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BULLETIN

INTERIOR DESIGN

michigan society of architects october 1969 50c



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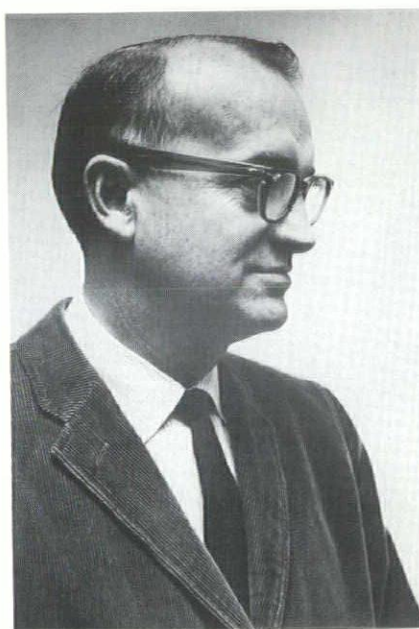
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EDITORIAL



R. L. Propst, President
Herman Miller Research Corporation

Where We are Headed in Furniture Design and Manufacturing

Even the most casual observer today is aware of the major shift in opinion and taste, which are profoundly affecting social, economic and cultural conclusions. It is not hard to see that the future will encompass a very new life style.

Those professionals traditionally concerned with physical facilities, buildings, furnishings and services are noting the entry of significant new voices and opinions on what attributes the environment should encompass. Social psychologists, anthropologists and other behavioralists are all expressing powerful viewpoints based on excellent new knowledge.

It is quite apparent that the living environment is emerging as a subject of much greater dimension than we suspected just a few years ago. How our present design and manufacturing will participate in this emerging new world remains to be seen.

The furniture industry has been perhaps the most insular and stationary of all the major environmental suppliers. Because it is primarily made up

of small organizations, the largest proportion employing less than two hundred workers, and because it has survived using a posture of minor fashion shifts to solve its problems, it is not surprising that it has been quite oblivious of the emerging changes.

It has had very little natural motivation to conduct research or to look for new directions. In furniture orientation we have been dominated by a curious backward look to forms that are a cultural backwater. In contrast, we step out of our houses into another kind of living enclosure, the automobile, which looks, in many ways, like a modified space vehicle. The contrast is enormous.

The world of manufacturing technology is waiting in the wings with a marvelously versatile array of materials and fabricating approaches attuned to a new adventuresome product. Low pressure molding of large scale parts are in the process of revolutionizing the cost, weight and form constraints in furniture design. Self skinned structures, foam cored or air supported can provide a new spectrum of human scale parts of unlimited design potential.

Four forces are thus joining now, bringing revolutionary changes to furniture and interior design.

The first is the vastly increased understanding of the human living process as it is influenced by the environment. The behaviorists are making this contribution in ways that are understandable and applicable.

Equally significant is the direct dialogue that is developing between the behaviorialists and the end users. It is no longer unusual to find a social psychologist or an anthropologist as part of large organization management. Their new skills are a fresh new wind that is changing organizational management modes — and the way they feel about their physical surroundings. At the least, this portends very different viewpoints on status expression. More importantly, it is beginning to incorporate the entire facility in enormously important new concepts in communication strategy.

The second is the greatly accelerated rate at which our present culture is digesting new experience and reaching for extension. We are rapidly evolving a new life style.

Super abundant communication experience is causing unprecedented growth and transition in taste. New living modes and styles emerge, are digested, adopted and discarded, sometimes in a matter of months.

The third is the discovery of the American consumer of use without ownership. He is finding that he can purchase service and rewarding experience without the headaches, responsibilities and irritations of long term possession.

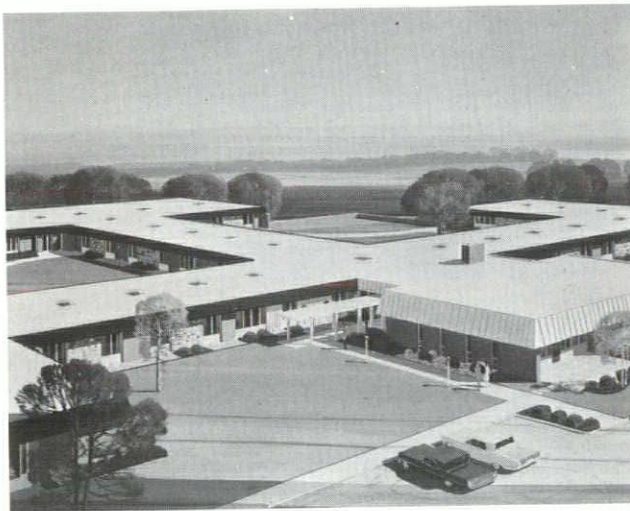
When we think in terms of "ownership" we show little cultural mobility, but when we think in terms of "use", as we do with temporarily owned items, we have exceptional mobility. Temporary ownership suits the pace and the nature of the times and is the key to new cultural choice.

And finally we have the technology to provide the new wave products.

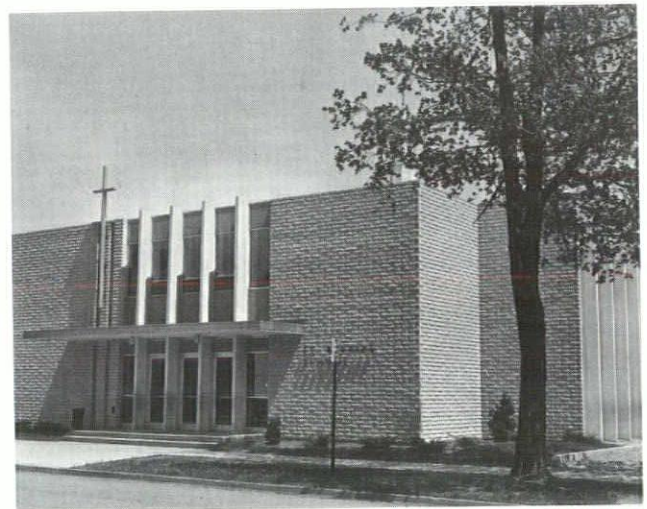
The question is not whether any of this projection will actually take place. The more pressing question is how can design and manufacturing anticipate and prepare for an appropriate role in a stress filled world avid for the answers.

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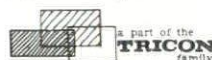
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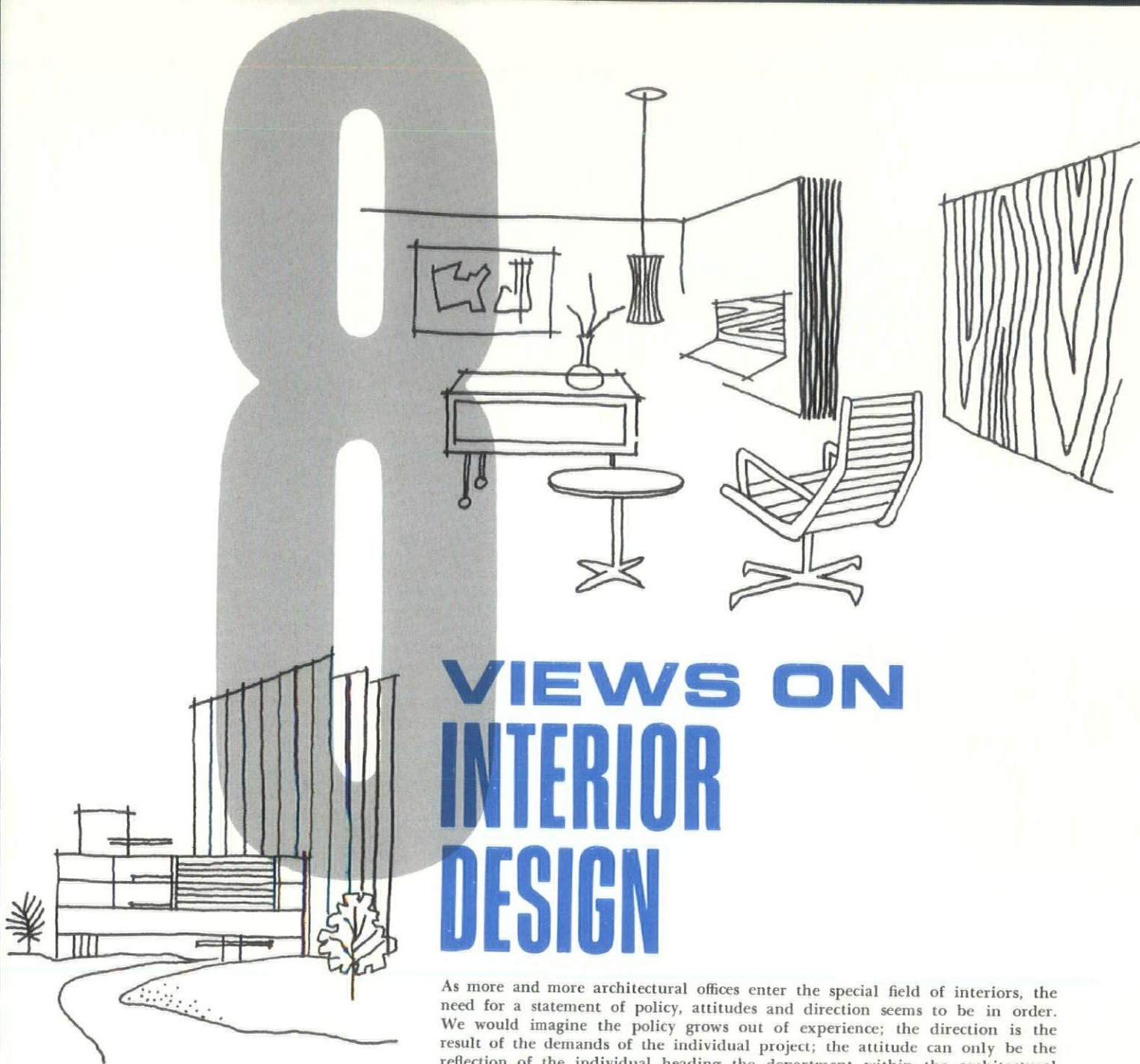
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VIEWS ON INTERIOR DESIGN

As more and more architectural offices enter the special field of interiors, the need for a statement of policy, attitudes and direction seems to be in order. We would imagine the policy grows out of experience; the direction is the result of the demands of the individual project; the attitude can only be the reflection of the individual heading the department within the architectural firm.

We have asked eight designers, male and female, from large and small firms in Detroit and out-state, to share their thoughts on philosophy of design—where they fit in the overall program and how well they function within the framework of the architectural office.

The usual chafing is evident—"we are not called in soon enough"—"the formative stages of project design are as critical to the interior department as to the rest of the contributing disciplines" etc.

But the trend is there, and as in many new practices the element of experimentation and usage will smooth the rough edges and make the inclusion of the designer as automatic as the project director.

That this is a national practice was evidenced in the excellent NEOCON meeting held, for the first time this year, in conjunction with the national AIA and RAIC Convention in Chicago.

Other evidence of the strength of the voice of the designer, is in the June 1969 issue of *Architectural Record*, an issue devoted to the *Design of Interiors* and announcing their new program of RECORD Interiors—a program similar to the RECORD Houses—displaying the same professional care and concern for Interiors as for Exteriors.

Through their professional associations, the Designers are establishing procedures for licensing and fee schedules, a need long recognized by the new breed of 'space planners'. We hope Interiors will be a regular part of the Bulletin.

LOUIS C. KINGSCOTT & ASSOCIATES, INC.

Interior space and how it relates to the architectural concept should be conceived in the early designs by the project architect and not the interior designer. The design of an interior space should be approached with an understanding of its use, the architectural characteristics of the structure, and an awareness of the landscape surrounding the structure. It is essential that the interior design become an integral part of the total concept.

The role of an interior designer then should be one of extending and amplifying the project architect's concept. As the architecture becomes a part of the landscape, there are certain elements within the landscape such as color, texture, space and movement to be considered when selecting the materials and colors used on both the exterior and interior of the building. These

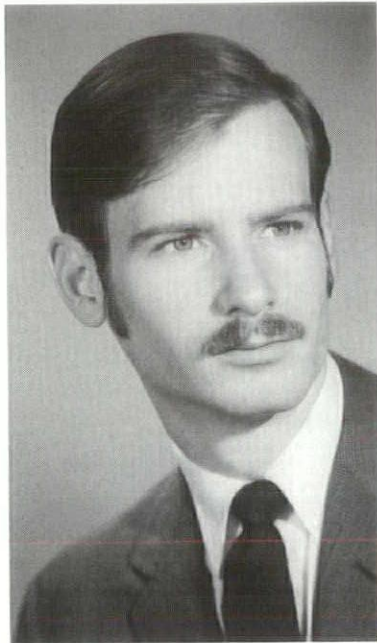
basic materials must be selected on a basis of how they will register in the landscape and how appropriate they will be for the structure itself. To achieve continuity, it is essential that the materials and finishes used on the exterior of the building be brought into the interior space. After the basic materials have been introduced to the interior space, the interior designer must see to it that any additional applied colors, such as paint colors, furnishings and other materials complement the basic materials.

The applied colors for various materials and finishes fall into three major categories, the first of which are the neutral colors. Neutral colored items and finishes compose the majority of the interior space. The neutral colors should be on the warm side of gray or off white, as opposed to cool or cold grays. This type of coloring works well for floor tile, base and trim colors and basic wall colors. It is also important that these items remain the same throughout the building so as to achieve a sense of continuity and unity. These neutral colors provide a base on which to add other colors and finishes.

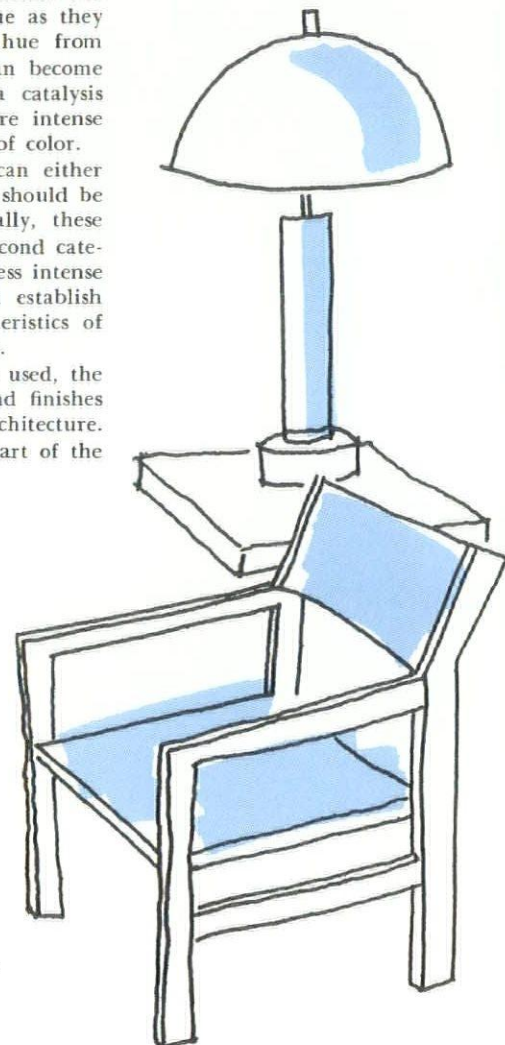
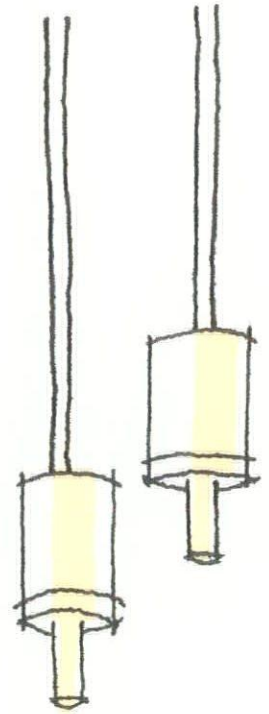
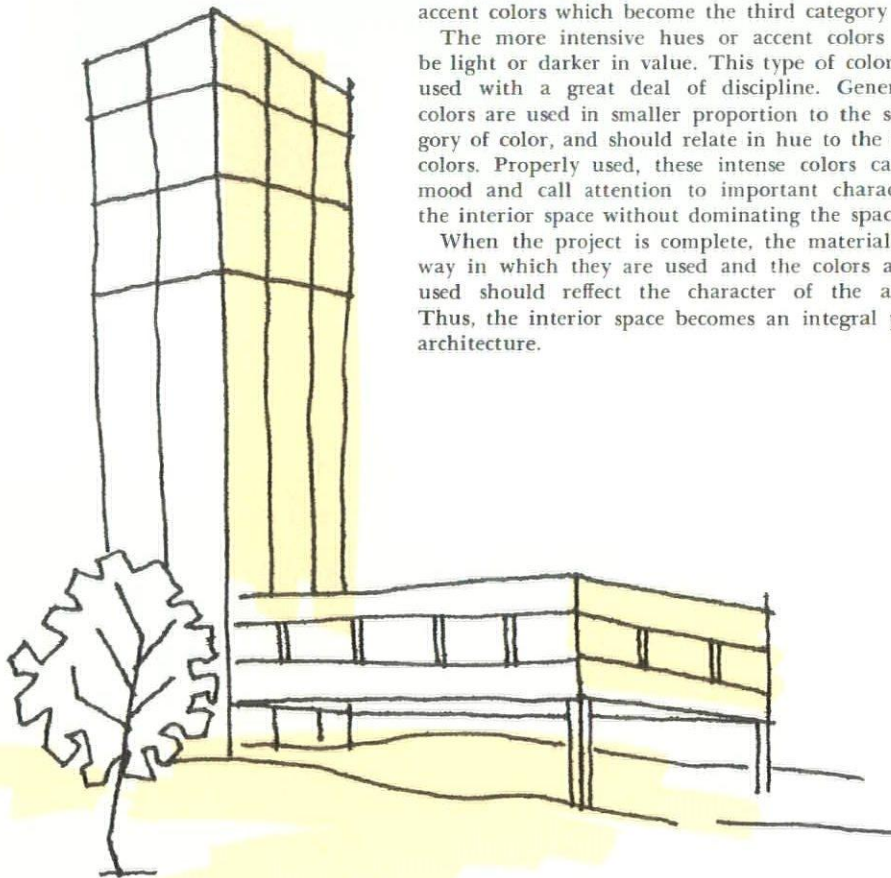
The second category are the less intense colors. Used effectively, these colors complement and help define the interior space. These colors should vary in hue as they move through the interior. By changing the hue from one space to another, the spaces themselves can become more interesting. This group also serves as a catalysis between the warm neutral colors and the more intense accent colors which become the third category of color.

The more intensive hues or accent colors can either be light or darker in value. This type of color should be used with a great deal of discipline. Generally, these colors are used in smaller proportion to the second category of color, and should relate in hue to the less intense colors. Properly used, these intense colors can establish mood and call attention to important characteristics of the interior space without dominating the space.

When the project is complete, the materials used, the way in which they are used and the colors and finishes used should reflect the character of the architecture. Thus, the interior space becomes an integral part of the architecture.



Alan Lant



LOUIS G. REDSTONE ASSOCIATES, INC.

During the past several decades interior design has been viewed by most as almost anything other than interior design. To many, it has simply been a necessary evil, to others a means of softening or even correcting poor architecture, while still others have used it to achieve false status through the use of well known and expensive furnishings. Whatever the effort, it is almost a certainty that potential qualities such as graceful and efficient space, serenity, and appropriateness to the architectural space and function have been disregarded in favor of the "what's new this month" approach.

Interior design as viewed by the office of Louis G. Redstone Associates is seen as the natural conclusion of a total design process which normally begins with planning studies, develops into architectural and engineering work and concludes with interior design. This concept of total design is not, of course, unique with us. However, this make-up of our design department is somewhat unusual and should be of interest. Briefly, we have avoided the typical department cross-section of planners, architects, and interior designers; developing instead personalities capable of spanning the differences between these specialties.

The benefits of this approach are as follows:

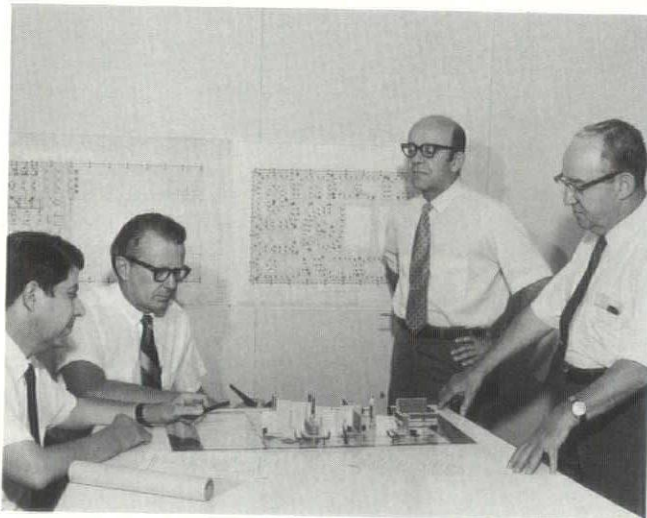
1. First and foremost, typical projects are assured of a continuity of function and aesthetics not normally achievable under the specialist approach where the "lead" on a project may change hands several times.

2. Second, conceptual design by a specialist invariably is limited to his particular field and will tend to produce solutions of a limited nature. On the other hand our approach tends to produce design conceptions which simultaneously include the conceptual considerations required of each specialty.

3. Third, because all design department personnel are exposed to all of the specialties and can work effectively in any of them the department experiences a high degree of stability with regard to changes in the nature of the work load.

4. Fourth and finally, perhaps the most interesting bonus from this system is the high morale and satisfaction of the design department personnel. This is attributed to the constant variety in the work and by the sense of "start to finish" design.

One further comment. Recent developments in the world of interior design under such headings as "Office Landscape" and "Open Planning" are regarded by us with great interest. With particular reference to functional aspects, it is intriguing to draw a parallel between this development and the development of modern architecture. Nevertheless, implementation of the principles of "landscape" requires a modicum of caution as well as knowledge and experience.



Persons who acted as leaders in the total design process outlined above are pictured from left to right as follows:

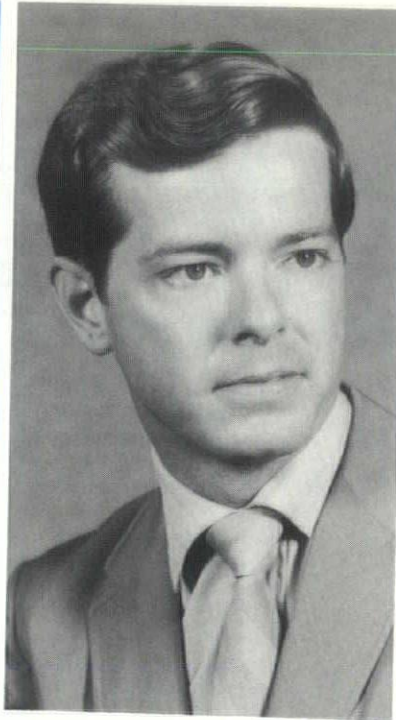
George Zonars A.I.A.

Herbert Hawthorne R.A.

Sam Redstone A.I.A.

Louis G. Redstone F.A.I.A.

Text contributed by George Zonars.



Frederick A. Sargent

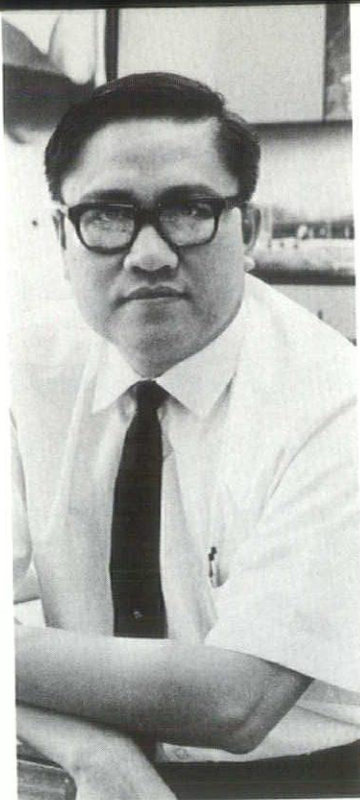


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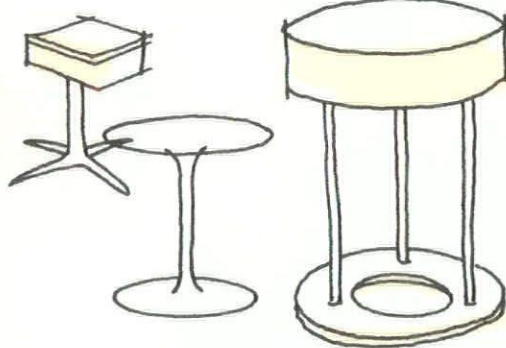
In this office, the basic function of the interior designer is to coordinate materials and furnishings within interior spaces in order to secure an esthetic and functional relationship between the architectural systems, the space itself and the occupants. When the interior designer works on a project from the programming and preliminary design phases through working drawings and completion, a more thorough solution to the planning and furnishing of the project is inevitable. The development of preliminary furniture layouts can assist the owner in visualizing the spaces and their furnishings. Often serious errors in flow and placement can be avoided by this initial step. In addition these layouts afford the Architect the opportunity to test the size and proportion of the spaces. Along with the furniture layouts, the formation of a preliminary budget estimate for furnishings provides the owner with a clearer idea of his expenditures in this area. If the owner elects to enter into an interior furnishings contract with the Architect, he stands to benefit from the inclusion of items such as carpeting and window coverings in the general contract. In doing so, competitive bidding on these items as selected by the interior designer according to the requirements of the project can result in the proper type of carpet or window covering being installed correctly at a considerable savings to the owner. The control of installation and workmanship by contract is also invaluable to both the Architect and the owner.

The overall coordination of the interiors organizes all finishes, colors and textures of the architecture along with the fabrics, colors and finishes of the movable furniture. At the same time, familiarization with reflected ceiling plans, power and telephone outlets and ducts, grilles and equipment required by mechanical functions assures a more orderly placement of these elements. Graphic design, as it applies to building identification, is another important part in the development of the interior. Along with this, the development of special cabinetry, seating units or special purpose equipment comes under the consideration of a designer focusing on interiors. This concentration on the elements which make up the interior space results in a more integrated building.

The interior designer, then, is placed within the office structure as a member of the design team. Each project is treated from a total design approach by every member of this team, and the effort of the interior designer is integral to the general design work. The sum of these efforts is hopefully the creation of quality architecture and a homogeneous environment.



Ricardo D. Anselmo



WARREN HOLMES COMPANY

We, at Warren Holmes Company, have always subscribed to the credo that Architecture is all inclusive and embraces most of man's experiences. On this basis we believe that interior design is very much a part of Architecture in general and is an integral element of Total Architectural Design in particular.

Since Architecture is all inclusive we give Interior Architecture, which is both interior design and furnishing, as much emphasis as we do to the vital roles played by landscape architecture, lighting design or graphics in the whole creative process.

Answers to building needs are primarily dependent on interior solutions. Planning and design must create not only smoothly functioning interior space but must also produce interesting experiences in movement and livability for its occupants. A standard practice in our office is the conception of interior design at the same time the building is conceived. As a rule, our firm provides the client with designer selected color schemes and furnishings plus its layout. On projects where we do not specify or take bids on furnishings, we usually help and advise the client in their selection and coordinate the interior design and furnishings.

In all phases of interior architecture we strive to maintain unity by the use of controlled materials which can give space its shape and form. Together with materials of course is the judicious use of color and texture both in architectural components of space and its contents or furnishings. Lighting too is conceived as a part of the overall design for the quality and intensity of light certainly influences color. In this respect we feel that the user of space should be given more control so that he may create the necessary atmosphere for his environment. Our concept of Total Design is not necessarily the "down to the last ash tray" method of integrated design but we value what little amenities like trees, plants, flowers, art work and graphics contribute to the total effect. Of course there is the ubiquitous budget to be concerned with for every project and it definitely affects various elements of interior design. Where and when choice and decisions concerning the effect of budget on design are to be made, the designer is the one individual who has final say.

Probably the most important element in Interior Architecture is the human element or the concern for the human being. After all is said and done, the final measure of success of a solution to a problem is the satisfaction of the human performer's needs in a given space. In this day and age when planners and designers are far more involved with rules of thumb as "how many people can you seat in a cafeteria of so much square footage", we should be more concerned with how people will work, think and respond to the environment we create.



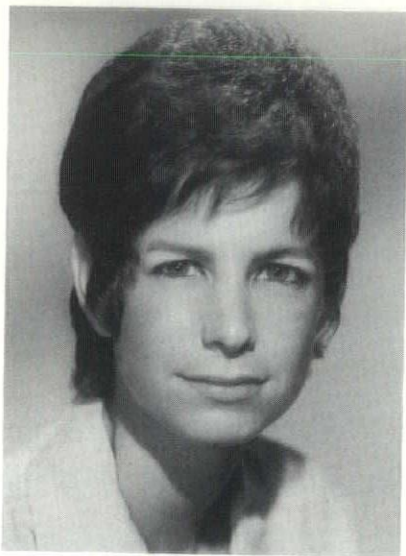
Rosolyn Muskovitz

EBERLE M. SMITH ASSOC. INC.

The role of the interior designer can be divided into three separate and distinct parts. First, the interior designer is an extension of the Architectural designer, whose purpose it is to reinforce and emphasize the design concept. Secondly, the interior designer brings to the profession her own special knowledge which the Architect does not possess. This is her vast experience with various materials and furnishings; their durability and appropriateness. In this instance, the interior designer's contribution to any project is one of specialized technology. Thirdly, the interior designer can be creative beyond the Architectural design and functional contributions. She adds mood and feeling to the space in question. The interior designer can accomplish this by the way she uses color to define space, the various ways she uses graphic design and varied ways in which she uses the juxtaposition of textures.

At Eberle M. Smith Associates, we believe that interior finishes are an integral part of the basic design of all structures. Therefore, final finishes and furnishings are planned during the initial design phase. During the early planning we discuss all of the spatial aspects of the building being designed; its use, special purpose or image. At this time, we establish the environmental quality of the building. As the design progresses, we call in outside sources to discuss various materials and products. We build models of different areas to be studied. From these models and projected interior sketches we gain the information necessary to make final interior decisions. Occasionally, final decision must wait until we are actually within the space under construction. This is particularly true when the interior space has a continuous rather than a segmented quality.

The individuals who use any structure will experience the sensation of the space in which they are located. The interior designer is directly responsible for these moods and sensations. Closeness or openness, low ceilings or high ceilings, glass or no glass, color or absence of color, smooth or rough textures, darkness or light, all of these things contribute to a personal feeling appropriate to different functions.



Debra Balter



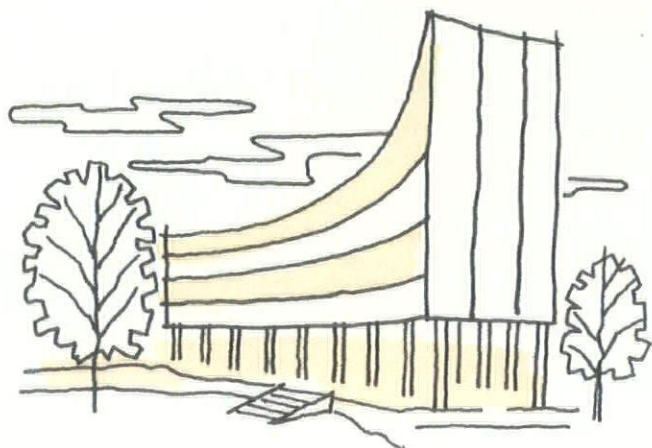
SMITH, HINCHMAN & GRYLLS ASSOCIATES, INC.

Smith, Hinchman & Grylls Interior Design Department, under the direction of Deborah Balter, functions within the framework of the firm's holistic approach to Architecture.

Since the Department exists to integrate and implement the interior design of original structures, its efforts are mobilized toward creative teamwork with every other department in the firm. Identifying with the goals of the client the department melds its creative resources within the total scope of the architectural team to discover all possibilities inherent in the project and efficiently and economically integrate interior/exterior design into a cohesive realization of the client's objectives.

As the department's involvement begins with the earliest phase of project conception, opportunities emerge for in-depth research into spatial planning, precedents and parallels, technological innovations and new materials development. This research may evolve into specialized spatial arrangements that could result in a totally new architectural approach. As part of this holistic process the interior/exterior continuum is unified, with furnishings, often custom designed by the department, reflecting line and scale and extending the meaning of the architecture.

This interaction of specialized departments insures that the interior design is in the nature of an organismic unfoldment rather than afterthought embellishment.



ALDEN B. DOW ASSOCIATES, INC.

Honest, Humility and Enthusiasm are basic to our organization in all phases of design and as a process of life's pattern. They develop one out of the other and are not considered by themselves, but are integrated for the total conception, planning and execution of a project.

In a recent article, Mr. Dow explained these principles:

Honesty is the most important quality as the others are built upon it. Honesty indicates a straight-forward expression of design, materials, intentions, etc.

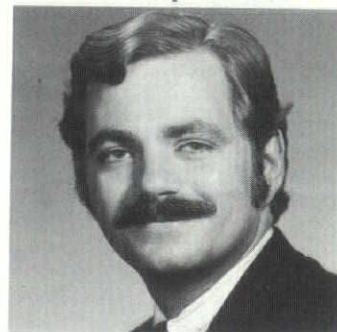
Humility is a lack of arrogance, the ability to be flexible, to give and take gracefully — compatibility. In a building this occurs when the outside becomes a part of the inside, or one space part of another space, or the structure part of its surroundings. Humility also includes scale or man's relationship to a building.

Enthusiasm should be coupled with humility, for in itself it is merely a bold and thorough statement of the objective. With humility it becomes the playfulness and humor that we all love.

Our space planning and furnishing unit has a unique position in that we are involved with a project from the time first ideas are conceived until the ultimate completion. The interior designer and project architect, together, are totally involved in the project. The result is a team effort working to give the client the best solution to his problems and needs.

We must always beware that we are developing environments for people to function in, whether it is an office, school, home, library, restaurant, etc. These environments must relate to the individual within them and must have the necessary tools for the individual to achieve his function or tasks.

Interior design involves the relationship of space, function, job tools, organization of clutter, economy, flexibility, color, texture and scale. It is the organizing, the development and fusing together of these relationships into a creative environment that relates to the individual, with which the designer must totally concern himself. Style develops out of these relationships. As Mr. Dow once said, "When style, itself, becomes the objective, nothing results but a copy. For style is a process pattern and fine style, real character, develops only when you have an objective beyond obvious utilitarian requirements."



John Wm. Schlenhert

PIPSAN SAARINEN SWANSON A.I.D.

I am reasonably sure that we were the first Architectural Office in this Country with a "built-in" Interior Design Department.

We were literally forced into it when a client (for whom my husband had just finished a rather sizable house) left for Europe for six months, gave us a check for a certain amount and asked us to employ a suitable Interior Decorator to furnish the house under our supervision! It was in the early thirties and we found that *no* Decorator in Detroit had the *slightest* idea what "Modern" was all about. As we could not reach our client, the only thing to do was to roll up our sleeves, open up a few accounts and get at it ourselves! Fortunately, at the time there was a very good representative Swedish Traveling Exhibit of Home Furnishings which



Pipsan Saarinen Swanson A.I.D.

was being disbanded and we could purchase several of the outstanding pieces for the house.

Interior Designing was not at all foreign to me as my father, Elic Saarinen and most of his contemporaries in Scandinavia, Germany, Holland and Austria designed the Interiors and Furnishing for their jobs.

We have had an Interior Design Department in connection with our Architectural practice since that time.

It has never been a large Department, two or three persons at the most, as we do Interior only for our own Architectural jobs and we can always call on the rest of the office for special things, such as details, working drawings, typing, bookkeeping, etc. We not only do layouts and specifications for institutional buildings which have to go out for public bids but also do jobs where we do the direct buying. In the first case, we work on a sliding fee based on the size of the job. The latter requires establishing accounts with manufacturers and we work mostly on Standard A.I.D. fee basis or on smaller jobs on regular mark-up.

I am a member of the A.I.D. and would strongly suggest that anyone who is starting an Interior Design Department or has one, should either be a member of A.I.D. or N.I.S.D. It is as important as an Architect belonging to the A.I.A. and establishes a certain amount of prestige; also makes it possible to work on a more businesslike basis through the use of their standardized rules and contract forms.

I don't believe an Architect should be able to do direct buying and selling without having an established Interior Design set-up.

I would also like to stress the importance of doing work at a fee that is not too low! You can lose your shirt very easily on a job where furnishings are purchased directly and the charge for services is not adequate. The entire fee can be lost by some unforeseen complication, not to mention whatever profit that was counted on. It is impossible to do good work under these circumstances.

To get the best possible end result, the Interior Design Department should be located in the Architect's office because of the necessity of being in constant touch with the Architect, Designer and Engineers to be able to co-ordinate the job at a very early stage.

It is next to impossible for the independent Interior Designer with a separate Studio to be in on every little detail, (and it would drive the Architectural office nuts if they were!)

The Space Planner is not always the answer either, as there would be the same problem of close contact with the Architect. However, as he is a specialist in office layouts, there is a definite need for him in the large office and commercial buildings of our cities which are mainly outside shells.

In order to get the best possible result of "Total Architecture", the Architect should not only design the exterior of the building but also have definite ideas regarding interiors; therefore the Interior Designer should be right on the spot to help carry the job through to the final solution.

After all no one should know how the Architect thinks better than I; being not only the daughter and sister, but also the wife and mother of outstanding Architects.

Neocon (National Exposition of Contract Interior Furnishings). The recent Neocon held in connection with the A.I.A. in Chicago shows that the trend of the Architect and related profession is getting more and more into the contract picture. It also makes the Architect realize (possibly for the first time) how hard it is to find good furnishings and how few and far between they are so that it almost becomes a specialized business to keep up with the products. On the whole, Neocon was quite successful (possibly too many sessions and lectures.) The manufacturers who took it seriously and made an effort to show new products were very happy with their new contracts. I predict it will become an annual event with more and more members putting their best foot forward.

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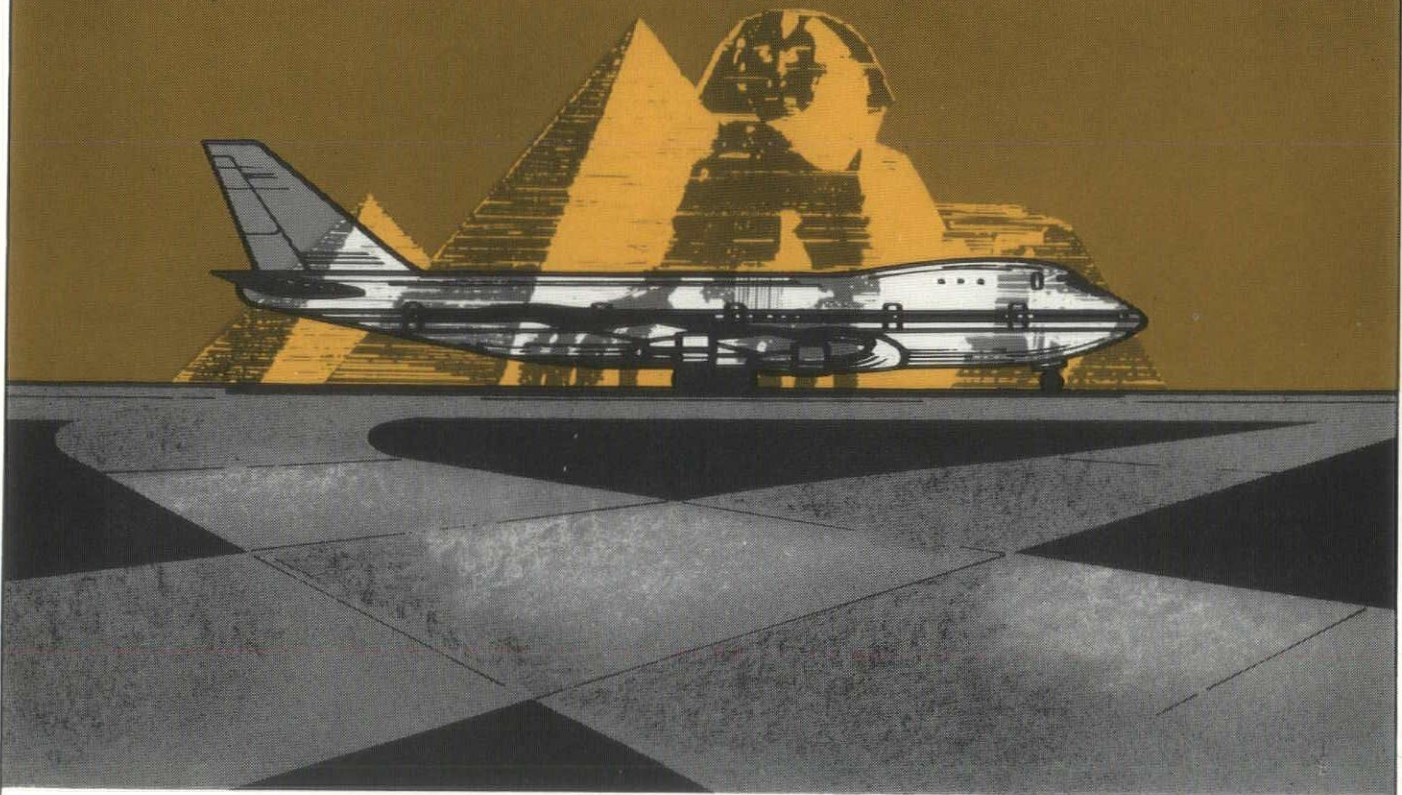
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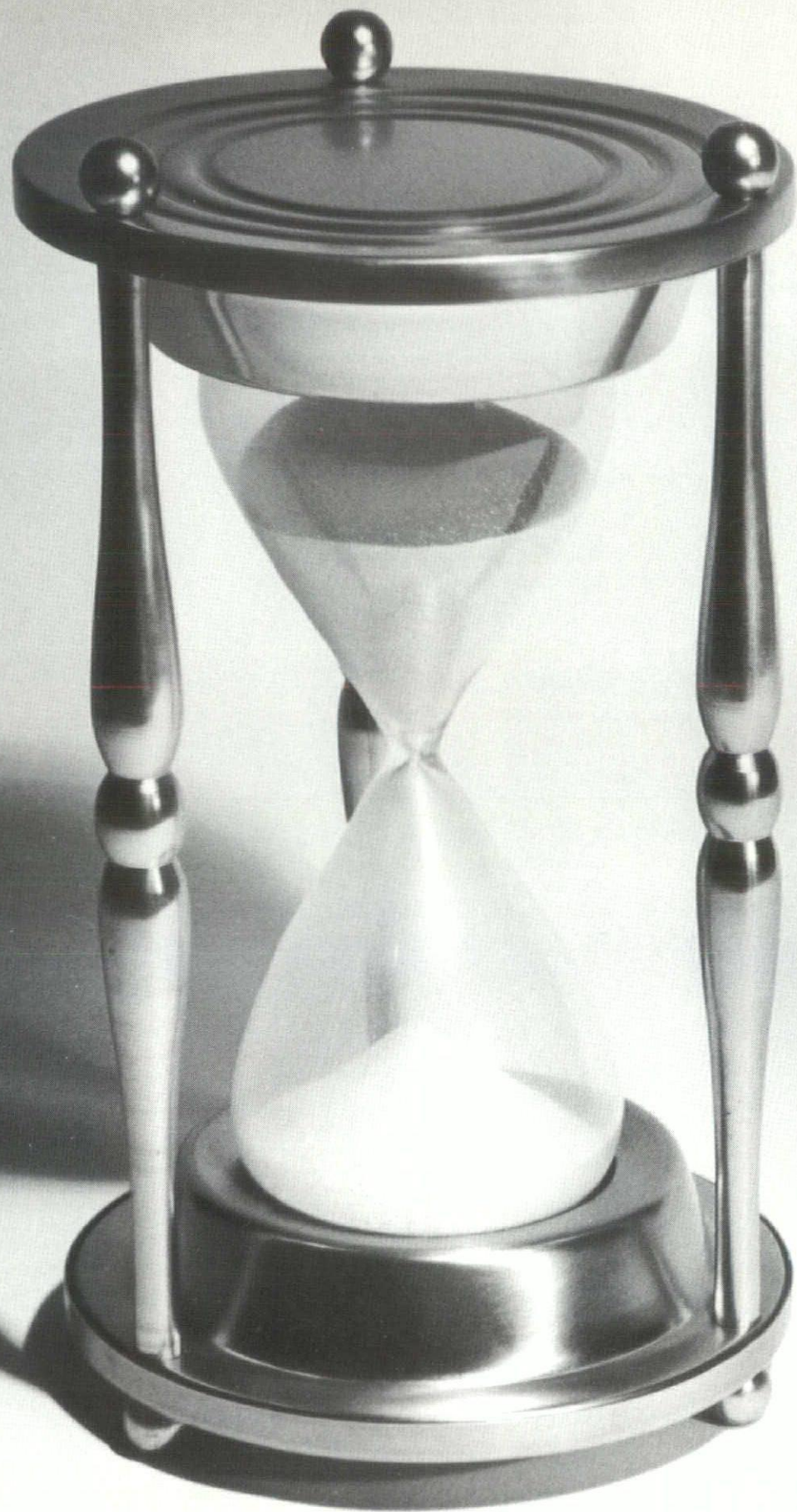
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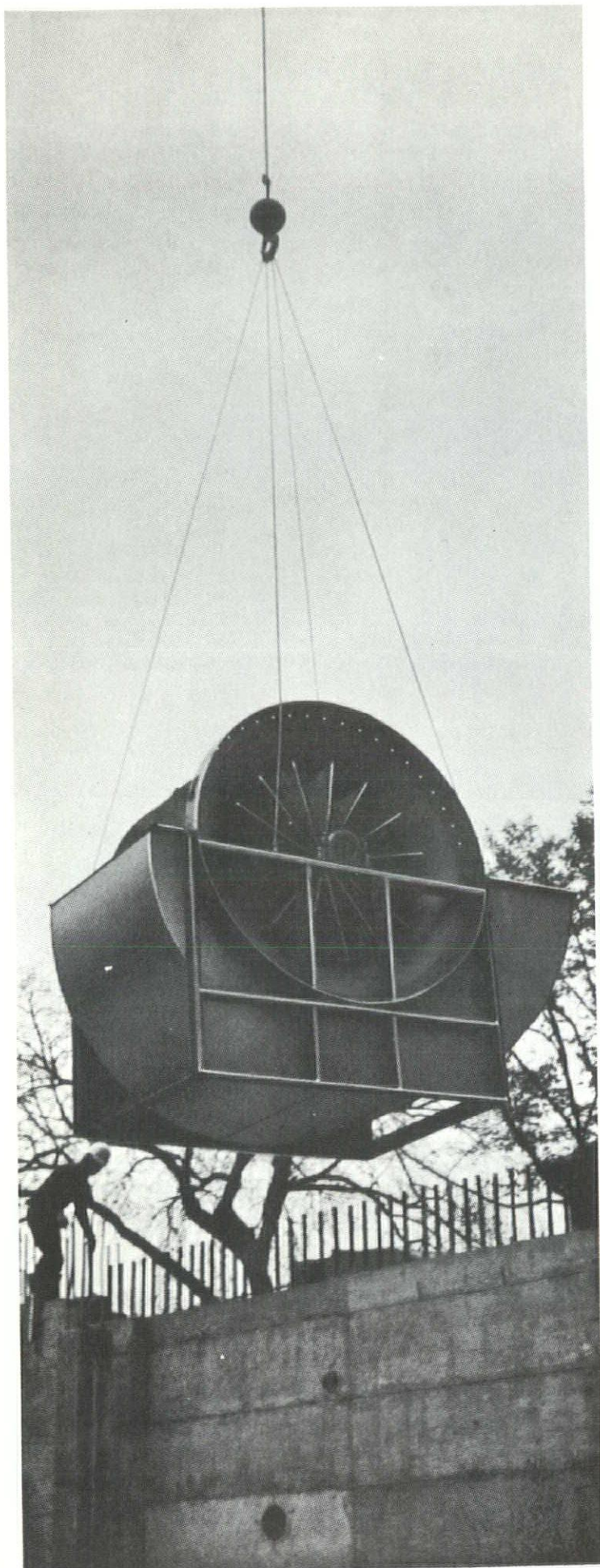
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Appointments Announced by Rossetti Assoc.

Rossetti/Associates Incorporated announces the appointment of Charles T. McCafferty as Vice President and W. James Pfaendtner as architectural associate. They join Louis A. Rossetti and his father, Louis Rossetti, in their newly formed architecture-planning-engineering firm.

McCafferty was most recently with Giffels & Rossetti, Inc. as assistant department head for design and planning for two years. Prior to this time, he was a staff member of the Detroit City Plan Commission where he rose to the position of Principal Planner in Charge of Design. He is both an architect and a planner and a member of the American Institute of Architects, American Institute of Planners and American Society of Planning Officials. McCafferty also serves on the Board of Directors of the Detroit Chapter, AIA.

Pfaendtner was head of the Architectural Department at Giffels & Rossetti, Inc. Prior to that he served the same firm for several years as a Project Director specializing in military assignments. He is a registered architect in Michigan and is certified by the National Council of Architectural Registration Boards. His professional memberships include the American Institute of Architects and the Society of American Military Engineers.

The firm is currently developing a feasibility study for the Grand Rapids Art Museum, and developing plans for an industrial park in Warren.

AIA Names Jurors For 1970 Honor Awards Program

Architects from California, Louisiana, New York, and Washington, D.C., have been selected to serve on the jury for the 1970 Honor Awards of the AIA.

Francis D. Lethbridge, FAIA, of Washington, D.C., a Vice President of the Institute, was appointed chairman. Serving with him will be: Edward C. Bassett, AIA, San Francisco; Nathaniel C. Curtis, Jr., FAIA, New Orleans; Hugh N. Jacobsen, AIA, Washington, D.C., and I. M. Pei, FAIA, New York City. Arch R. Winter, FAIA, Mobile, chairman of the 1969 jury, will serve as advisor.

Now in its 22nd year, the AIA Honor Awards program was established in 1949 "to encourage excellence in architecture and to afford recognition of exceptional merit in recently completed buildings."

The Program is open to architectural projects of all classifications, including urban design and historic preservation. Buildings which receive Honor Awards are eligible for consideration for the newly established Bartlett Award, which recognizes buildings with accessibility to the handicapped.

All entries in the preliminary submission must be received at AIA Headquarters by December 1, 1969. The jurors will meet there on December 8-10.

Appointments Announced By Birkerts

The architectural firm of Gunnar Birkerts and Associates of Birmingham, Michigan announce the appointment of Robert Bodnar, Anthony Foust, AIA, and Vytautas Usas, AIA, associate members of the firm.

Bodnar received his architectural education at Lawrence Institute of Technology and was formerly employed by the architectural firms of Palmer and Schoettley, Siegal & Avrin and Jickling & Lyman, all of metropolitan Detroit. He will be associate in charge of Project Coordination and Design Development.

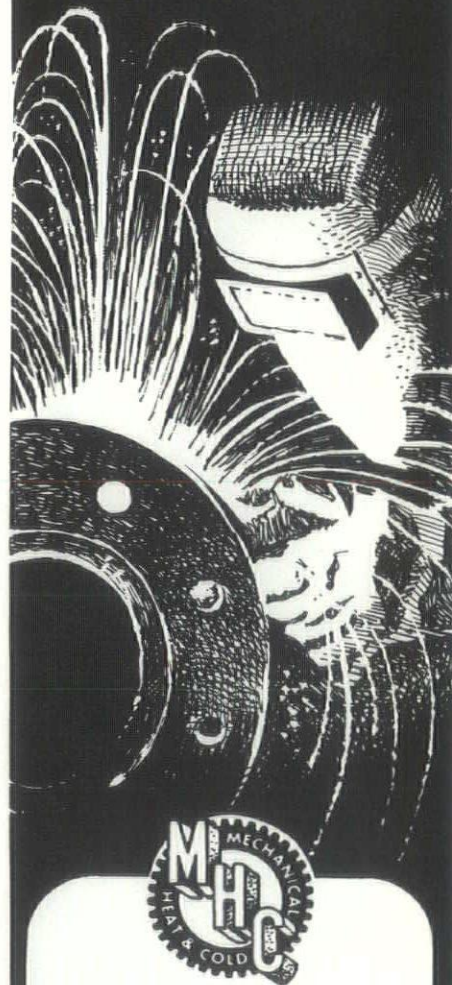
Foust received his Bachelor of Architectural degree from the University of Michigan and is registered in the state of Michigan. Formerly with the architectural firms of Caudill, Rowlett and Scott in Houston, Texas and Linn Smith-Demiene-Adams, Inc., Foust will be a Project Architect with the firm.

Usas is a native of Kaunas, Lithuania, studied at the University of Erlangen, Germany and is a registered architect in Michigan. He was formerly with the architectural firms of Albert Kahn & Associates and Volk & London Associates. Usas will be associate in charge of construction documents.

Gunnar Birkerts and Associates is best known in the Detroit area for the University of Detroit Administration Center, the 1300 Lafayette East Apartment Building and the design of the South Wing Addition of the Detroit Institute of Arts. Current projects of the firm include the Federal Reserve

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Sherman Heads New Firm

Five architects with a combined total of 88 years in the profession have formed their own firm with offices in Bloomfield Township.

The new firm, Charles W. Sherman Associates, Inc., 860 West Long Lake, consists of five principals — Sherman, AIA, Aleksander Markiewicz, AIA, Donald Osgood, AIA, Donald Semanick, and Robert Tucker, AIA.

The new organization was recently awarded a contract to master plan all future additions for Pontiac Northern High School and to design and implement a current addition, the total cost

of which will exceed \$2 million.

Sherman Associates also has been chosen by the Birmingham Board of Education to design and develop the educational specifications and to supervise construction of an addition to Seaholm High School, which will cost about \$1.9 million.

Allen Appoints Margerum

Roger Margerum, AIA, of Smith, Hinchman & Grylls Associates, has been appointed to the new AIA Task Force on Social Responsibility, by President Rex Allen. This Task Force was established as a result of resolutions passed at the Chicago Convention. Margerum was also a member of the Task Force on Equal Opportunity, as are several of the new Force.

Warren Succeeds Radford

The Detroit Edison Company has announced the appointment of Neil E. Warren as director of the architec-

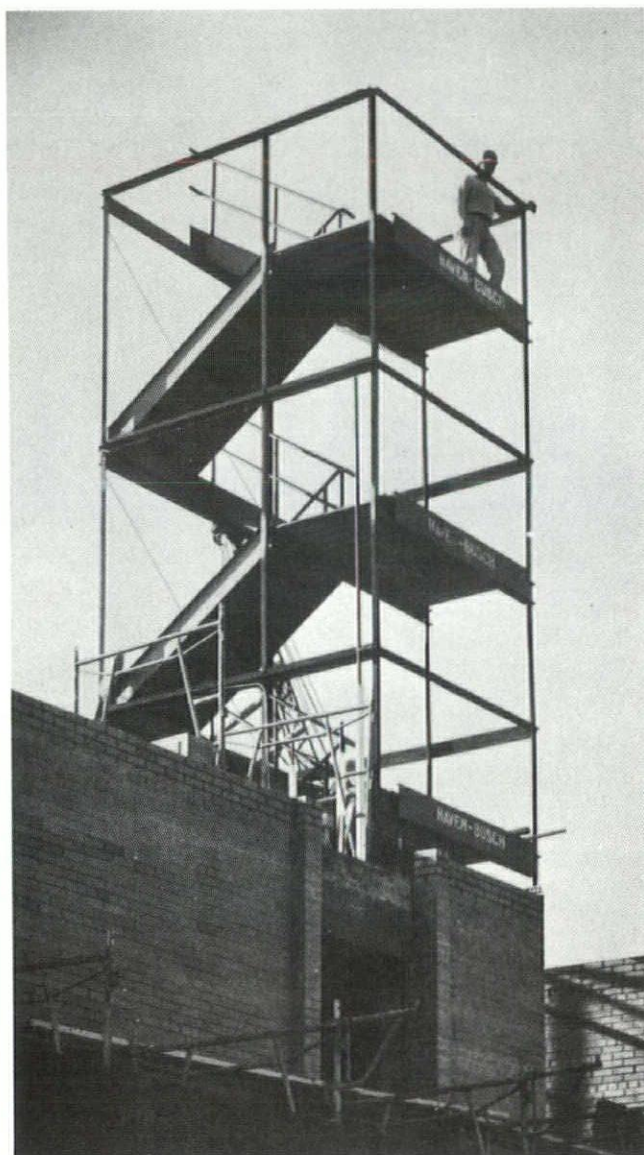
tural-civil engineering design division of the engineering design and services department. He succeeds J. Russell Radford who retired after 41 years of service.

A registered professional engineer and native of Ann Arbor, Michigan, Warren earned his bachelor of science degree in architecture at the University of Michigan.

He began his Edison career in 1950 as a designer in the company's architectural division, was named to his first supervisory post one year later and has, since, advanced through a series of engineering-supervision posts to his present appointment.

Editors Note:

Robert Bruce Lytle, Jr., author of the article in the September issue of the Bulletin on "Internship and Licensing", has successfully completed the examination and is registered as an architect in the State of Michigan.



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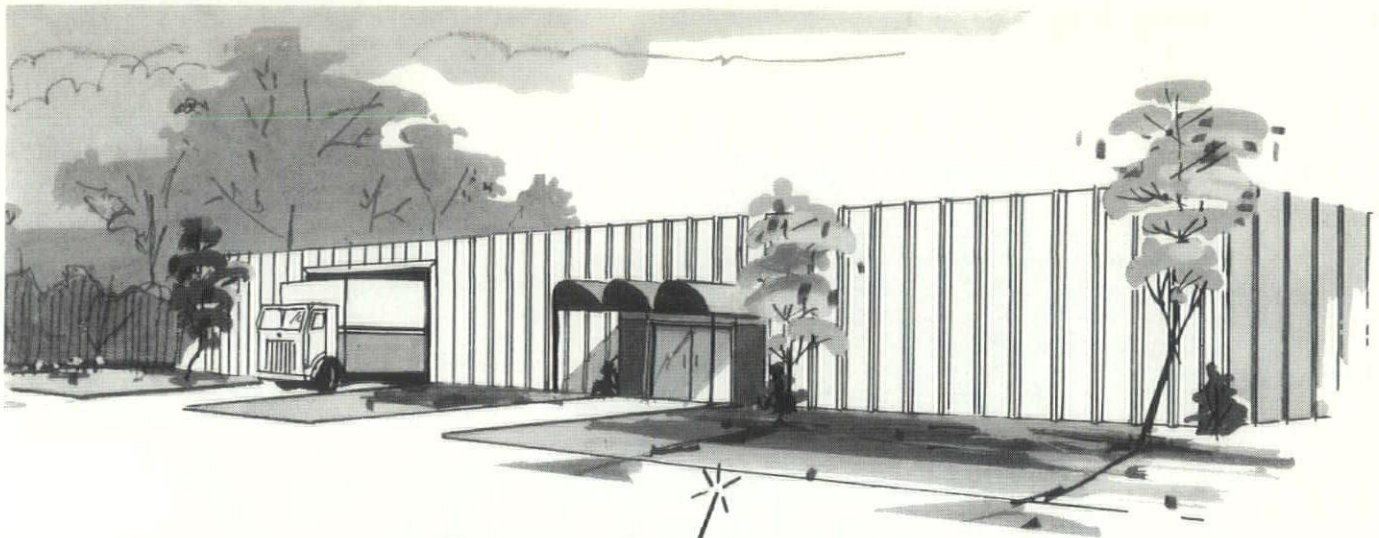
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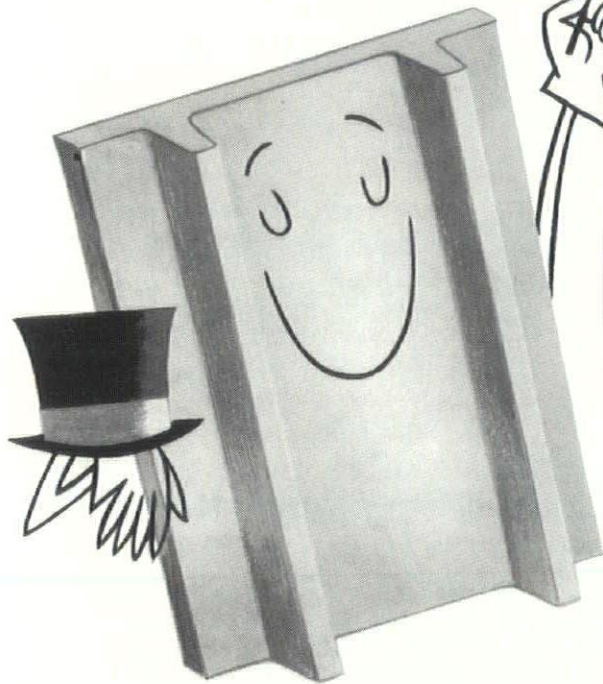
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Warren, who is a former mayor of Pleasant Ridge, has been an Oakland County resident since 1942. He first became active in community affairs in 1947 as a member of the Ferndale-Pleasant Ridge Community Center Board. He has served as a member of the Pleasant Ridge Community Planning Commission and, in 1953, was elected City Commissioner and Mayor Pro-Tem. He moved up to fill the vacancy of mayor for a brief period until the end of the mayoral term in 1956.

He also served on the Bingham Farms Village Council for four years ending in 1962 and on the Board of Trustees of Southfield Township for an eight-year period ending in 1966.

AISC Appointment

Harold W. Gilley has been appointed Regional Engineer in Detroit by the American Institute of Steel Construction.

Gilley is well known in Michigan as "Bud" by his previous position as a representative of the Great Lakes Fabricators and Erectors Association.

Before coming to Michigan, Gilley was Project Manager with Parker and Associates, Consulting Engineer, in Greeley, Colorado. His prime responsibilities with this firm were client contact, promotion, and in charge of all structural design operations.

His professional background also includes 13 years of extensive design ex-

perience with the Consulting Engineering Firm of Howard, Needles, Tammen and Bergendoff in Kansas City, Missouri. The last three years with H.N.T. & B., he handled all structural design work related to the Duluth-Superior Interstate project.

Gilley is a graduate of the University of Denver and is a registered professional engineer in Michigan. In his new position, he will represent the entire State of Michigan for the American Institute of Steel Construction.

New Project Manager Joins Hoyem Firm

George Howell has been appointed to the position of construction coordi-

the eames lounge chair

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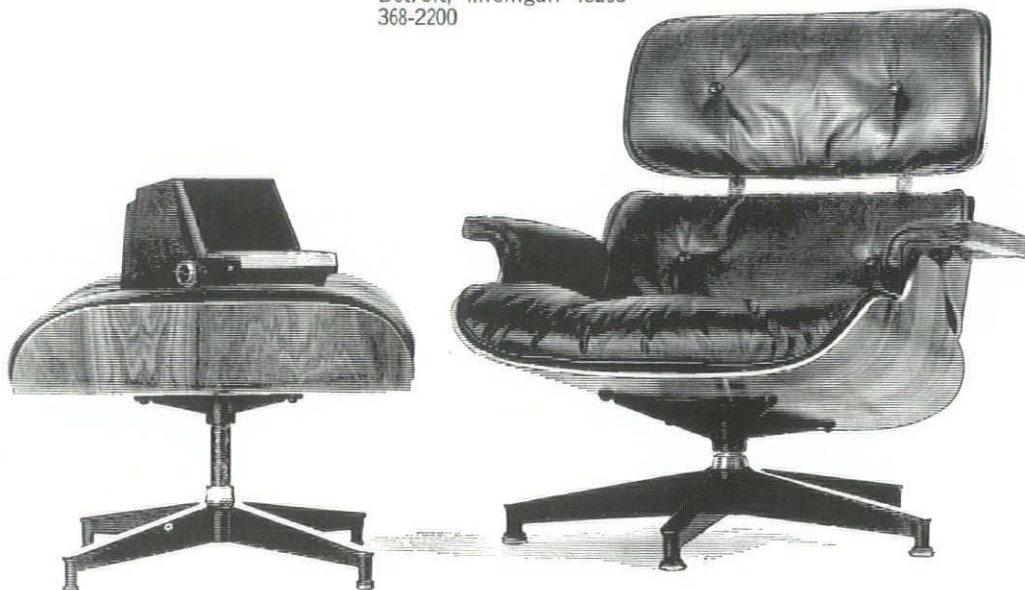
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nator at Hoyem, Basso, Adams and Martin, a consulting engineering firm located at 855 Forest Avenue in Birmingham, Michigan.

Howell has a wide background of experience in mechanical work for commercial and industrial plants. Most recently, he was a project manager and estimator for the Stanley Carter Co., in Detroit.

At Hoyem, Basso, Adams and Martin, George Howell is currently working as that firm's project manager on the new West Bloomfield High School, Bloomfield Hills and the Harrison High School, Farmington. He holds a B.S. degree in Civil Engineering from Michigan Technological University, Houghton.

LaRoy Joins Eb Smith

Wesley E. LaRoy, AIA has joined Eberle M. Smith Associates, Inc.

A resident of Dearborn, LaRoy has an extensive and broad background in his profession. He has served as director of architecture, project architect and chief draftsman for firms in Detroit, Birmingham, Royal Oak and St. Claire Shores in Michigan and in Palm Beach, Florida.

He attended Dearborn High School and the University of Michigan where he received his Bachelor of Architecture in 1951.

A member of the American Institute of Architects, the Michigan Society of Architects and the Michigan Association of Professions, he holds a Certificate of the National Council of Architectural Registration Boards.

LaRoy is experienced in a wide variety of building projects including educational, recreational, commercial and ecclesiastical. He received several awards for the Stony Creek bathhouse and concession near Utica, Michigan.

Allison Named to State Council for the Arts

H. C. Allison, former mayor of Midland, has been appointed to the State Council for the Arts, it was announced by Governor William Milliken.

Allison will serve a four-year term. Also appointed to the council were Alfred B. Conable of Kalamazoo and Mrs. Ruth Townsend of Bloomfield Hills. Walter R. Boris of Jackson was appointed to fill the unexpired term of Dr. James B. Wallace who resigned. That term expires June 1, 1970.

As vice president of Alden B. Dow Associated, Inc., Allison is a former director of the Michigan Society of Architects. Conable is a private trustee and former regent of the University of Michigan. Mrs. Townsend formerly headed the Detroit Grand Opera Association and Boris is a director of the

Citizens' Research Council of Michigan.

The appointments are subject to Senate confirmation.

Reynolds Nominations Open

The AIA announced the opening of nominations for the 1970 fourteenth annual R. S. Reynolds Memorial Award for distinguished architecture with significant use of aluminum.

The largest cash award in architecture, the international Reynolds award offers an honorarium of \$25,000 and an original sculpture in aluminum to the honored architect or group of architects. The program, administered by the AIA, is sponsored by Reynolds Metals Company in honor of its founder. Architects or any other interested persons may submit nominations until Feb. 2, 1970, by using a form included with an AIA brochure on the Award, or by writing to the Reynolds Award, The American Institute of Architects, 1735 New York Ave., N. W., Washington, D. C. 20006. Data binders describing the entries must be received by time of the jury meeting Feb. 25-26, 1970.

Brochures describing criteria for the Award are being mailed to all members of the Institute and to foreign architectural societies.

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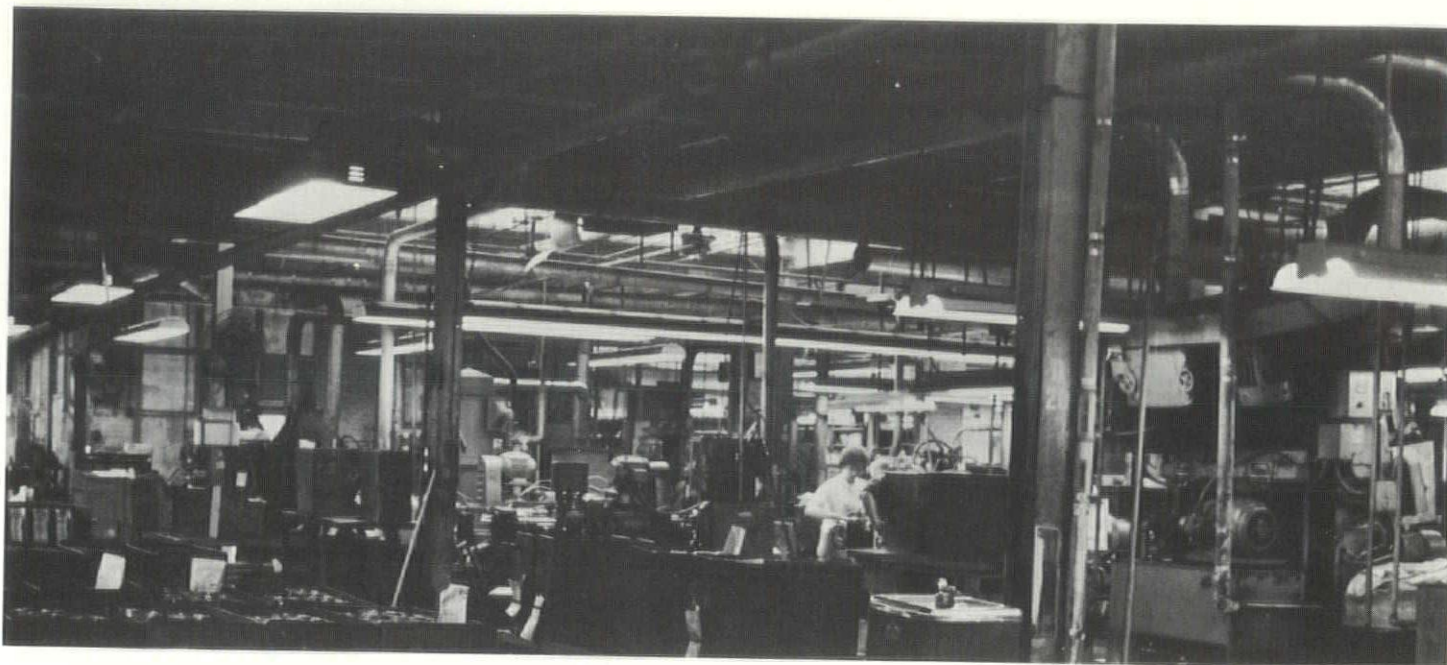
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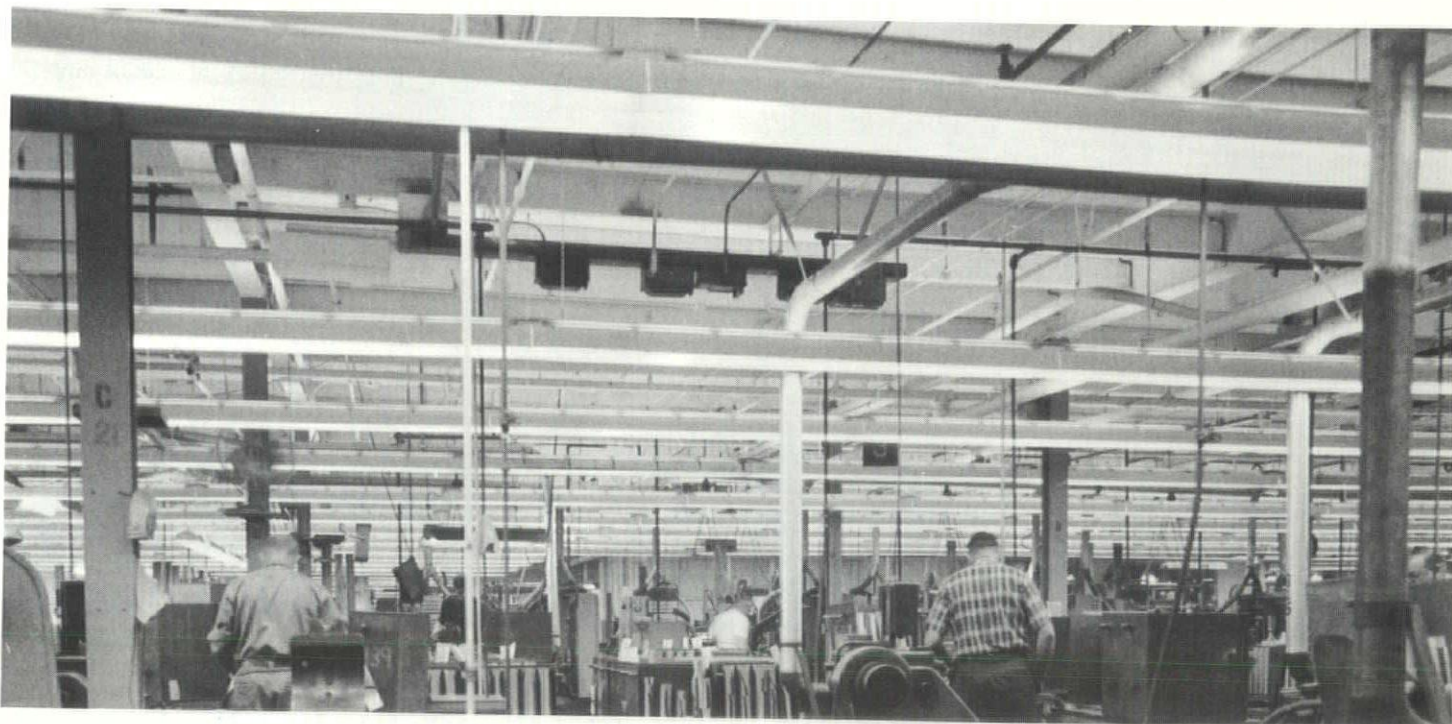
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Lower Building Costs Speed Goal of New School Project

A major effort to lower Detroit's school building costs and to accelerate school construction has been announced by Detroit's Superintendent of Schools, Dr. Norman Drachler. He has outlined the establishment of a Construction Systems Program (CSP), which has been funded jointly by the Detroit Board of Education and by the Ford Foundations Educational Facilities Laboratories (EFL), New York City.

Steadily rising building costs with slower rates of construction have in recent years seriously handicapped Detroit Public Schools. High costs have curtailed the replacement of certain obsolete buildings and limited the expansion of others. Extended construction schedules have delayed the Board of Education's response to certain critical community needs. The new program is expected to counteract these trends and to solve a number of related school facility problems.

The planned two-year program is aimed at developing design, bidding, and construction management processes to take increased advantage of industrialization. Such procedures will entail coordinated planning of selected school projects to repeat certain common construction components. Economic

consideration will also demand group bidding of projects for sustained manufacturing and construction sequence. Standardization, however, is not a goal. The proposed systemization will be adaptable to a variety of architectural design approaches.

The focus of the CSP will be the activation of a "Supplementary School Space System" (S4) for one, two and three-story additions. Expanded curriculum, especially in vocational-technical subject areas, has multiplied the demand for multi-use expansions of many substantial and still-useful older buildings. There is particular demand for permanent secondary school facilities which can be erected quickly and economically, but which have high-quality environmental factors and which permit long-range internal flexibility.

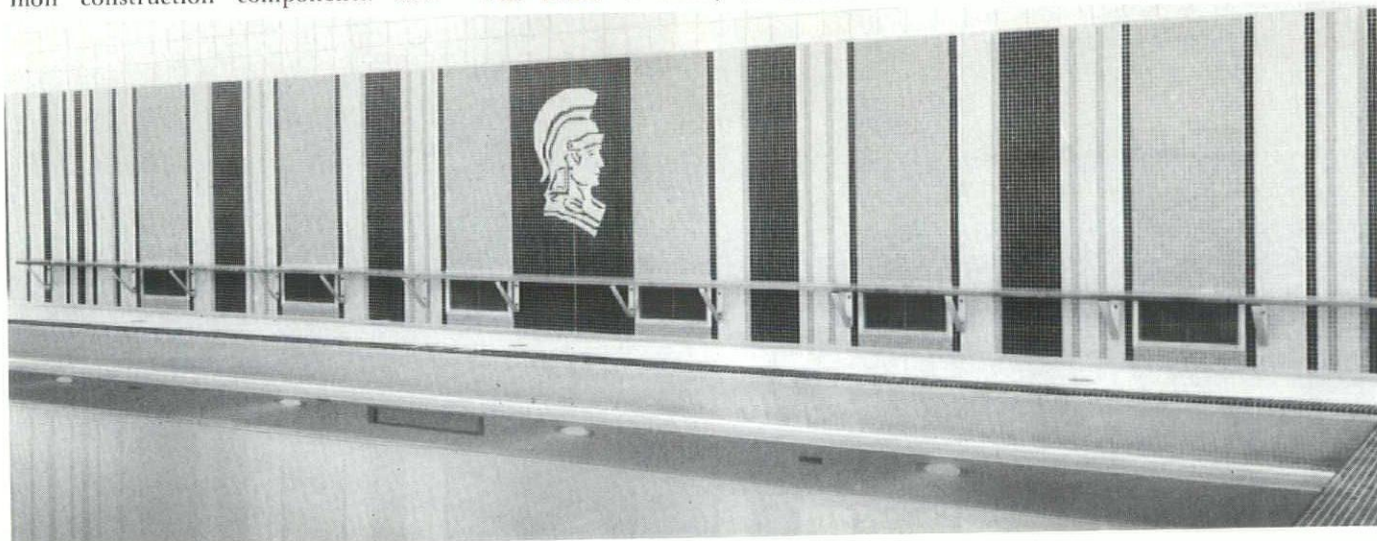
The program just announced for Detroit will operate under the overall guidance of an Advisory Committee who will make recommendations and set policy. This group, representing varied aspects of government, education, and the construction industry, convened September 10, 1969. Serving as chairman of the initial meeting was Dr. Alvin G. Skelly, Deputy Superintendent, School Housing, Detroit Public Schools. The Advisory Committee will utilize a variety of consultants

and construction industry specialists whose work will be coordinated by a small nucleus professional staff. Wallace B. Cleland, AIA, has been appointed Technical Director.

CSP will concentrate on Detroit needs, but it is recognized that similar problems in providing supplementary school space occur in virtually all urban centers and in many smaller cities where schools are overcrowded and site sizes are limited. In recent years, EFL has fostered and helped to support the development of construction systems for school organizations in several locations, including California, Florida and Canada. These predecessor programs produced encouraging economics and significant improvements in the quality of building. It is the intention of both the Detroit Public Schools and EFL for CSP to expand the knowledge, the skills and the resultant benefits gained in earlier programs.

PCA Plans for "Operation Breakthrough"

The Portland Cement Association has announced formation of a consortium to participate in "Operation Breakthrough," the Nixon administration's program to provide six million new low-income housing units. The program is part of the adminis-



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tration's efforts to encourage construction of 26 million new units of all types in the next ten years.

Joining the cement industry group are National Gypsum Co., Buffalo, N.Y.; American Standard, Inc., New York, N.Y.; Wiremold Co., Hartford, Conn.; Ferendino, Grafton, and Pancoast, architects and engineers, Miami, Florida; and the National Urban League, Washington, D.C.

The consortium's production capability is in five groups of precast manufacturers with 102 plants located throughout the country.

In announcing "Operation Breakthrough" June 26, HUD Secretary George Romney called on the U.S. construction industry to submit proposals for "housing systems concepts and approaches that could supply quality housing for a wide range of income levels at high-volume rates of production and with opportunities for reduction in cost."

The cement industry consortium will submit to HUD a "Type A" proposal, which will call for design, testing and prototype construction of a complete concrete housing system that can be mass produced.

The proposal will cover construction methods and processes, effective land use, the relation with utilities and other services, and definition of appropriate processing, legal, management,

and financial elements.

The role of National Gypsum, American Standard, and Wiremold, respectively, will be to supply design or production capability for non-load-bearing walls and partitions; plumbing, heating, venting, and air conditioning; and electrical distribution.

Precast concrete ceiling and floor units will be supplied by member firms of the Span Deck Manufacturing Assoc., the Spiroll Producers Assoc., Flexicore Manufacturers Assoc. Structural wall panels will be designed and produced by member companies of the Prestressed Concrete Institute.

Following a two- to three-month evaluation period, HUD will certify prototype systems which will be eligible for "instant Processing" under existing HUD grant, loan and insurance programs. "Operation Breakthrough" projects will receive priority in allocation of funds.

The Portland Cement Association, organizer of the consortium, is the research and market development arm of the cement industry of the U.S. and Canada. Its member companies produce about 80 percent of the cement used in the two countries.

RELOCATIONS

James F. Stadler, AIA, is now located at 919 South Main, in Royal Oak, Michigan 48067.

RELOCATIONS

Luckenbach/Durkee and Associates Incorporated announce their new location at 954 North Hunter Blvd. in Birmingham, Michigan 48011.

Accreditation For Concrete Construction Established

The American Institute of Architects, the American Concrete Institute, and the American Society of Civil Engineers announced the establishment of The National Board of Accreditation for Concrete Construction. Its goal is to attain maximum assurance of quality in concrete structures.

This Board will be administered by nine directors, chosen equally from the membership of AIA, ACI, and ASCE, who shall have no proprietary interests in concrete. With the cooperation and support of the three participating organizations, the Board will establish quality standards for concrete construction, including concrete production and testing. Procedures will be established for accrediting these operations.

The accreditation plan is available by voluntary subscription to contractors doing concrete work, ready-mix plant operators, pre-cast and prestressed plants, and testing laboratories. It shall be a simple demonstration of experience, ability, and dis-

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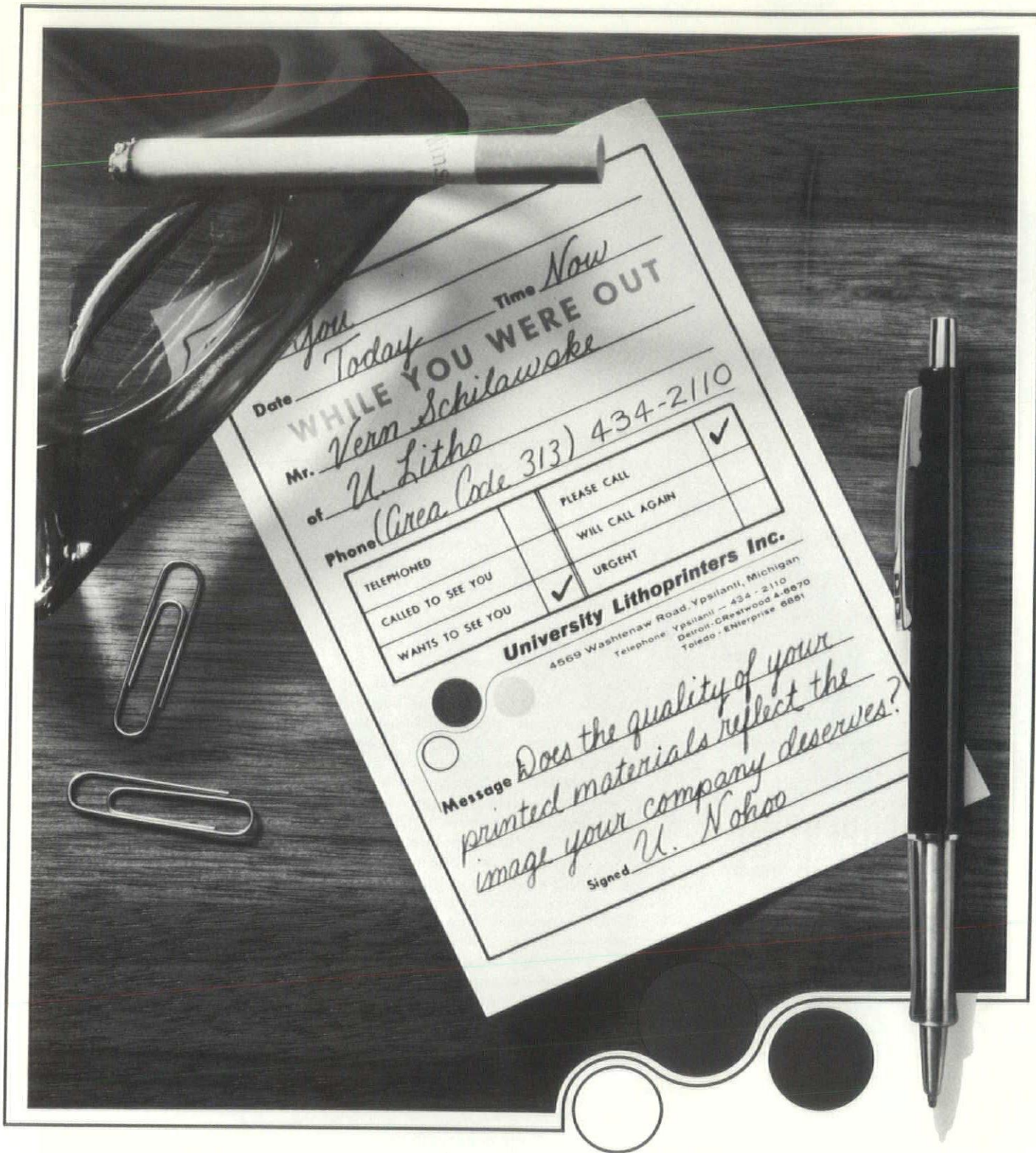
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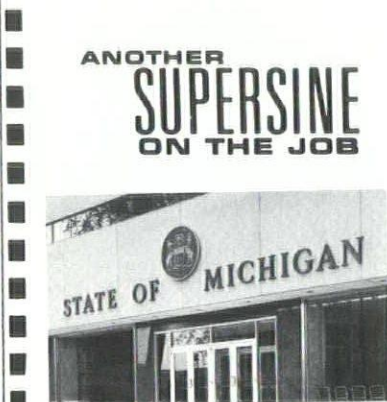
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This plan is the result of a three-year study by a nine-man committee representing AIA, ACI and ASCE.

New Firm Formed

The firm of Coquillard/Dolgnier/Dundon/ and Argenta, has been formed with offices located at 23363 West Seven Mile Road, Detroit 48219, telephone numbers are 532-6813 and 532-6814.

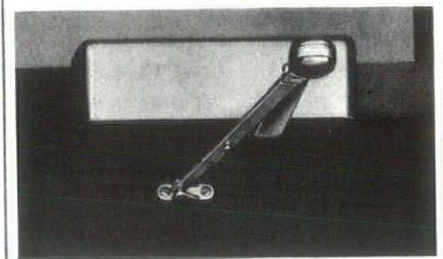
The firm of Lightbourne-Coquillard & Associates has been dissolved.

Art In Architecture

"Art in Architecture" presents in attractive book form the philosophy by which its author, Louis G. Redstone, FAIA, has shaped his own professional life. He has long been an advocate of bringing the various artistic disciplines together on architectural projects.

As he says, this book stresses the "point of view that art should reach every citizen in every walk of life." And he believes it is the responsibility of the architect to make this possible. To demonstrate this laudable point, the author provides numerous illustrations of what has been done in the areas of schools and universities, public and civic buildings, churches, shopping centers, and practically every other possible "walk of life" that is also an architectural problem. Depending on illustrations more than on text, his purview is international and it constitutes a fascinating photographic survey of the use of painters, sculptures and other artists by architects from Spokane, Washington to Staufers, Switzerland. There are also useful indices of the architects, artists and, incidentally, photographers whose work is illustrated in this book.

The thesis to which Redstone adheres already has a surprising large body of support. Interspersed throughout the book are statements by architects, city planners and artists which uphold the idea that art and beauty are essential to the health of a community and not superfluous icing on the cake. Jacques Lipchitz's engaging Introduction in the form of a letter to his old and good friend, Louis, determines that architecture attains the status of queen of the arts only when it "is a summary of all the plastic arts". To him architects, including Corbusier who in 1920 designed Lipchitz' house and studio in Paris, produce only "housing" if they fail to engage in their designs the other artists,



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as "conductors of orchestras, letting every musician play his instrument to produce the symphony of our time."

Among other points Louis Redstone makes is the importance of bringing the artist into the designing of the building at any early stage. Although several of the illustrations suggest that the sculpture or painting may have been introduced into the building as an afterthought, some of the best examples clearly were not. Obviously the interplay and stimulus that would develop between artist and architect early in the planning could ideally lead to the most auspicious results.

Not that the results are always good. It is to be noted that Redstone does not evaluate the quality of the art or the success of integrating it with the architecture. From the author's point of view, the fact that an attempt was made was commendable. Furthermore in his text and in a valuable chapter dealing with commissioning an artist, the author provides counsel on how to get professional advice in the choice of an artist and approval of a design.

The goal of course is to produce architecture of lasting value, which means a building that continues to serve its purpose over many generations, enhanced with sculpture, paintings, and interior designs that continue to be valid, irrespective of shift-

ing sands of taste and fad. It's a goal that is not easily realizable to say the least, but it could well be a central problem of architecture today.

It's apparent that an architect must already orchestrate and direct the efforts of a team of designers of structural engineering, lighting, climate control and plumbing. For most of them, the idea of adding painters, sculptors and designers of stained glass windows to their teams suggests several more unknowns in an already complex profession. In various ways Redstone provides encouragement and reassurance, not the least of which is the impressive number of successful examples illustrated. To aid in convincing the owner, he cites numerous examples, federal building not being the least, which have benefited for 1/2 to 1% of the total costs being applied to works of art. Many major corporate builders are by now well aware of the benefits to their corporate image as well as to their building that can be derived from expending a proportionate minor amount of building costs on art.

The challenge is a big one, Redstone's encouraging words notwithstanding. It is not easy for an architect to produce architecture. But those who successfully write into their programs creative efforts of the other arts are

not just adding new dimensions and enriched human values to their own art. They are re-establishing architecture as the queen of arts. This a worthy goal of all architects.

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BILL No. 1046

Act No. 141
Public Acts of 1969
Approved by Governor
July 31, 1969

STATE OF MICHIGAN
75TH LEGISLATURE
REGULAR SESSION OF 1969

Introduced by Senators Bouwsma, Stamm, Lockwood,
Kuhn, Zollar, Fitzgerald and Dzendzel

AN ACT to amend sections 12, 14, 16 and 22 of Act. No. 240 of the Public Acts of 1937, entitled "An act to license and regulate the practice of architecture, professional engineering and land surveying; to create a state board of registration for architects, professional engineers and land surveyors, and to prescribe its powers and duties; to impose certain powers and duties upon the state and the political subdivisions thereof in connection with public work; to provide penalties for the violation of the provisions of this act; and to repeal all acts and parts of the acts inconsistent with the provisions of this act," sections 14 and 16 as amended by Act. No. 179 of the Public Acts of 1968 and section 22 as amended by Act No. 300 of the Public Acts of 1967, being sections 338.562, 338.564, 338.566 and 338.572 of the Compiled Laws of 1948; and to add sections 15a and 22a.

The People of the State of Michigan enact:

Section 1. Sections 12, 14, 16 and 22 of Act. No. 240 of the Public Acts of 1937, sections 14 and 16 as amended by Act. No. 179 of the Public Acts of 1968 and section 22 as amended by Act. No. 300 of the Public Acts of 1967, being sections 338.562, 338.564, 338.566 and 338.572 of the Compiled Laws of 1948, are amended and sections 15a and 22a are added to read as follows:

Sec. 12. (1) An applicant for examination shall be a citizen of this state except as provided in section 20; of good moral character over 21 years of age and, except as provided in this section, have had not less than 8 years of practical experience in architectural or engineering work or land surveying, under the direction or supervision of a registered architect, professional engineer or land surveyor, or of an architect, engineer or surveyor of equivalent professional standing, or be a graduate in architecture or engineering of a college or school acceptable to the board, and have had not less than 4 years of experience of a nature satisfactory to the board. The satisfactory completion of each year of a course in architecture or engineering with or without graduation in a school or college acceptable to the board shall be considered as equivalent to a year of satisfactory experience and graduation in a 4-year course other than architectural or engineering in a school or college acceptable to the board shall be considered as equivalent to 2 years of satisfactory experience. Credit for an additional year of experience shall be given to applicants with a master's degree in architecture or engineering. No applicant shall receive credit for more than 5 years of experience because of educational qualifications. Beginning January 1, 1977, applicants for registration shall have a baccalaureate degree or equivalent education acceptable to the board.

(2) An applicant upon payment of the fees required under this act shall be granted an examination in such appropriate subjects as the board may require.

(3) At least once annually the board shall hold examinations in the separate scholastic items of its requirements

and any applicant who has completed 4 years of study, or equivalent thereof, in a professional school or college acceptable to the board or who has completed 4 years of practical experience of a nature satisfactory to the board and who has paid his initial fee as provided in section 13 shall be permitted to take the examination and satisfactory records in the examinations shall receive the same credit as if gained at the time of completion of the full requirements for registration.

(4) The board shall issue certificates of registration only to those applicants who meet the requirements of this section.

(5) Any person having the necessary qualifications prescribed in this act to entitle him to registration shall be eligible for such registration though he may not be practicing his profession at the time of making his application.

Sec. 14. When examinations are required they shall be held at such time and place as the board shall determine. The scope of the examinations and the methods of procedure shall be prescribed by the board with special reference to the applicant's ability to design and supervise architectural and engineering works, which shall insure the safety of life, health and property. Examinations shall be given for the purpose of determining the qualifications of applicants for registration separately in architecture, in professional engineering, and in land surveying. A candidate failing on examination may apply for reexamination of the expiration of 6 months. Reexaminations shall be granted upon payment of a fee of \$20.00. Subsequent reexamination shall be granted upon payment of a fee of \$20.00. A candidate who pays the reexamination fee but does not write the next examination given shall forfeit his reexamination fee.

Sec. 15a (1) All sheets of plans, plats, drawings, specifications and reports, or where bound copies are submitted the index sheets of plans, specifications and reports, when submitted to governmental agencies for approval or record shall be sealed with the embossed or printed seals of persons registered under this act.

(2) Where overlapping of the professions is involved, the registered practitioner who seals the plans, drawings, specifications and reports may perform services in the field of the other if such other services are incidental to the architectural or engineering project as a whole.

Sec. 16. (1) A certificate of registration shall be renewed annually, but a certificate in effect on the effective date of this 1969 amendatory act shall continue until its expiration as provided therein or as otherwise provided in this section. The annual renewal fee for the holder of a personal license to practice as an architect, engineer or surveyor is \$15.00.

(2) An architect's, engineer's or surveyor's certificate shall expire and be renewed as follows:

(a) A triennial certificate expiring from July 1, 1969, to October 31, 1969, shall remain in effect without additional fees until October 31, 1969.

(b) A triennial certificate expiring from November 1, 1969, to June 30, 1970, shall be renewed on or before its expiration date for a renewal fee of \$15.00, and the renewal certificate shall expire on October 31, 1970.

(c) A triennial certificate expiring from July 1, 1970, to October 31, 1970, shall remain in effect without additional fees until October 31, 1970.

(d) A triennial certificate expiring from November 1, 1970, to June 30, 1971, shall be renewed on or before its expiration date for a renewal fee of \$15.00, and the renewal certificate shall expire on October 31, 1971.

(e) A triennial certificate expiring from July 1, 1971, to October 31, 1971, shall remain in effect without additional fees until October 31, 1971.

(f) A triennial certificate expiring from November 1, 1971 to June 30, 1972, shall be renewed on or before its

expiration date for a renewal fee of \$15.00 and the renewal certificate shall expire on October 31, 1972.

(3) A registrant who has not renewed his certificate on or before of its expiration shall pay, in addition to his certificate renewal fee, a reinstatement fee of \$5.00. No other penalty fees shall be assessed.

(4) The secretary of the board shall notify every person registered under this act of the date of the expiration of his certificate and the amount of the fee that shall be required for its renewal for 1 year. The notice shall be mailed to the latest address on file with the secretary of the board at least 2 months in advance of the date of the expiration of the certificate. Renewal shall be effected by payment of a fee of \$15.00 accompanying an application by the registrant upon a form to be provided by the board, if the information contained therein and as may be otherwise obtained shall satisfy the board that the registrant is competent and qualified under this act to continue the practice of his profession.

Sec. 22 (1) Any person who shall practice, or offer to practice, the profession of architecture, the profession of engineering or land surveying in this state without being registered or exempted in accordance with the provisions of this act, or any person presenting or attempting to use as his own the certificate of registration or the seal of another, or any person who shall give any false or forged evidence of any kind to the board or to any member thereof in obtaining a certificate of registration, or any person who shall falsely impersonate any other registrant of like or different name, or any person who shall attempt to use an expired or revoked certificate of registration, or any person who shall violate any of the provisions of this act, is guilty of a misdemeanor, and shall be fined not less than \$100.00, nor more than \$500.00, or imprisoned not exceeding 90 days, or both.

(2) All law enforcing officers of this state shall enforce the provisions of this act. The several prosecuting attorneys and the attorney general of the state shall prosecute any person violating any of the provisions of this act.

(3) A registrant who has not renewed his certificate on this state or any political subdivision thereof for approval, a permit or for filing as a public record a plan, specification, report or land survey which does not bear 1 or more seals of a registered architect, registered professional engineer or registered land surveyor as required by this act, except for public works costing less than \$5,000.00 or residential buildings containing not more than 3,500 square feet of calculated floor area as defined herein.

(4) Nothing in this act shall apply to a person who is duly licensed to practice architecture, professional engineering or land surveying in another state while temporarily in this state to present a proposal for professional services.

Sec. 22a. If any person who is neither registered nor exempt, practices, offers to practice or is about to practice architecture, professional engineering or land surveying, the board, in addition to any other remedies, may bring an action to enjoin the person from practicing or offering to practice architecture, professional engineering or land surveying.

This act is ordered to take immediate effect.

.....
Secretary of the Senate.

.....
Clerk of the House of Representatives.

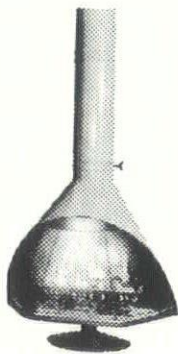
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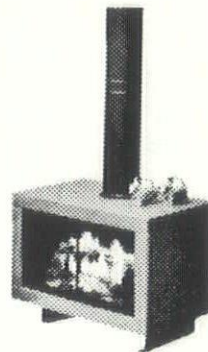
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Calendar

1969

October 14 Detroit Chapter, AIA, Annual Meeting
Engineering Society of Detroit
October 25 AIA Public Relations Workshop
Holiday Inn South, Lansing, Michigan

1970

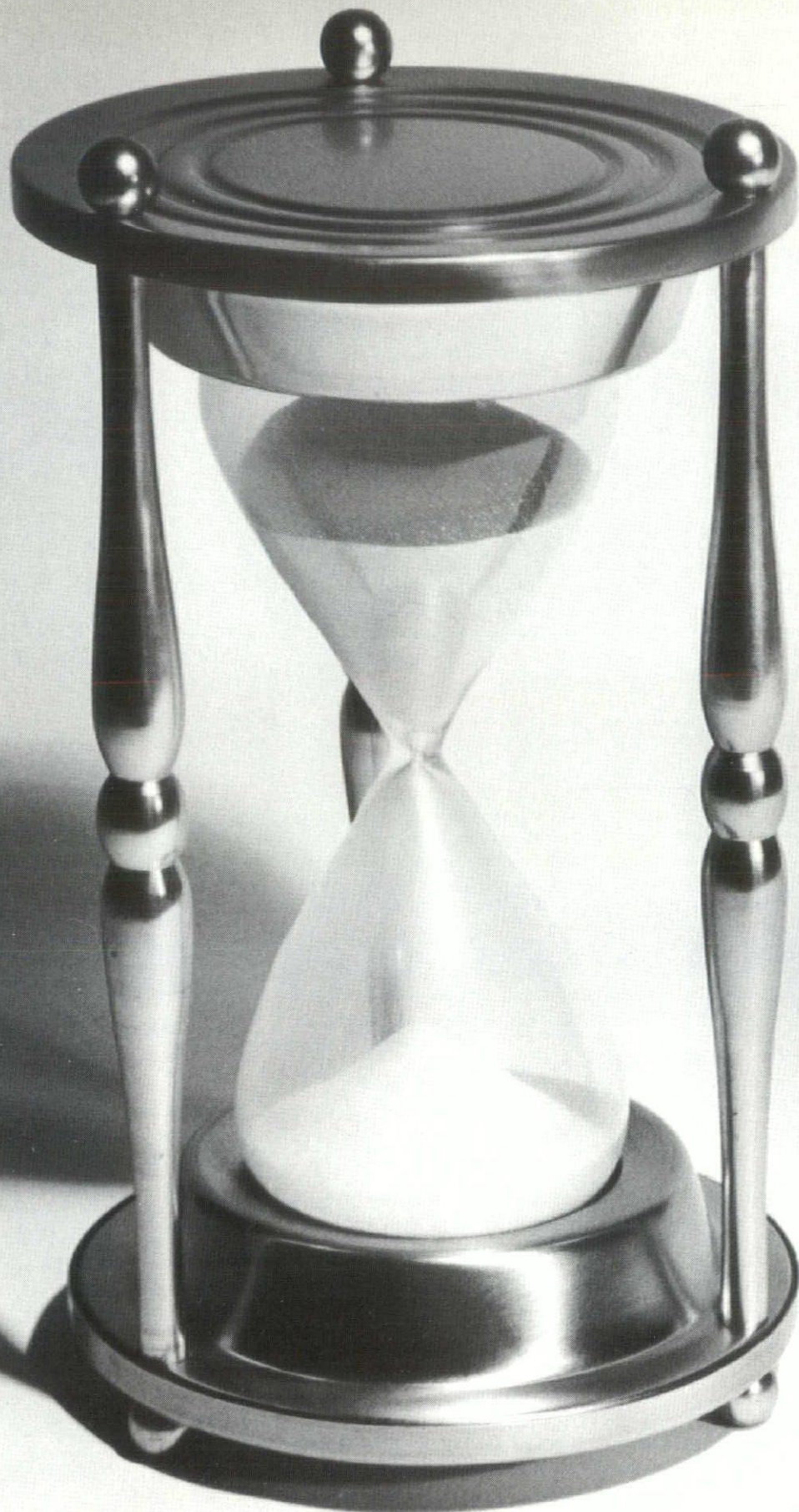
March 4, 5, 6 MSA 56th Annual Convention,
Grand Rapids, Michigan
June 21-25 National AIA Convention, Boston, Mass.
August 6, 7, 8 MSA Mid-Summer Conference
Mackinac Island

1971

June 20-24 National AIA Convention
Detroit, Michigan

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Architects: Charles N. Agree, Inc., and Wah Yee Associates

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