle through modifications and compromises in which the money factor wields little power. The education process continues, item by item, with groups holding unbending notions of "how a church *should* look." Final results vary, according to the architect's design skills, his penetration with the education process and the general, receptive attitude of the client group.

Enlightened and open-minded building committees and clergy are real architectural assets. They're also comparatively rare. "Church people say they are being 'prudent'—what they mean is timid. Ordination has not bestowed architectural knowledge on the clergy," states Maurice Lavanoux, secretary of the Liturgical Arts Society, New York, New York, and editor of Liturgical Arts, a national quarterly dedicated to presenting the finest in contemporary Catholic church design.

A notable view on contemporary protestant architecture is expressed by Dr. Paul Tillich, professor of systematic theology at the Harvard Divinity School, who has devoted much study to the symbolic meaning of religious architecture. The following quote is from *Modern Church Architecture* by Albert Christ-Janer and Mary Mix Foley.

"The request that new buildings be stylistically contemporary is rooted in the nature of creativity and in the ethical principle of honesty. A creative act is normally born out of cognitive and emotional participation in many or few creations of the past. But when the creative power of the artist or architect goes to work, it breaks through to the new expressing the creator and through him his period. After a certain inevitable resistance and hesitation, his contemporaries come to recognize themselves in his work.

"If, on the other hand, the architect is asked to imitate the style of a period which is not his own, his creativity is undercut and his honesty of self-expression is destroyed. He has ceased to be a mirror to his contemporaries and instead prevents them from awareness of their actual being. He deceives them—even though often they like to be deceived.

"In the great periods of religious art such deception would have been impossible. In the religiously disintegrating development of industrial society, the deceptive function of religious art, including church architecture, has not only been possible, but largely desired. It is worthwhile to notice how uninhibited former generations were in adding sections in their own period. A feeling for their own age, for honesty, and for unhampered creativity, was stronger than the desire to produce a stylistically consistent work. The latter is typical only of our own history-conscious period."

After thorough examination of church architecture that is adequate to the religious character of Protestantism, Dr. Tillich summarizes:

"Today, genuine Protestant church architecture is possible perhaps for the first time in our history. For the early experiments were too swiftly engulfed by eclecticism to act as evolutionary factors in developing a recognizable Protestant architectural language.

"Even today, however, many congregations and ministers still assume that the choice between modern and imitative-traditional architecture is merely a matter of taste and preference. They fail to see that *only* by the creation of new forms can Protestant churches achieve an honest expression of their faith.

"This expression should be made real, even if many experiments are necessary and some end in failure. An element of risk is unavoidable in the building of sacred places, just as risk must be taken in every act of faith."

An article, co-authored in *Modern Church Architecture* by Maurice Lavanoux and The Reverend Edward J. Sutfin, pastor, St. John the Evangelist Church, Northfield, Vermont, expresses the Roman Catholic view.

"Religious art and architecture today have reached a degree of maturity throughout the Christian world. Twenty-five years ago architects were barely emerging from the confines of archeologism, which had so hampered creative work. The 1930's were the turning point in that exciting period of liberation from outworn clichés and nostalgic exercises. Life cannot exist in a bygone age nor can religious art and architecture find inspiration in a lifeless recall of past glories.

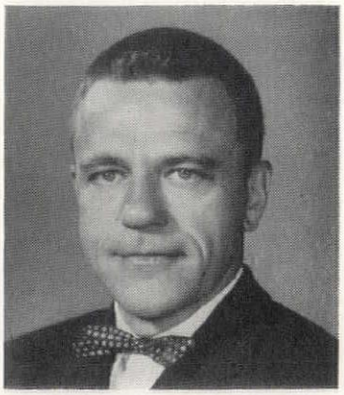
"Museums are a constant reminder that men have produced an infinite number of artifacts, comparatively equal in perfection, but of the utmost variety of form and material. If a student today wished to follow these venerable teachers, mere reproduction of their works and the relearning of their skills would not make him their legitimate successor. The spirit of their times would have to be relived as well. For the works of the previous masters were functional and real; they were never originally intended for mere exhibition in a museum.

"Nineteenth century revivalists chose to adopt the medieval cathedral as the apogee of Christian architectural form. But we must realize that in contemporary building historicism cannot be legitimate. Our building materials are different from those of the old masters. The play of vault against buttress, the daring originality of thin walls and large openings—making possible the marvelous flowering of stained glass—became in our time the dead weight of steel columns, plaster vaults painted to simulate stone, buttresses that buttressed nothing. Indeed, they were themselves buttressed by the steel columns. This miserable deception in a place where truth reigns supreme! An architect building a church must be sensitive to the ridiculous.

"But even if we could duplicate a medieval cathedral exactly, stone by stone, we would still be unable to relive the spirit of its age. Our copy would be no more than a curiosity, a museum piece rather than living architecture. It must be kept in mind that the church ever brings forth new and old treasures. The sacramental and liturgical life are old, but vital and dynamic. The presentation of this heritage, however, is dated by the 'new' and the 'now' of the contemporary stage of the development of the city of God. Thus the 'new' treasures of Romanesque, Gothic, Renaissance, and Baroque could be expressed by the architectural styles of each of these succeeding periods; whereas these same styles are now 'old' and 'traditional.' The main thing to be understood is that new architectural treasure must be authentic and genuine. If it is so, living people will embrace it as their own."

Jewish views on contemporary architecture were voiced in the December, 1953 issue of Architectural Record by Rabbi Maurice N. Eisendrath, lifetime president of the Union of American Hebrew Congregations.

Writing on "An American Synagogue for Today and Tomorrow," he states "Today there is a clear trend in our congregations to prefer contemporary architectural forms. The members of the Synagogue Architects Consultant Panel of our Union, which consists of nearly 40 architectural firms, are committed to the belief that 20th century American Jews can be most suitably inspired to worship God in daily services, on Sabbaths, festivals, and holidays in temple sanctuaries that incorporate the clean lines and untrammelled spaces of contemporary architecture . . . Large or small, the sanctuaries now being built mirror the oneness of the Jew with this unique and beloved land."



Ethics in Selection

Advise Your Client

by James B. Hughes

In the commissioning of an architect, many clients are undergoing a new experience and are frequently unfamiliar with the processes by which an architect may be selected. Moreover, many are completely unaware of the ethics of the profession and are apt to expect an architect to participate in selection processes which involve practices which could subject the architects concerned to charges of unethical conduct and censure by the Institute.

One process employed is the solicitation of preliminary design sketches from more than one architect simultaneously —offering compensation of a predetermined, token amount to each of the architects for his work. An architect may not develop preliminary sketches for any project without thorough study of the problem and its solution. If any lesser degree of thoroughness is expended on this extremely important phase of an architect's work, he is rendering a disservice to the client as well as to the profession and himself.

The Standards of Professional Practice, Part II, MANDATORY STANDARDS, No. 4 state in part *"An architect shall not offer his services in a competition except as provided in the Institute's Competition Code—"* The Institute Board has ruled that the simultaneous development of sketches on a "paid-for" basis, is in fact, a competition and no member of the Institute may participate unless the provisions of the Competition Code are met, including the hiring of a professional Adviser, the selection of a qualified jury, etc.

A second practice is the request by the client for a statement by an architect being interviewed for a commission as to the probable cost of the proposed building. Until such time as an architect has become fully cognizant of a client's problem and its solution, any premature, unrealistic estimate of the cost of a building could be construed as an attempt to mislead a client with the intention of eliminating other architects from consideration for the commission.

A third example of methods employed in the selection of an architect is the attempt by the client to obtain a reduction in fee. No. 3 of the MANDATORY STANDARDS states:

"An architect shall not knowingly compete with another architect on a basis of professional charges, nor use donation as a device for obtaining competitive advantage."

Interpretations by the Institute Board are quoted below:

"Where a stipulated fee or percentage is a condition precedent to consideration of architects, there is no competition among those who offer their services at such a fee, regardless of fee schedules or customs." (Board, September, 1950.)

"The purpose of minimum recommended fee schedules is to advise and educate. Observance of these schedules is not and cannot be made mandatory." (Board, May, 1957.)

Most of these situations develop due to a lack of understanding by the client of the Standards of Professional Practice and can be prevented by an explanation to the client of the ethics of the profession and the range and value of an architect's services. To this end, we wish to alert all members and ask that this office be notified promptly if any such situation develops so that they may be corrected without embarrassment to the individual architects concerned.

SMCAD INDUSTRY FUND SPONSORS 1963 MSA DRAFTSMEN'S COMPETITION

Prizes totaling $1,000 in cash will be awarded winners of the 1963 MSA Draftsmen's Competition, sponsored by the Sheet Metal Contractors of Detroit Industry Fund. Presentation of prizes will be made at the annual awards dinner of the 1963 MSA Convention, to be held March 6 - 8 in Detroit.

Entries, covering work done during 1962, must be received by prepaid mail or by personal delivery on or before February 15, 1963 at the office of William J. Rettenmier, executive secretary of the Sheet Metal Contractors Association of Detroit Industry Fund, 303 C.P.A. Building, 2411 Fourteenth Street, Detroit 16.

All architects, engineers and draftsmen who are employed in the State of Michigan by an architect, or an architectural-engineering consultant, or a consulting firm which may be retained by an architect and whose name appears on the competitor's entry in association with an architect or architectural-engineering firm, is eligible.

Each competitor must provide himself with an endorser who shall be a member of the Michigan Society of Architects. In the case of a person employed by an architect or architectural firm, the endorser shall be a principal of the firm. In the case of a person employed by an engineering consultant or a consulting firm, the endorser shall be the architect or principal of the architectural or architectural-engineering firm for whom the work is done. The endorser and competitor shall each sign the entry form vouching for the eligibility of the competitor and the compliance of the competitor's entry with competition rules. Principals and self-employed architects (MSA members) are eligible to enter but shall provide adequate proof of self-execution of the entry.

Each competitor shall submit one white print and one blue print of any single working drawing of a pencil tracing executed by himself or herself during the calendar year 1962 for an actual building to be constructed. One entry per contestant will be accepted and this entry shall be a reproduction of the original working drawing. It shall not have been retraced for the purpose of providing the contestant with a better entry.

To aid the jury in making awards on an objective basis, each competitor shall adhere to the following rules: 1. Both the blue print and white print shall be stapled together. 2. Title blocks on both prints shall be completely covered by an opaque covering, stapled for removal without damaging print after being judged and for exhibition. 3. A single sealed opaque envelope containing the endorser's and the competitor's signed statement, which is part of the official entry form, shall be attached to the prints.

All entries shall be rolled and placed in a suitable mailing tube plainly marked on the outside "1963 MSA-SMCAD Industry Fund Draftsmen's Competition."

No more than two entries in any category: architectural, structural, mechanical or electrical will be accepted from any one architectural or architectural-engineering firm. Such organizations shall select, by competitive means within their offices, those entries judged best for submission to the competition.

All entries become the property of the Michigan Society of Architects and will not be returned to contestants. The Michigan Society of Architects and the Sheet Metal Contractors Association of Detroit Industry Fund reserve the right to exhibit any of the entries at the forthcoming MSA convention and elsewhere as such exhibits may serve the purposes of the competition.

Entries will be judged on the following characteristics, each with a maximum value of 20 points: linear quality; well composed and logical sheet arrangement; clarity of dimension; simplicity of lettering; adequate notations, details and content.

Serving on the jury will be: chairman of the competition committee; two members of the Sheet Metal Contractors Association of Detroit Industry Fund; members of C.S.I and AGC—Detroit; staff members of leading Michigan schools of architecture and design; members of the Detroit, Flint Area, Mid-Michigan, Saginaw Valley and Western Michigan AIA Chapters comprising the Michigan Society of Architects.

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NEWS

FLINT CHAPTER AIDS CAREER CARNIVAL

For the third consecutive year, the Flint AIA Chapter aided the city Board of Education in its sponsorship of the annual Career Carnival, an educational and vocational guidance program for the youth of Flint and Genessee County. Participants included representatives of local business, industry and professional organizations.

Student career guidance activities held October 23-25 also included career assemblies, and group meetings with community resource people, and representatives of colleges and the armed forces.

The Flint AIA Chapter provided Career Day speakers for lecture sessions at Flint high schools and counselors at a special Career Carnival booth. Chairman of the chapter's Career Carnival Committee was Dale A. Suomela.

Objectives of the carnival and other career events are to give the youth of the community current and accurate information regarding career opportunities available to them in the Flint area and to provide opportunity for them to consult with persons currently practicing a specific occupation or profession. Further, the program stimulates the development of good, local manpower resources by encouraging young people to think constructively about their future vocations and to urge those still in school to use available educational opportunities for better and more specific vocational preparation.

MAGAZINES PUBLISH WILLIAM LYMAN ARTICLES

Two articles written by William Lyman, Detroit chapter member, have appeared recently in professional journals. "Taking the Mystery Out of Educational Specifications Writing," written while Mr. Lyman was with Smith & Smith, Associates, Royal Oak Architects, was published in the September issue of the School Board Journal. "How Laymen Helped to Put Over a Budget Vote," published in the October issue of School Management, was written in collaboration with Walter J. Piel, administrative assistant with the Birmingham Public Schools. Mr. Lyman, now a partner in Jickling & Lyman, has recently been asked to head up and organize a one-year citizens' study of Birmingham's elementary curriculum.

ALFRED MITSCHKE RETIRES

Harley, Ellington, Cowin & Stirton, Architects and Engineers, has announced the retirement of Alfred H. Mitschke from its staff after 28 years of service. Mr. Mitschke, who joined the firm in 1934 and has served continuously ever since, retires as vice president. He plans to devote part of his time to architectural consultation.

DETROIT FIRM MOVES

Boddy, Benjamin and Woodhouse, Inc., formerly located in Detroit at 28 West Adams, has moved its offices to 14430 Michigan Avenue in Dearborn. The new telephone number is 528-4260.

MID-MICHIGAN CHAPTER ELECTS NEW OFFICERS

William D. Black is the newly-elected president of the Mid-Michigan Chapter AIA. Serving with him in 1963 will be: Richard H. Stockman, vice president; Charles W. Strieby, secretary; and Lewis L. Fowler, treasurer. Named to new terms as members of the board of directors are Walter M. Laitala and Bernard J. Mayotte. MSA director is Richard C. Frank. Continuing in the second year of office as chapter directors are Richard C. Frank and Clarence H. Ross.

IT'S MR. MAYOR NOW!

H. C. Allison, vice president of the Michigan Society of Architects and member of the Saginaw Valley AIA Chapter, has been named mayor of the city of Midland. Mr. Allison, vice president of Alden B. Dow Incorporated, was elected by fellow city councilmen by a four to one vote.

WALD MEMBERS HEAR INDIAN SONGS, LECTURE

India's historic culture and her modern innovations were pictured in color slides and graphic words presented by Mrs. Mita Ghosh at the November 27 meeting of the Women's Architectural League of Detroit. The program, held at the Women's City Club, was a feature of the pre-Christmas bazaar held annually to augment the WALD architectural scholarship fund.

Mrs. Ghosh, dressed in a colorful sari of handwoven silk, also sang several songs of India's famed poet Tagore, accompanying her highly trained voice on the ancient Tanpura, the basic instrument of Indian orchestras.

A graduate of Tagore University of Indian Art and Culture, Mrs. Ghosh likewise was a student of Mahatma Gandhi's new system of basic education. She explained that while she was still an infant, Gandhi prevailed upon her father to leave his post as personal secretary to India's Nobel Prize poet, Rabindranath Tagore. With her parents, she moved into Gandhi's muddy little ashram or commune at Sevagram where her father was to direct Gandhi's educational program for the masses and Gandhi himself was to become a "second father" to Mita.

While disclaiming any authority to speak on architecture, Mrs. Ghosh told of the "very beautiful buildings—especially the temples" in her native country. She and her husband, a professor of metallurgy at the University of Detroit, plan to return to India next summer.

R. C. PALMER RE-ELECTED

The American Institute of Steel Construction has announced the re-election of Robert C. Palmer as first vice president and member of the board of directors. Mr. Palmer, president of The R. C. Mahon Company of Detroit, was first elected to the board in 1955 and has been first vice president since 1961. As an officer of AISC, he helps direct the activities of more than 300 member companies that annually account for better than 60 per cent of the fabricated steel that goes into the nation's bridges and buildings.

NEW ASSOCIATE MEMBER

Associateship in the Detroit Chapter of The American Institute of Architects has been granted to William L. Awodey of Pontiac. Mr. Awodey, who holds a B.S. degree in residential building from Michigan State University and B.Arch degree from the University of Michigan, is an architect-in-training with Swanson Associates, Architects, Planners, Engineers, Bloomfield Hills. He was previously a senior draftsman associated with T. S. Tanner, Architect, Ann Arbor, and with the Argonaut Realty Division of General Motors Corporation, Detroit. Earlier, he was a junior draftsman with Davis, Kainlauri, MacMullan Associates, Ann Arbor, and a junior designer with Kainlauri, MacMullan, Architects. He was proposed by Paul Engle and Jack K. Monteith.

OPEN HOUSE AT PEERLESS

Nearly 400 guests were on hand at Peerless Cement Company's Jefferson Avenue plant the weekend of November 10 for a family day celebration, providing wives, youngsters and relatives with an opportunity to see how cement is manufactured. The event helped mark the 65th anniversary of Peerless, Division of American Cement Corporation.

NEW MACCABEES BUILDING

Huge 5 by 20-foot pre-cast concrete panels with exposed quartz aggregate facing have been put into place on the new 2 million dollar international headquarters of the Maccabees Mutual Life Insurance Company in Southfield, Michigan. The 94,000 square foot structure, which will house 250 employees upon completion in spring of 1963, was designed by Harley, Ellington, Cowin and Stirton, Inc. General contractor is Bryant & Detwiler Company.

MAP LEGISLATIVE COMMITTEE REPORT

At a recent meeting of the Committee on Legislation of The Michigan Association of Professions, consideration of potential legislation in the 1963 Legislature included the following item of interest to Architects:

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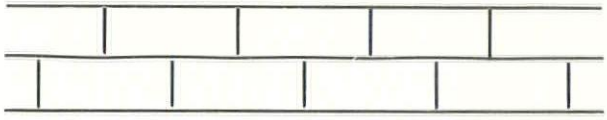

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Registration acts of the various professions have been amended recently to increase the registration fees. The money thus obtained is supposed to be used for defraying costs of the various registration boards. However, these monies are being placed in the General Fund of the State and a relatively small portion of it is being appropriated to the Registration Boards. Thus this constitutes an indirect tax on professional people and should be opposed.

After discussion, the Committee passed the following Resolution:

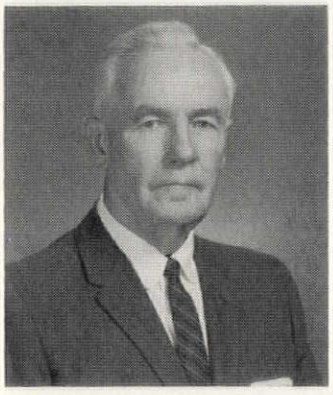
That MAP introduce a resolution in the Michigan Legislature delineating the policy of the State of Michigan regarding the relationship of money collected from the professions in registration fees to the money appropriated to professional registration boards.

KESSLER SPEAKS AT HOUSING WORKSHOP

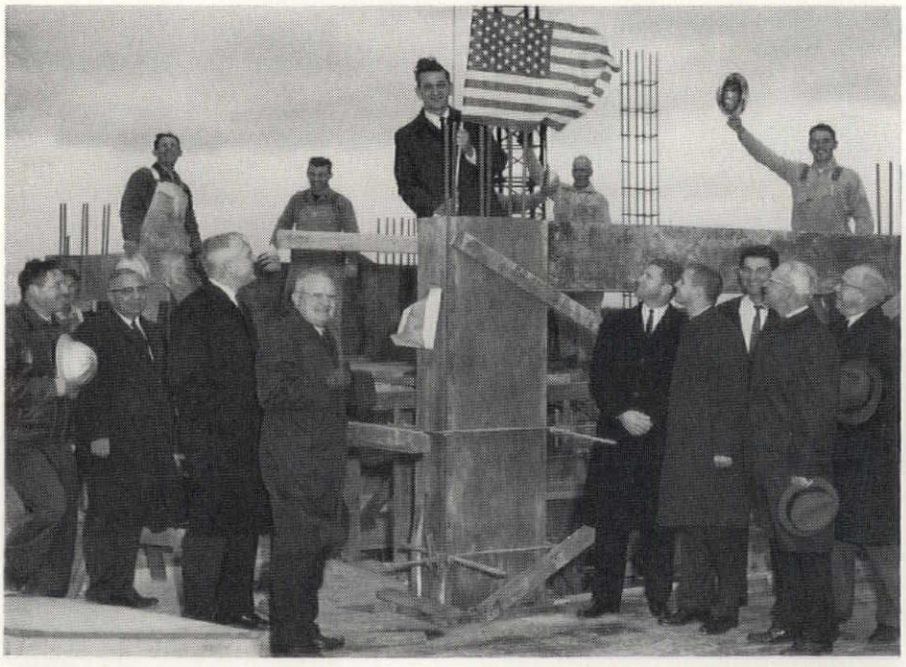
William H. Kessler, AIA of Grosse Pointe, was one of three architects participating in the First National Housing Workshop sponsored by the National Association of Housing and Redevelopment Officials in Washington, D.C. He spoke and showed slides of his firm's Mt. Clemens housing project at a session on "Achieving Good Design for Low-Income Housing," sponsored by NAHRO and AIA.

HUGHES SPEAKS AT SALES CLINIC

James B. Hughes, Executive Director of MSA and the Detroit Chapter, AIA, participated in a Sales Clinic conducted by Glidorama Division of Whizzer Industries in Pontiac on November 16th. Hughes spoke to the group of sales representatives on "What An Architect Expects From Product Salesmen," followed by a question and answer period.



Herbert Dale Schmitz of Grosse Pointe Farms has become a corporate member of the Detroit Chapter, AIA. A registered architect in Michigan since 1922, Mr. Schmitz holds a B.S.A. degree from the College of Architecture and Design, University of Michigan. He has been in private practice since 1936 in partnership with Mrs. Schmitz, a registered architect.



Topping off ceremonies at Townsend Towers, a public housing project of the City of Dearborn, marked completion of the concrete frame of the 79-apartment structure. Among those on hand was Erwin Siporin, left, field superintendent for the architects, Harley, Ellington, Cowin and Stirton, Inc. The building will be completed early next year.

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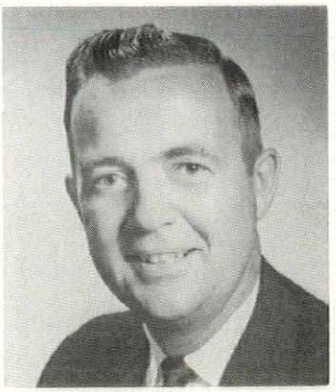


Robert A. Shooltz, author of the following article, is a sales engineer for Inland Steel Products Company in Detroit. Covering the Southern half of the lower peninsula of Michigan, Mr. Shooltz handles steel roof, floor and wall panel systems in addition to integrated air floors. He received his civil engineering degree from the University of Detroit in 1949 after serving as a navy pilot in World War II.

Architects and engineers constantly strive to improve building designs and construction methods. They continually search for new ideas which will enable them to better fulfill their obligations to their clients.

Producers of building products have a similar obligation to the architects, engineers, and to the building industry. To fulfill this obligation, Inland Steel Products Company maintains a Product Development Office whose sole function is to develop and test new products.

The engineers of this office have "imagineered" vastly improved roof decks, cellular floors, wall panels, integrated air floor designs, and a complete range of permanent concrete forms including the Hi-Bond Floor System.

The construction industry has long wished for a steel form which could be used as a permanent form for concrete slabs, and which would also act as positive reinforcing steel once the concrete has permanently set. It has been an accepted fact that, when certain ideal conditions exist, a chemical bond does develop between concrete and galvanized forms as the concrete sets. However, the building industry required a more reliable and more positive bond before the steel form could be confidently designed to serve as positive steel in the ultimate slab. The product development engineers at Inland Steel Products Company took this project in hand about four years ago. Many designs were studied which might offer a high performance bond. Wire was welded to the form. This produced a bond, but failed to meet other requirements. Perforations were introduced into the form to obtain a bond, but this system also failed to meet the requirements of the engineers. Among the many ideas that were explored, one proved to be outstanding. This idea ultimately developed into the Inland Hi-Bond Floor System.

Since Inland Hi-Bond Floor Deck was introduced a few months ago, it has received most enthusiastic welcome among architects, engineers, and the construction industry in general.

Traditionally, concrete slab construction has involved the laborious building of wood forms and complicated shoring systems. However, this time consuming and expensive operation is eliminated through the use of Hi-bond Floor Deck.

This deck is designed to support the weight of wet concrete and a construction load without the help of shoring. When the concrete is permanently set, Hi-Bond Floor Deck serves as a positive reinforcing steel. This is its unique feature.

Just as the deformed reinforcing bars develop a bond by means of a system of lugs, Hi-Bond Floor Deck develops a bond with a system of lugs placed diagonally in the vertical webs of the deck panels.

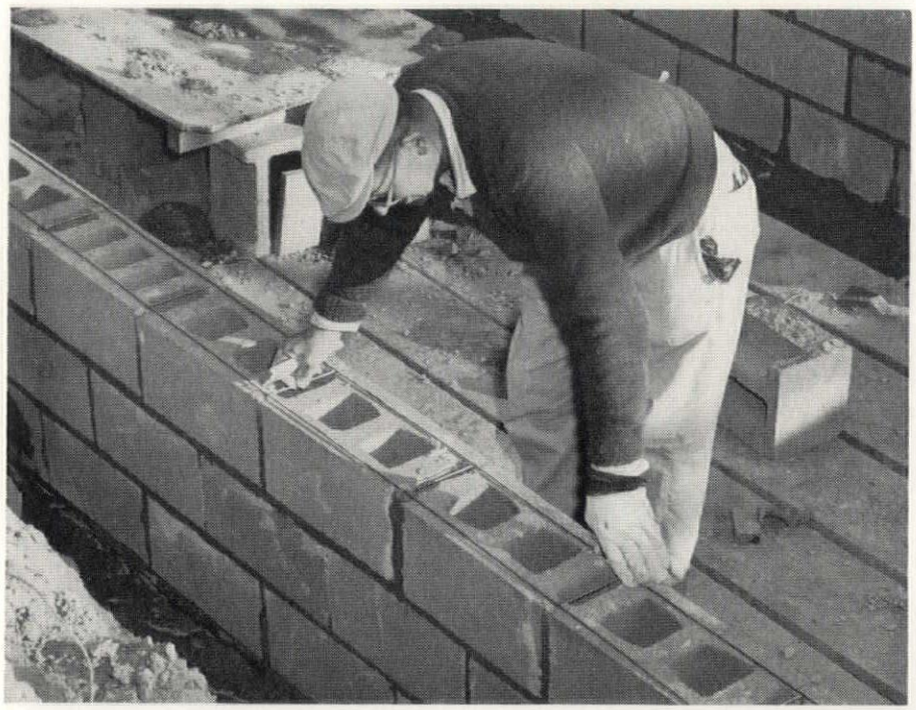
Extensive tests have proven these lugs to be more than adequate to develop the necessary bond strength, even when the slab is loaded far beyond its design capacity. Hi-Bond Deck has been thoroughly tested by both Inland engineers and independent testing laboratories. As a result, local building code approvals have been granted by almost every such governing body in the country.

Hi-Bond Deck serves as a solid working platform before the concrete is

poured. The floor immediately below the one being poured is not rendered useless by a forest of temporary shores.

If the designer wishes to use a cellular floor system with this same bonding feature, he can specify Inland Hi-Bond Celluflor; available in a wide range of sections designed to carry electrification, air or other services. A Hi-Bond Floor System can be constructed of one-hundred per cent cellular sections, or with a blend of cellular and non-cellular sections.

Hi-Bond Floor Deck has been used in many projects, nation-wide, including apartment houses, office buildings, factories, and commercial developments. Many more buildings are presently under construction with Hi-Bond Deck. For further information, contact your local Inland Sales Engineer.



DUO-WIRE ELIMINATES MASONRY CRACKING

A new construction product, designed to strengthen masonry walls and virtually eliminate cracking due to stress, is being manufactured in Livonia, Michigan by the Lightweight Aggregate Corporation. Called Duo-Wire, it is placed between courses of block as they are laid. Developer of the product is David Wright, son of the late Frank Lloyd Wright.

Available through concrete products plants, Duo-Wire looks like wire ladder and comes in 12-foot lengths and all standard and special wire widths. It is manufactured from high-tensile strength wire and, according to all available test data, meets ASTM and Corps of Engineers standards.

Produced in standard No. 9 wire and medium No. 8 wire, Duo-Wire is fully deformed to provide a positive grip with mortar. Cross ties project slightly beyond the side wires to provide eight positive mortar locks for each 16 inches of wall. This spacing permits wiring and duct to be run through the block areas.

Hundreds of commercial buildings presently under construction in the Detroit area are using Duo-wire, according to Mel Cruzen, vice president and general manager of Lightweight Aggregate. The product is also highly adaptable and desirable for residential construction.

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These new Acoustidoors are only 1¾″ thick, giving you more design flexibility *plus* superior acoustic performance. But that's not all:

The new Fyracoustic* Door combines a Sound Transmission Class of 41 *and* a U/L label for up to 3 hours fire resistance. This is the only such product available today.

Other new Overly Acoustidoors include the Visacoustic*, with glass light up to 30″ x 40″; the Ventacoustic*, for use where air passage as well as noise reduction is necessary; and the Valucoustic*, for use where economy and high performance are desired. For more information, write: Manager, Acoustidoor Sales, Overly.

* * *

Another Unique Product *for architects is the Overly Blast Resistant Door, designed to assure safety from airborne shock waves at low cost—Price $500.00 for a complete unit. Using a concave/convex design, this new door is certified to resist pressures up to 10 atmospheres or 147 pounds per sq in. Pressure-tight and air-tight, these doors have many uses in military, industrial and shelter applications. For more information, write to Manager, Research and Development, Overly.*

*Registration applied for.

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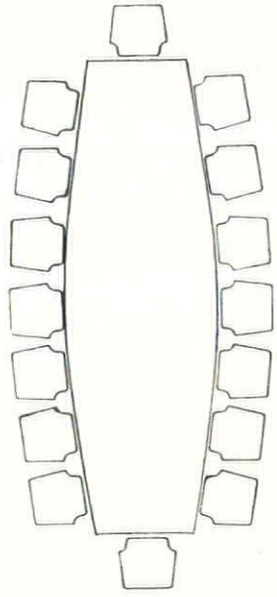

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CONSULTANTS TO THE PROFESSION

FILM ON GLASS VIEWED BY DETROITERS

The only U.S. manufacturer of all three basic types of flat glass was host to 140 Detroit area architects and flat glass distributors at the Statler-Hilton Hotel. American-Saint Gobain Corp. invited the group to preview a new motion picture, "Point of View," depicting the architects role in creating man's best environment.

Arthur M. Acker, A-SG division manager, briefly described the company's new, highly automated plant near Kingsport, Tennessee, which has an annual production capacity of more than 40 million square feet of plate glass. He also discussed the firm's developments in sheet and rolled glass.

NO BIDS DUE JANUARY 16

Architects are requested *not* to schedule bids from general contractors to be due on Wednesday, January 16. On this date members of the Detroit Chapter of the Associated General Contractors of America will be at the Birmingham Country Club, Birmingham, Michigan, attending the chapter's 47th annual meeting.

PRODUCT PREVIEW STAGED BY PHILIP CAREY COMPANY

More than 200 Detroit area architects attended a preview of the 1963 Carey parade of products in the Founders Room at the Sheraton-Cadillac Hotel. Dinner served in the Grand Ballroom was followed by a film of the Bel-Air fire produced by the Los Angeles Fire Department. Hosts for the event were Paul D. Japp, vice president of The Philip Carey Manufacturing Company; William H. Sparker, Detroit district manager and Walter E. Johnson, architectural representative.

CONCRETE BOARD HEARS DANIEL P. JENNY

"Structural light weight concrete can be used wherever a reduction in dead weight leads to savings in the cost of a structure," explained Daniel P. Jenny, chief engineer of the Expanded Shale, Clay and Slate Institute, Washington, D. C., at the October meeting of the Concrete Improvement Board of Detroit. As examples, he cited: multi-story frames and floors, thin shell roofs, pre-cast and pre-stressed products and bridge decks.

Jenny pointed out to the CIB members that rotary kiln expanded shale aggregate is used in 90% of the light weight structural applications. He went on to explain how light weight concrete is produced, discussed mix design and control, and pointed up differences in comparison with normal weight concrete.

ACI NAMES NEW TECHNICAL DIRECTOR

Samuel J. Henry has been appointed technical director of the American Concrete Institute, worldwide technical society with headquarters in Detroit. For the past two years, Mr. Henry served as chief structural engineer at the Okinawa office of Bourne Associates International, Inc., consulting engineers. He succeeds Kenneth D. Cummins who resigned to become assistant director of special training programs for the SEATO Graduate School of Engineering in Bangkok, Thailand.

ACI ISSUES REPORT ON CONCRETE FLOORS

A new committee report titled "Guide for Construction of Concrete Floors on Grade" has been issued by the American Concrete Institute. Not intended as a specification, the report is a guide to sound practices for the installation of concrete floor slabs inside residences, particularly one- and two-family type dwellings. It covers site and subgrade requirements; quality of materials; mixing, placing and curing the concrete; slab design, and special considerations. Copies are available at 50 cents each from the ACI, Post Office Box 4754, Redford Station, Detroit 19, Mich.

NAMED TO RENSSELAER ARCHITECTURE COUNCIL

Roger H. Corbetta, Millbrook, N. Y., chairman of the board of Corbetta Construction Co., Inc., New York and Chicago, has been named to the Architecture Development Council of the School of Architecture, Rensselaer Polytechnic Institute. The council assists in developing programs and projects of the School of Architecture and lends encouragement and support to its activities and expansion.

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URGE ADOPTION OF BUILDING STANDARDS TO AID THE PHYSICALLY HANDICAPPED

Architects, builders, city planners and government officials at all levels are being urged to encourage adoption of specifications for making public buildings and other structures accessible to and usable by persons who are physically handicapped.

Drafted under the auspices of the American Standards Association, the building specifications are sponsored by the National Society for Crippled Children and Adults and The President's Committee on Employment of the Physically Handicapped.

Chairman of the latter organization, Major General Melvin J. Mass states that millions of physically handicapped and older persons are effectively barred from the use of buildings by built-in barriers of steps, narrow doorways, inaccessible restrooms, out-of-reach wash basins and drinking fountains, and by other obstacles.

The new set of building standards shows how these barriers can be removed or minimized.

A single free copy of the specifications may be obtained by writing to: The President's Committee on Employment of the Physically Handicapped, Washington 25, D.C., or The National Society for Crippled Children and Adults, 2023 West Ogden St., Chicago 12, Ill.

Copies may also be obtained from the American Standards Association, 10 East 40th St., New York 16, N.Y., at $1 each. Discounts are available on quantity orders.

Specifications covered include:

Grading and landscaping. Ground should be graded, "even contrary to existing topography," so that at least one entrance to a new building is at ground level.

Parking. Space should be set aside and identified for use of those who need wheelchairs, braces or crutches, so they need not wheel or walk behind parked cars.

Entrances. At least one entrance should be usable by those in wheelchairs, an entrance on a level giving access to elevators.

Ramps. If ramps are needed, the slope should be no greater than one foot rise in 12 feet. A non-slip surface, at least one handrail, a level platform at the top, and at least six feet of straight clearance at the bottom are chief requirements.

Stairs. Risers of no more than seven inches and round "nosings," rather than square ones which can trip the unwary climber, are imperative.

Doors. Needed are doors at least 32 inches wide, with thresholds flush with the floor. Double doors are generally too difficult to open from wheelchairs. Automatic doors are excellent.

Rest rooms. At least one stall in each rest room should be wide enough to accommodate a wheelchair, and mirrors and shelves should be set low enough to be used by those in wheelchairs.

Water fountains. Spouts and controls should be in front. Conventional coolers are satisfactory if a small fountain is mounted on the side thirty inches above the floor.

Elevators. The floor level at which the handicapped enter the building should give access to the elevators.

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Architectural firm in Puerto Rico has challenging opportunity and responsible position for experienced top designer and detailer with creative approach to design of modern reinforced concrete buildings. Please address all resumes including salary desired to Schimmelpfennig, Ruiz & Gonzalez, Monserrate Building, Rio Piedras, Puerto Rico.

30

October 19, 1962

Mr. Paul B. Brown, President
Detroit Chapter, AIA
153 E. Elizabeth Street
Detroit 1, Michigan

Dear Paul:

I would like to put in writing to you and the Chapter Board my appreciation of the honor you conferred upon me Wednesday evening. It meant more than I can describe, especially as it came from my friends in Detroit. Recognition from the home folks means so much more than from others. I am proud of several certificates of appreciation I have received but none has gone as deeply to warm my heart as this. I wish that I could have expressed all of this at the meeting but I was too overcome to think of the words I really wanted to use. Thank you again.

Sincerely,

John C. Thornton

October 19, 1962

James B. Hughes, AIA
28 West Adams
Detroit 26, Michigan

Dear Jim:

We commend you, your staff and consultants, for resurrecting the BULLETIN. It is evident that the October issue is only the beginning of a vigorous new life. With anticipation we will look forward to each new issue.

Congratulations!

Denis C. Schmiedeke AIA
Bradley Ray Storrer AIA

September 24, 1962

Dear Mr. Redstone:

I was one of the fortunate ones who attended your beautifully organized and delightful luncheon on Saturday afternoon.

May I congratulate you on the day and hope that there will be more of your type of programs in the future. Since we are announcing the opening in November of the Showcase Building of Detroit which is a center dedicated to Architects, Builders and the general public I hope you will be free to attend some of our programs, too.

Again, thank you, for the outstanding afternoon.

Cordially Yours,

Martha V. Hurd,
Director Public Relations,
Showcase of Detroit

American Institute of Architects
The Detroit Chapter
120 Madison
Detroit, Michigan

Gentlemen:

I am a student at Lawrence Institute of Technology, Southfield, Michigan, and am majoring in Architectural Design.

We, the students, have been asked to start a catalog file on all types of building and construction material, data books, and reference booklets.

I should like, if at all possible, to know if you can help me in obtaining this material, it seems that I am fighting a never ending battle in trying to contact each and all major companies to obtain such material.

I shall appreciate any information that you may be able to send me.

Thank You,

Yours Truly,

Stanley Tracy Jr.

Mr. James B. Hughes, Editor
"Monthly Bulletin," M.S.A.
28 West Adams
Detroit 26, Michigan

Dear Jim:

We wish to congratulate you for giving us a publication worthy to represent our profession.

Sincerely,

BIRKERTS & STRAUB

Michigan Architectural Foundation
28 W. Adams
Detroit 26, Michigan

Gentlemen:

Having become recently a member of The Builders and Traders Exchange of Detroit, we have the good fortune of receiving your Monthly Society of Architects Bulletin.

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Yours truly,

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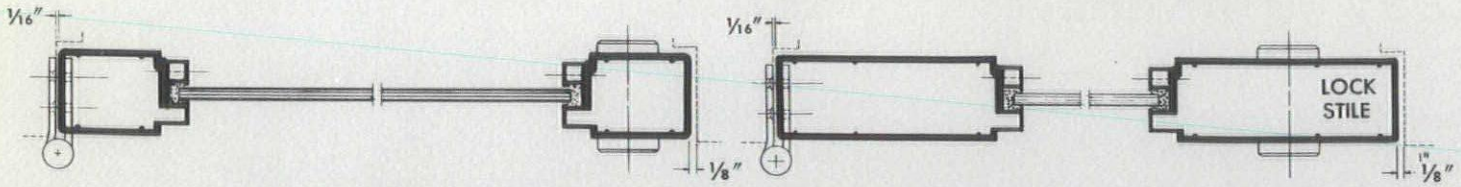

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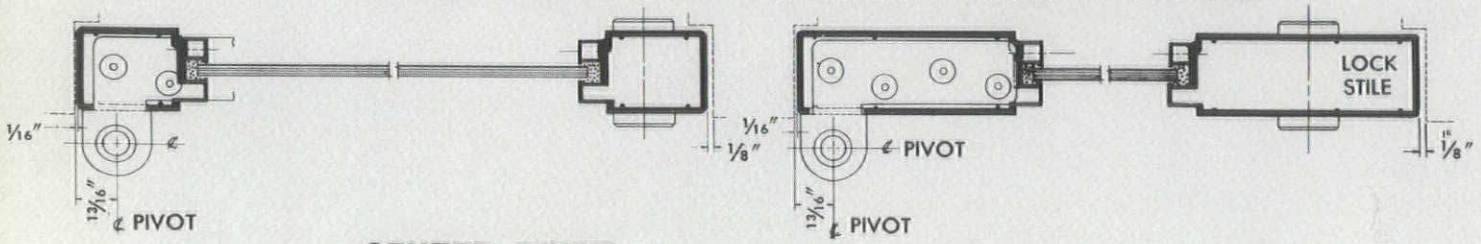

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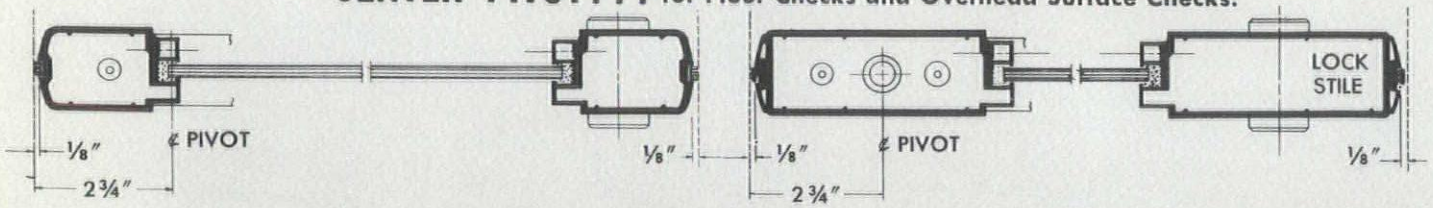

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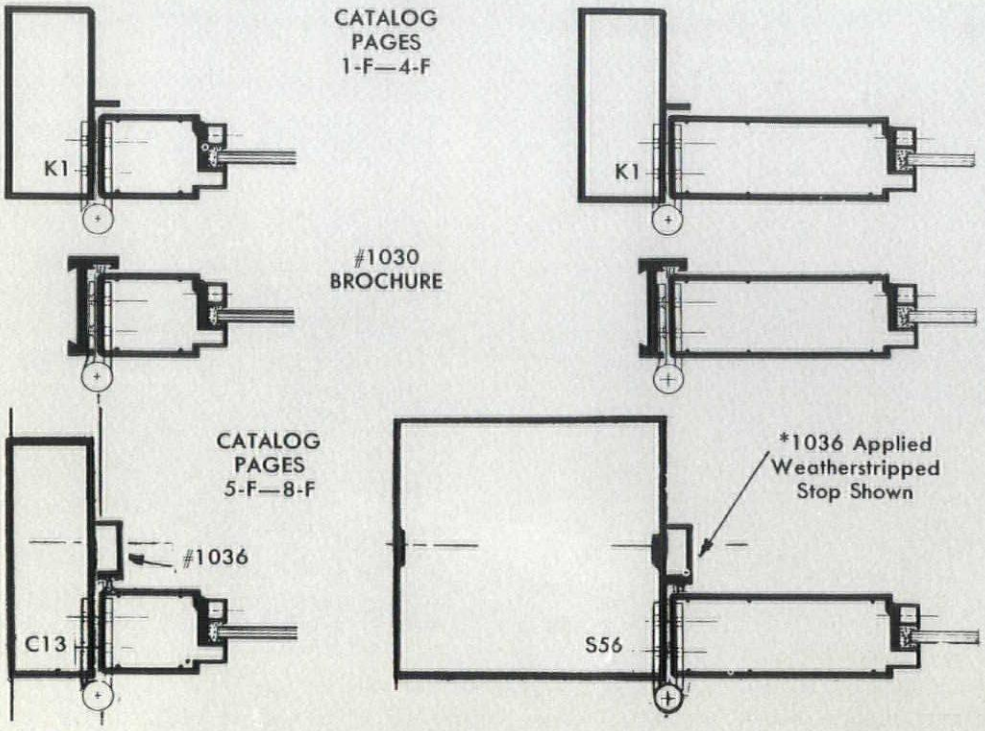

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