

monthly

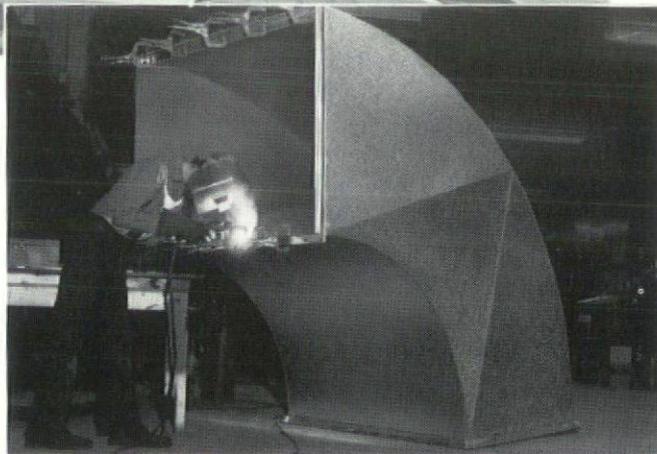
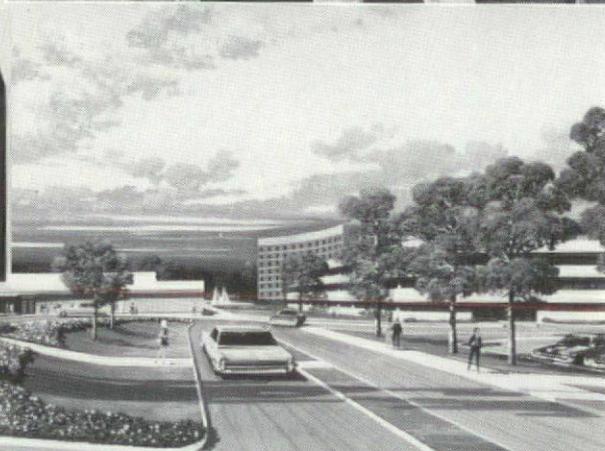
# BULLETIN

## An Evening At Orchestra Hall



michigan society of architects april 1972 50c

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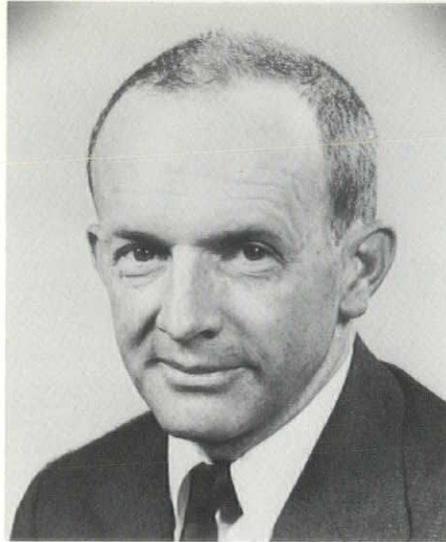
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Prof. Walter B. Sanders, FAIA, Director, Michigan Region, from 1969-1970-1971, a member of The University of Michigan architecture faculty for over 20 years, died March 19 at his home following an extended illness. He was 65.

Known for his innovations in architecture education, Prof. Sanders had contended that architecture schools must gear their curricula to meet changing professional needs. One of his recent accomplishments was initiating the U-M's new professional doctoral program in architecture, of which he was chairman.

"Prof. Sanders was a dedicated teacher and a gifted administrator who was held in great respect by faculty colleagues and architectural educators throughout the country," observed Prof. Robert C. Metcalf, chairman of the U-M architecture department.

"He will long be remembered for his leadership in promoting alumni relations and advancing new innovative educational programs. His most recent contribution, the doctor of architecture program, was the first of its kind in the country, conceived and structured under his guidance and initiated in 1969.

"He leaves to us a rich legacy from which we shall enjoy benefits long into the future. He was an architect in not only the professional but the broadest sense of the term. We shall miss him."

Born in Ann Arbor in 1906, Prof. Sanders received a B.S. degree in architecture from the University of Illinois in 1929, and a master of architecture degree from the University of Pennsylvania in 1930.

Prior to joining the U-M architecture faculty as a full-time professor in 1949, he taught at Columbia University and Pratt Institute, served as an associate editor of American Architecture and Architectural Forum magazines, and was in private practice in New York for many years.

Since 1955, he served as design consultant to the architectural firm of Albert Kahn Associates in Detroit. He was made a fellow of the American Institute of Architects in 1963 in honor of his achievements in design and education, and was awarded the Gold Medal of the Michigan Society of Architects in 1964.

Among his other achievements, he was appointed by the governor to serve on the Committee on the Design of the New State Capital of Michigan, and received the Distinguished Faculty Achievement Award from the U-M in 1969. He was a member of numerous professional organizations.

He is survived by his wife, Carrol; two brothers, C. Kelsey Sanders and Frank L. Sanders of Sebring, Fla.

His body was donated to medical research at the U-M.

Contributions may be made to the Walter B. Sanders-Olive Cox Sleeper Fund, care of the U-M department of architecture. The fund was begun by Prof. Sanders, in honor of his aunt, to aid needy architecture students at the U-M.

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## EDITORIAL

*Governor William G. Milliken, Keynote Address Michigan Society of Architects Annual Convention Detroit-Hilton Hotel; Detroit; March 15, 1972*

Ladies and Gentlemen:

I'm deeply honored to be asked to deliver the keynote address to this annual convention. Since I am not by profession an architect or a city planner, I can't talk with any authority about how this great city or any other city should be redesigned. But as Governor and as a citizen, I do have some thoughts about the relationship between the quality of our physical surroundings and the quality of government. That relationship, which is only dimly seen by a great many people, is the cornerstone upon which a new and more human environment will be built.

Simply put, we cannot have a good environment without good government. If local units of government are weak, divided, and at cross purposes, if state government plods along without a real sense of direction, and if the federal government squanders our shrinking financial resources on inhuman pursuits such as war and armaments, then our cities will continue to rot, our suburbs will sprawl further out into the vanishing countryside, and the countryside itself will become a vast mobile home park where no one will be able to escape the roar of the bulldozer and the hum of the freeway.

Can things become that bad? The answer is a clear and simple yes, unless the current trend is stopped. No responsible observer of environmental change quarrels seriously with the idea that doomsday is sure to come unless we change our direction. The argument is only over the date. Whether you use a computer or work it out on paper, the current equation of our own self-destruction produces the same result. Perhaps you can, on second thought, quarrel with the result. Is it to be a world in which we use up our energy resources and all the lights go out? A world in which the air becomes so bad we can no longer breathe it? A world that is so crowded that violence becomes a necessity? The alternatives differ somewhat, but they amount to the same thing: a world not fit to live in.

I know that is gloomy talk and that a lot of people are getting tired of hearing about the environmental apocalypse. And yet I think this kind of talk is a necessary prerequisite to action. I think we have to remind people continually that at any given moment of their lives, they have an obligation not only to themselves and to each other, but also to the human race to preserve and protect that wide but invisible stream of humanity whose origins are beyond recall and whose future is beyond prediction.

Gloomy talk, but it seems to me there is a more cheerful side to these dire warnings about the environment. And that is that we *do* have the power to affect and shape the quality of our surroundings—by the simple and effective use of our freedom.

Now this is a very much abused and misused word—freedom. It is abused on the extreme left by the radicals who say freedom is a fraud; that fascism has already been established in this country. It is equally abused on the extreme right by the proponents of an unrestrained capitalism who believe happiness can be measured by counting the smokestacks around us and that the curve of human contentment precisely follows the Dow-Jones Index.

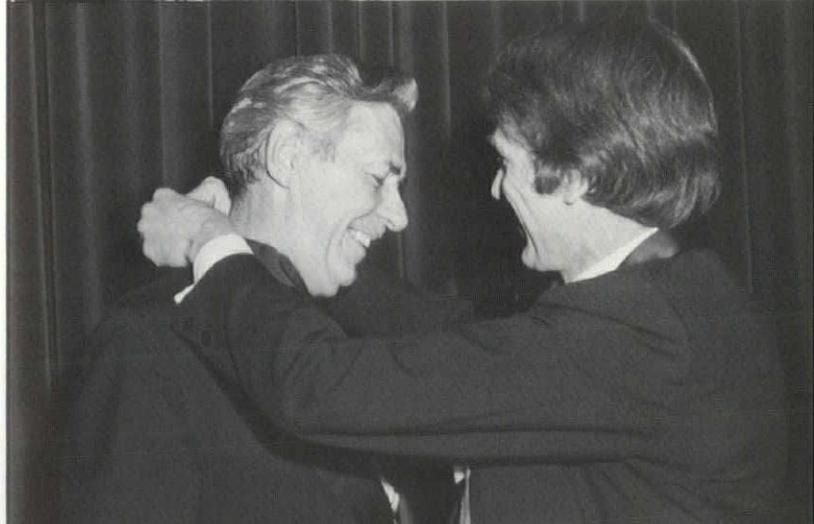
I reject both extremes. I believe we need a new definition of freedom in this country, a new understanding of who is free to do what, to whom, and how. Because the idea that we are free to build a factory in every meadow, subdivide every forest, plow a new freeway through every city neighborhood—this idea has already seriously damaged the quality of life in this country and could lead to a final triumph of the ugly over the beautiful.

In the cities, we need change. In the countryside, we need preservation. The power to change and the power to preserve lies, in the first analysis, in the hands of government, and in the last analysis, in the voice of the people. Very little will be done to produce the necessary changes in the cities, and very little will be done to preserve the unspoiled parts of the country unless people produce governments with the will and the power to preserve and change. If governmental agencies are powerless to change and preserve, we must give them the power.

In this country, we have freedom—political freedom. We must learn how to use it more effectively than we have in the past. As we learned how to control the power of the atom, so too we must learn how to control and use the enormous force of political freedom. And in the same way that we use atomic power for peaceful purposes, so we must use political freedom. And in the same way that we use atomic where ugliness now exists; to prevent the destruction of the environment.

Before this harnessing of freedom can occur, we must create a new ethic. We have to convince people that beauty is not only an individual aim, but a legitimate goal of government. We have to convince people that the business of government is not only economic, but aesthetic as well. We have to make people see that what is beautiful is good, even though it may be costly and may not increase the Gross National Product.

The revitalization of the cities will not occur with-





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out a revitalization of attitudes. Very frankly, a surgery of sorts is needed to remove the layers of fat that affect the thinking of many people in this country—fat that starts quivering at the very thought of change. Consider the case of mass transit. There is a topic which lies very close to the heart of urban problems.

As you know, I have proposed a transportation package which, while earmarking great sums of money for highways, would for the first time channel a small part of our gasoline taxes into mass transit systems. Gradually, more and more interest groups, including the automotive industry, are beginning to support this basic approach.

I cite this as an example—both to show the resistance to change and also to show that change is possible—because this transportation package, with its funds for mass transit, has already passed the House, and I'm confident it will pass the Senate, too, even though we're going to have a battle there.

The point is that change is often difficult, but not impossible. Tradition, custom, special interest, vested interest—all of these things are formidable obstacles, but they are not insurmountable. Nobody—certainly

not the left-wing radicals—nobody has convinced me that the System can't be made to work just because it squeaks along in certain places and has ground to a halt in others. Nobody has convinced me either that freedom doesn't exist in this country and that it can't be made to work for the betterment of life everywhere and for everyone.

Government cannot establish beauty by decree, but certainly it can set an example. As with every civilization throughout history, our buildings are the most visible symbols of the character and quality of contemporary society. Michigan should be second to none in the quality and value of what we build.

As you know, I have recently created a Special Commission on Architecture to advise us on how the State can use its resources to improve the man-made environment. This is the first comprehensive review of how the State acquires or builds its facilities since World War II.

The Commission effort is led by two able members of our society. Bob Bell of Traverse City is chairman, and Arthur Miller of Milford is executive director. But the membership of the Commission has a broad base; only a minority of its members are architects.

There are representatives of every major discipline involved in the creation of physical facilities: finance, management, law, planning, architecture, landscape architecture, construction, engineering art, and design.

My charge to the Commission is to study the entire process: programming, planning, design, construction, financing, and management of state facilities and to make recommendations regarding what we are doing well and what we can do better.

The Commission has begun a three-phase effort in its work. First, current state operations are being surveyed in detail to find out how it is that we are acquiring our public facilities today. Second, other states in which successful construction programs have been carried out will be surveyed for comparison and contrast to Michigan. When this in-depth review is completed, the Commission will develop a set of recommendations that will enable us to establish clear policies and to initiate or revise programs to strengthen our architectural efforts.

The Commission is working closely with state agencies, with legislative leaders and staffs, and with professional societies and contracting associations, including the Michigan Society of Architects.

Your support for this commission and your interest in its work is important in the continuing improvement of the quality of Michigan's man-made environment.

It is a cliché but an important truth of history that we tamed the wilderness. Now, in the cities that we built so hopefully from sea to shining sea, we confront a new wilderness—the wilderness of blight, crime, drug abuse, poverty, and pockets of oppressive ugliness. The ramshackle houses that rose overnight and are now falling apart, the bowling alleys and hamburger stands that mushroomed along the streets of our sprawling suburbs, the billboards and tourist traps and junkyards that spoiled so many country views—all of these phenomena were the product of an America that was too much in a hurry to grow to have much time for thinking.

We made terrible mistakes, but we achieved great things. We created the most affluent society and the most democratic society that has ever existed. And if many of our children don't like it very well, it is only because we created a system of education which gave them some standards, which taught them to be critical and to want to make things better than they are.

And they can be. We in government look to you as architects to help set the professional standards which can lead to a more beautiful environment. We the public officials and you the architects must work hand in hand to raise the standards of public taste—to stimulate a greater public sensitivity to the way things look; to show people that beauty can lift the spirit, and ugliness, destroy it.

I have faith in the System—not to turn back the clock to a bucolic America that existed only in Currier & Ives calendars or to an urban America that exists today only in colonial Williamsburg. I believe that the System can create a new America which uses its political freedom to prove that beauty and harmony are not just things of the past, but a vital part of the present and future as well.



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On March 17 the Michigan Society of Architects presented Maestro Sixten Ehrling and the members of the Detroit Symphony Orchestra in concert at Orchestra Hall (Parsons and Woodward), with Dr. Karl Haas narrating the selections.

## *Acoustics delight 1,000* Happiness is . . . an old hall

By JAY CARR  
News Drama and Music Critic

The prospect of a wrecker's ball nudging the gray stone walls of old Orchestra Hall never seemed so happily remote as it seemed last night. The hall's second benefit concert within a year ended with an electrifying communion of spirit as the more than 1,000 listeners stood and rocked the house with rhythmic applause until Sixten Ehrling signaled his 60-odd Detroit Symphony musicians to wheel through the Elgar Pomp and Circumstance March No. 1 again.

There was at once something eerie and doggedly noble about the occasion. The Michigan Society of Architects admirably closed its convention focusing on problems of the cities by sponsoring the concert, and there was a marked contrast between the candlelit dinner set-

tings in the mezzanine boxes and the leprous plaster on the walls. But the audience seemed happily prepared to overlook even the pigeon guano on the balcony seats.

This was a happy audience, alive and enthusiastic, and seemingly delighted to have so unequivocally worthwhile a cause around which to rally. Ehrling and the musicians couldn't help but respond to this sort of atmosphere. Naturally, the program was chosen to show off the hall's extraordinary acoustics, but the performances were musical as well, and unfailingly committed.

The evening opened with one of Giovanni Gabrieli's antiphonal canzoni played by a brass choir stationed in boxes at opposite ends of the proscenium. At once, the superb acoustical properties of the hall were again evident. The attacks seemed to have more bite and the brass tone was surrounded

by a space that is absent at Ford Auditorium.

The only extended work on the program was Mozart's "Haffner" Symphony, and Ehrling shaped an animated and urgent performance of it. Here, too, there was a fullness and openness of tone not possible in Ford Auditorium. You could hear the bows bite into the strings, and the playing had a quality of respiration that is out of the question at Ford.

So it went. Copland's Fanfare for the Common Man, Falla's Dances from "The Three-Cornered Hat" and Elgar's Pomp and Circumstance March all reverberated with freshness and presence. The architects and the other Orchestra Hall boosters loved it. Someone thought it was a good idea to have Karl Haas deliver a supplementary program of color slides and patter. Everybody loved that, too.

# Orchestra Hall Glows Again In a Miracle of Sweet Music

By COLLINS GEORGE  
Free Press Music Critic

It is well nigh impossible to go into Orchestra Hall these days without hot tears welling up unbidden to your eyes. Shabby, scabrous, lit by bare bulbs hanging through holes in the ceiling, without heat, without toilets even—can this really be the place in which all the great artists of yesterday were thrilled to play?

Then the first notes are sounded and you know it is. The beauty of the place reconstitutes itself. A little paint here, a little repair there, and the hall will resume its former character as an architectural as well as an acoustical gem.

The Michigan Society of Architects knows this and, to aid the current efforts to save and restore the building, sponsored a benefit concert in the hall Friday.

Maestro Sixten Ehrling and the men of the Detroit Symphony Orchestra volunteered their services. So did many other people who came in to sweep the building, tend the lights and perform all the necessary little services that go with running a building even for one evening.

So also did Karl Haas, the host of the popular "Adventures in Good Music" radio show, and

commentator for the evening. Haas sought to show the relationship of each musical work to the architecture of its period.

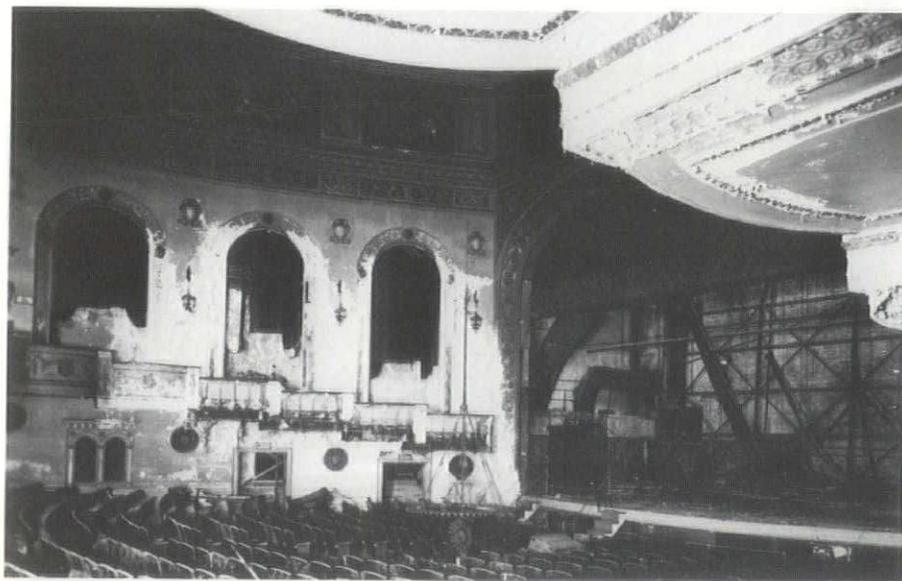
The Society of Architects had taken over the boxes for its invited friends, serving both a buffet and beverages at candlelit tables. It added a very festive note to the concert.

The evening opened with an antiphonal work for brass instruments by the 16th century composer, Giovanni Gabrielli, played by two groups of musicians from boxes on opposite sides of the house.

And the miracle of tone was on immediately, warm, sweet, clear, all embracing yet never cloying.

Ehrling and the musicians played a Mozart symphony, Copland's stirring "Fanfare for the Common Man," Manuel de Falla's colorful suite from the ballet, "The Three-Cornered Hat" and the famous Elgar "Pomp and Circumstance," march, all on the basis of extremely short rehearsal time.

No encores had been prepared, but the crowd was insistent that somehow this concert be extended, so the Elgar work had to be repeated. In the shadows of a darkened box, one couple was observed dancing. It was that kind of concert.



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April 1972

Gentlemen:

I have just had the opportunity to read your December 1971 issue, and although several months have elapsed, I feel compelled to comment on the "Challenge to Architects" by Director Varner of the Detroit Housing Commission.

It is time to take issue with those who blame the Architectural Profession for the ills of society. I have never seen the Brewster or Jeffries

projects or, for that matter, Detroit, but if the accompanying photographs are any indication, I can assure him that those buildings are not the cause of the problem.

Public housing is not a "reservation of the poor" because of the design or the construction; it has become so because government has ordained that it should be so. The law limits the income of those eligible for the apartments. If you open the door only to those with low (or no) incomes, no other can enter although I have known people,

personally, who would have gladly done so. Many are apartment hungry World War II veteran was turned away from these projects because his income wasn't low enough.

So far as the Architecture is concerned, a glimpse at the aerial view of the Jeffries Project reveals open space and greenery soely lacking in such private projects as Lefrak space and greenery sorely lacking City in Queens and Lefrak City can hardly be termed a "reservation of the poor". We have people living in attics and basement apartments far inferior to those obtainable in public projects (for which they are ineligible) and they are neither poor nor welfare cases and their environment doesn't drive them to either status.

Washington Heights and the lower Bronx had long housed respectable middle class families who lived within the same walls, under the same ceilings and walked the same floors that are now "ghettoes" and "slums". Did the Architect or the Architecture make them so?

You may "scatter the sites" if you will, but if the tenants are limited to low incomes only, you will only set up mini-ghettoes which will soon degenerate the entire neighborhood. The fault is not the Architect's. He can only fulfill his client's program and the client is the Housing Authority.

The challenge is to the Sociologists and Administrators who determine the system, not to the Architect.

Very truly yours,  
Leon Rosenthal, AIA  
Babylon, N. Y.

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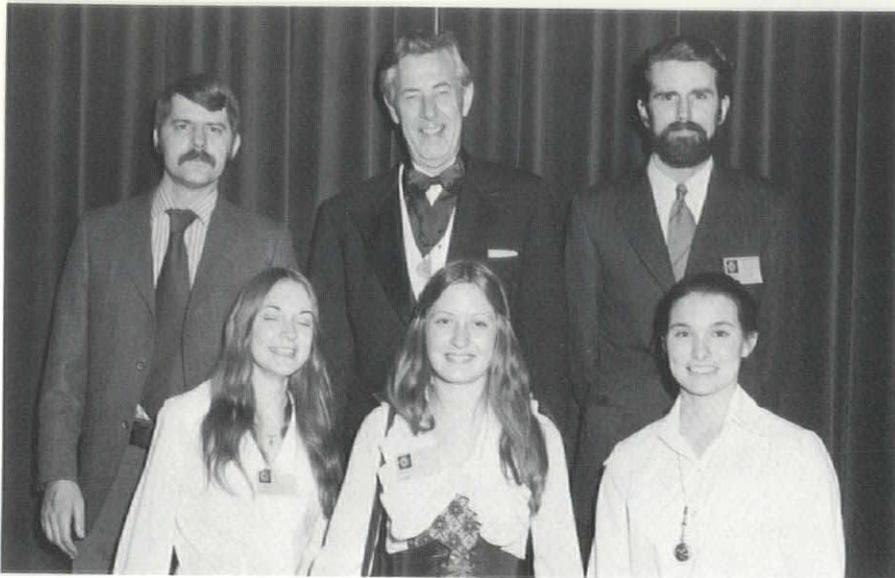
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# 1972 MSA Gold Medal Award



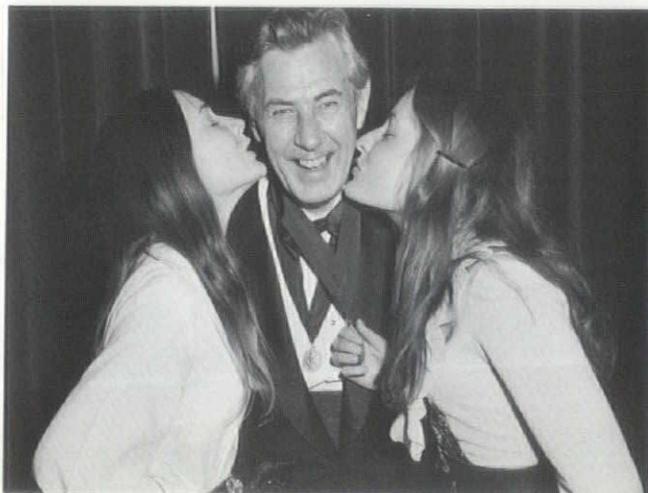
Clarence Rosa, FAIA, was presented the 1972 MSA Gold Medal by Howard Hakken, President of the Society, at the Annual Awards Banquet held in conjunction with the 57th Annual Michigan Society of Architects Convention.

Rosa, a consulting architect with offices in Lansing, is serving a three year term of office as Director of the Michigan Region of the American Institute of Architects. He has served as president of the Lansing Board of Education and was deputy director of the Michigan State Building Division in Lansing from 1944-1969.

Over the past couple of decades, Rosa has been a creative force in the development of architecture in the State of Michigan and because of his position as an architect in public administration he effected the professional work of many ar-

chitects who served the State. In his dealings, he seemed always to be wise and patient and attentive and modest—to pave the way for acceptance of our efforts—to help and stimulate and advise—to absorb many criticisms that were leveled at our work, but always to direct satisfaction in the success which we experience. He is demonstrating those same qualities of gentle leadership in his representation of our Society and its members at National Headquarters as the Director for the Michigan Region. Such a man is an honor to our profession and we can take great pride in numbering him among our Society's members and for these reasons Clarence Rosa received the highest honor the Society can bestow upon one of its members.

Zosia (Rosa)  
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Rosa with Clarence  
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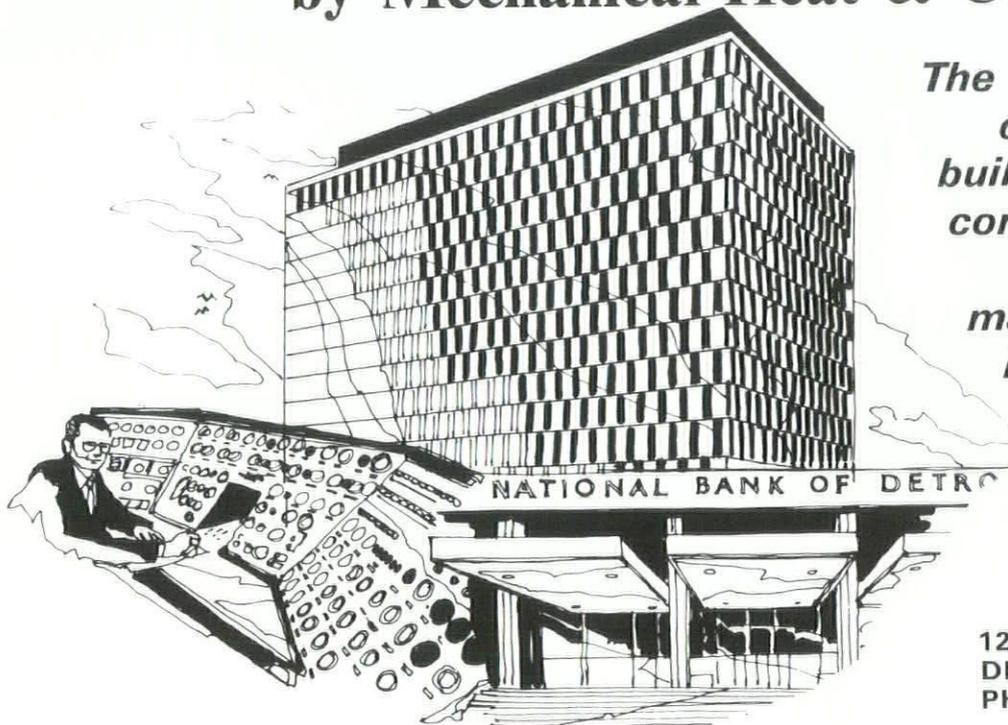
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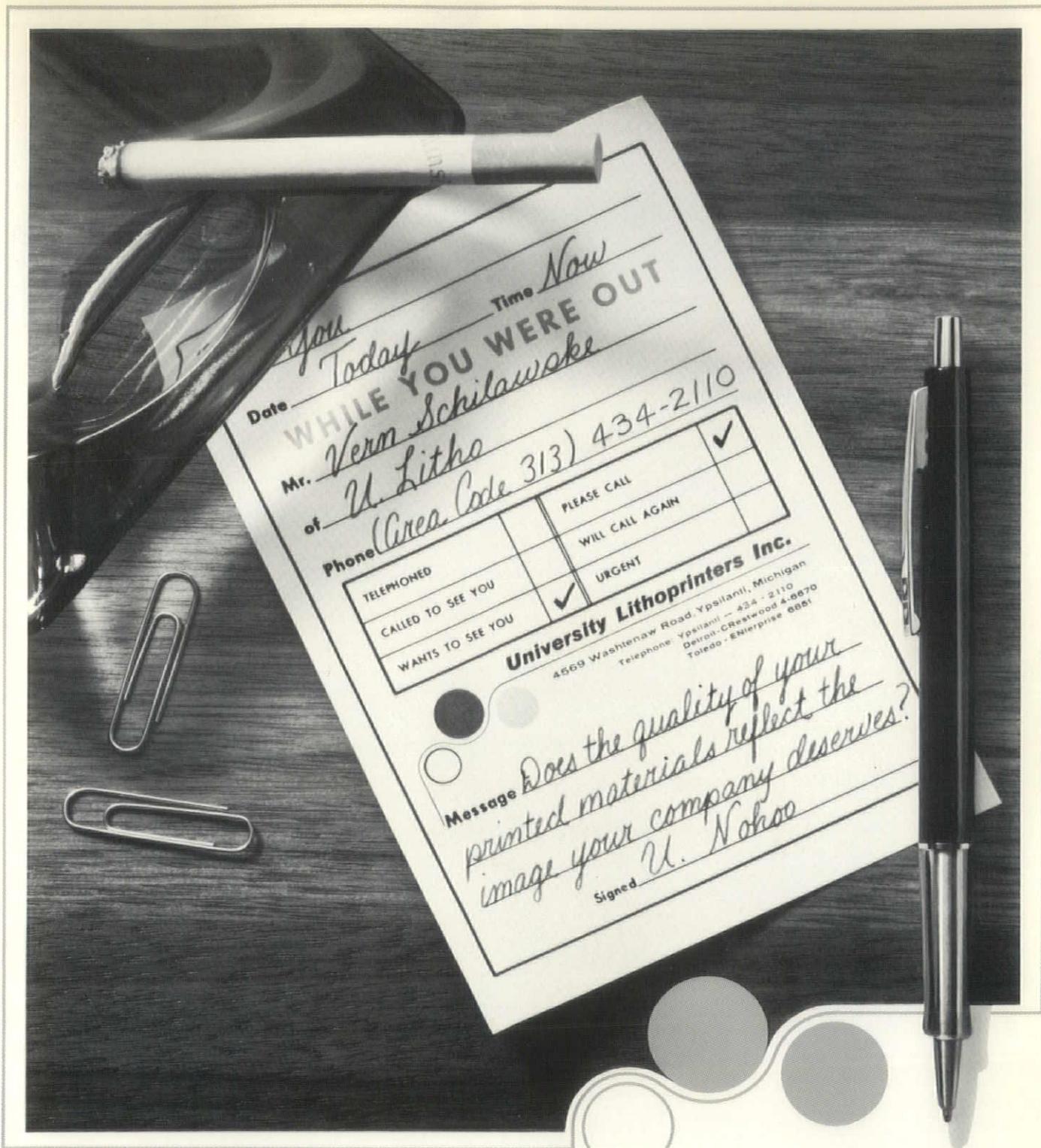


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# Stage Construction Aids Building Progress



Mayotte, Crouse & D'Haene Architects, Inc.

Hot mix asphalt base has many advantages over conventional base designs . . . particularly in its use in stage construction. This Consumers Power Service Center in Battle Creek is a good example of how it benefits the job.

Last year this hot mix base was put down when the project was started. Because of this, construction continued all winter long . . . trucks did not get stuck in mud and the base provided clean areas for stacking building materials and for mobile field offices.

When this Service Center is completed this year, Rieth-Riley Construction Co., Inc. will put down a wearing course over all the hot mix asphalt base and Consumers Power will be ready for business.

If you have not already tried this quick, convenient and economical type of pavement construction, you should specify its use now for schools, churches and shopping center parking areas, as well as streets and driveways.



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