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Monthly Bulletin

Michigan Society of Architects

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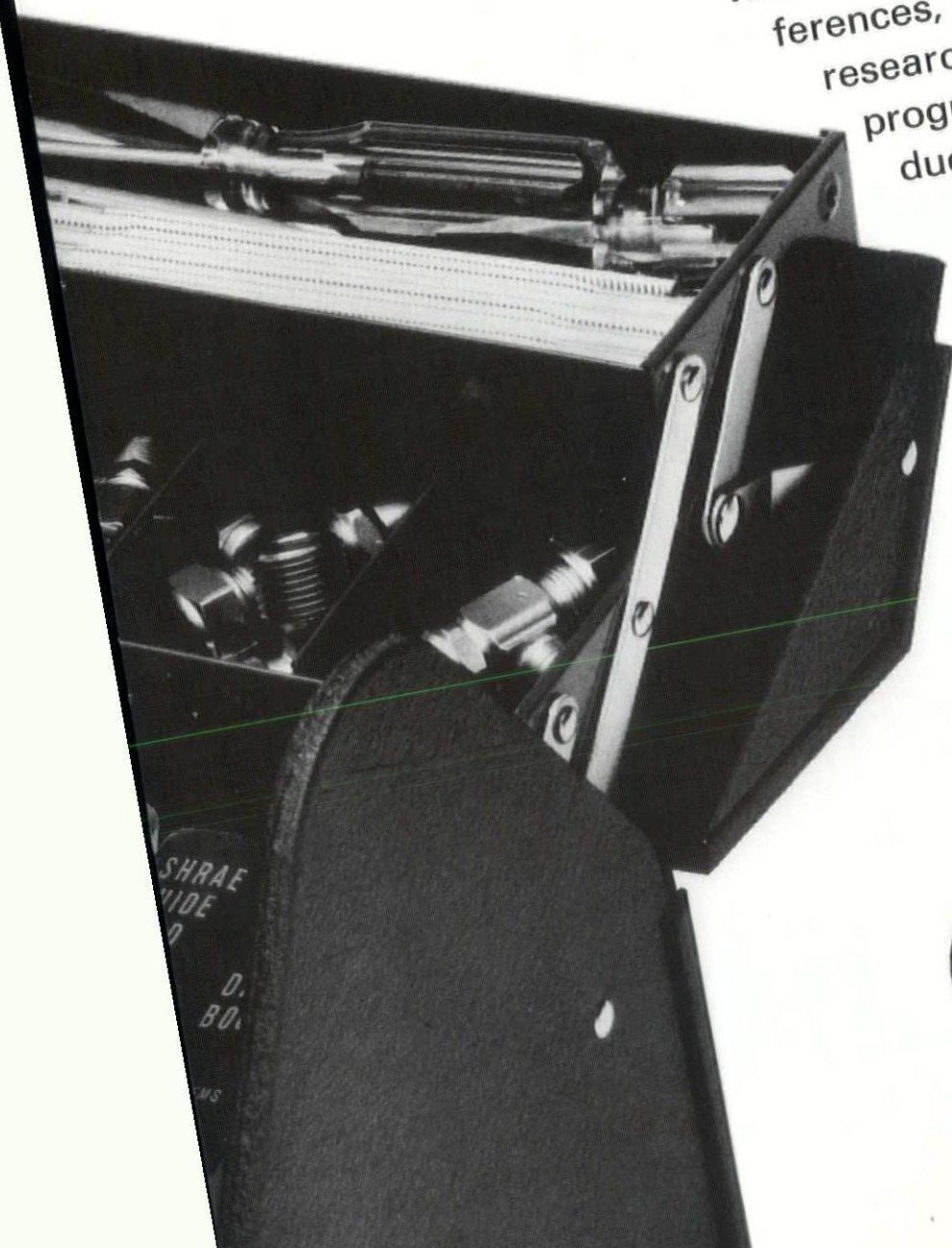


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Monthly Bulletin

Volume 47 No. 10
October, 1972

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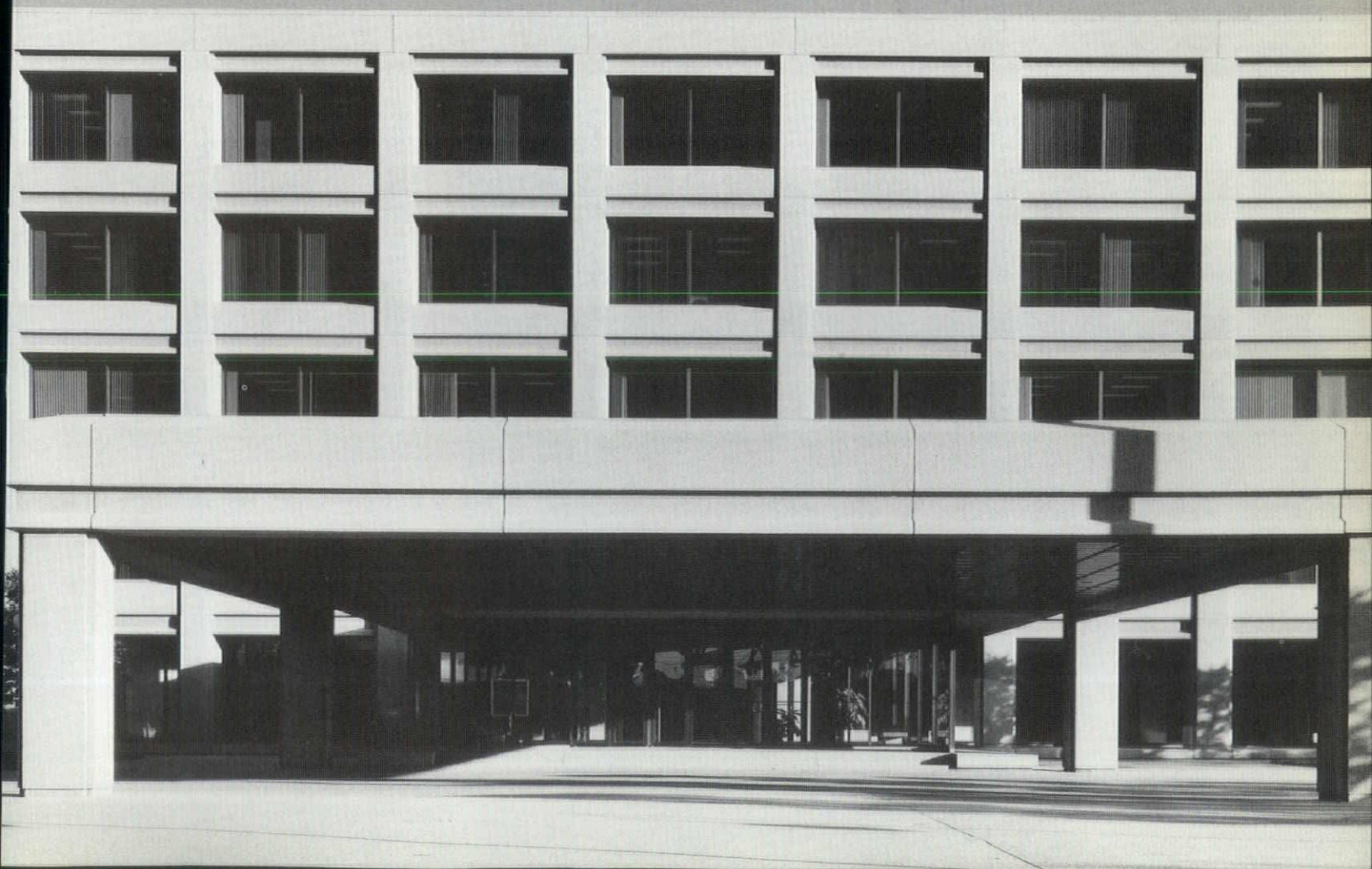
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BURROUGHS
CORPORATION
WORLD
HEADQUARTERS
Detroit, Michigan



1971



Like the fabled Phoenix, the World Headquarters of the Burroughs Corporation has been given new life from an aging but solid basic structure.

In Detroit's New Center area since 1904, the computer builder governs 40,000 employees and serves customers in 120 countries from this 650,000 square foot headquarters.

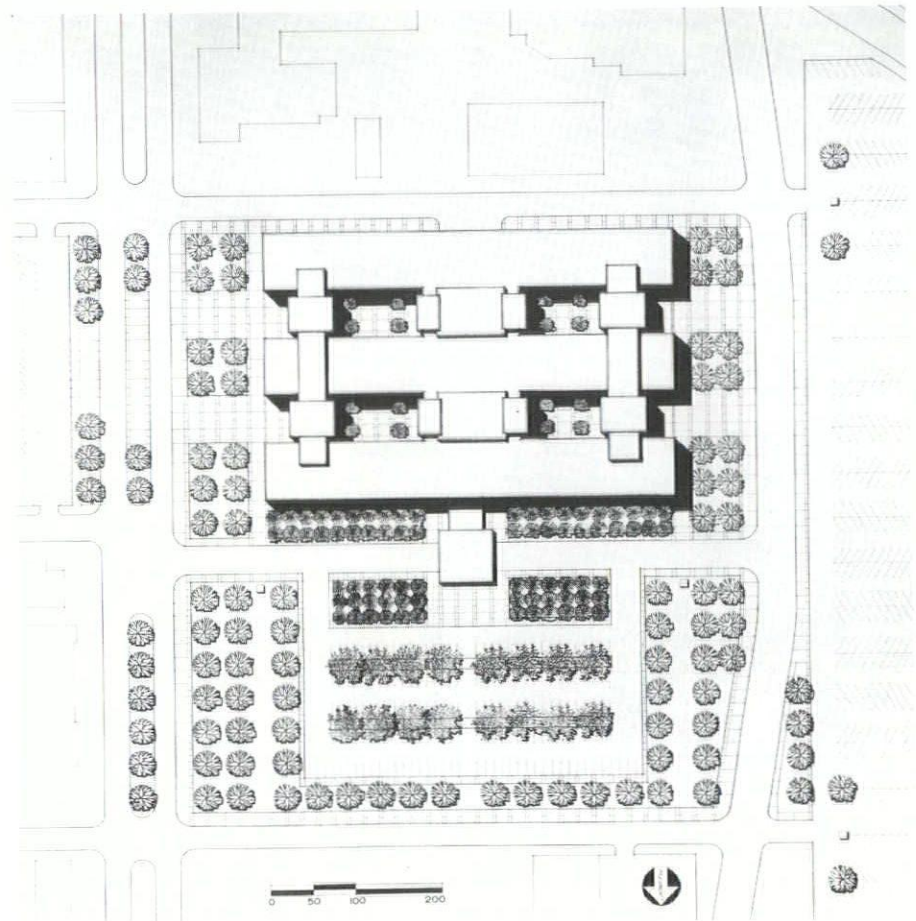
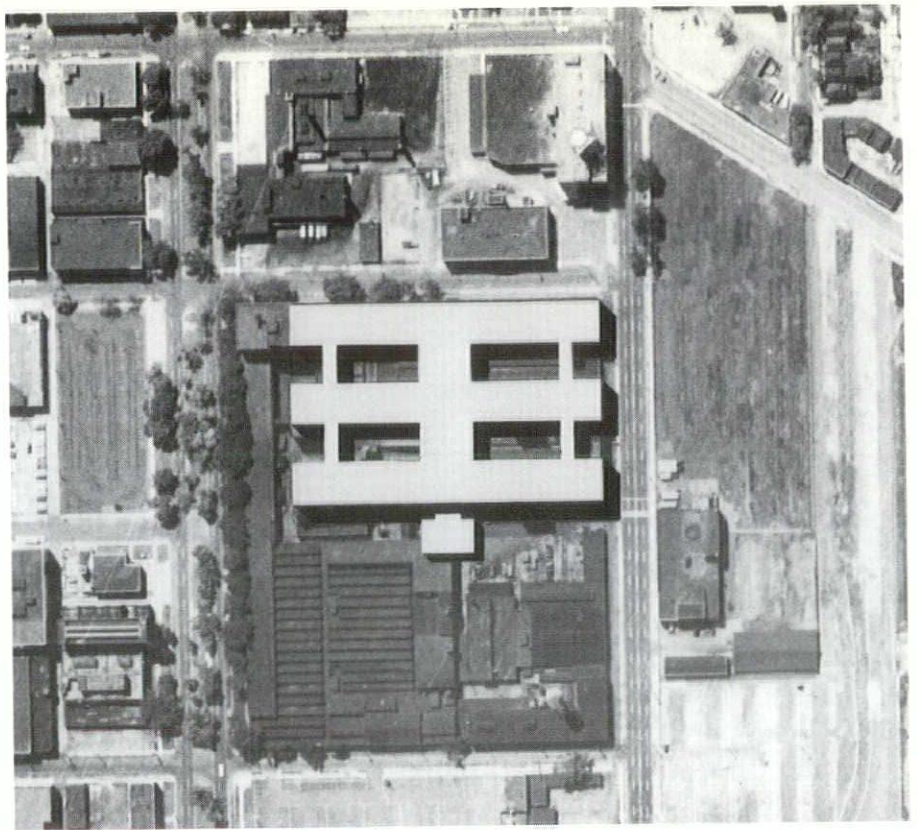
Most interesting facet to the story is that the three major buildings were stripped to their basic shells and used as the basis for the new buildings.

In addition, operating facilities were maintained on the 20-acre site by shifting departments from place to place during the new construction.

It all started with a feasibility study by Smith and Gardner, Southfield based architects. The firm and Burroughs agreed it was practical, both physically and economically, to carry out the bold program—thus allowing the company to remain in a strategically desirable location in mid-Detroit.

During 1967 and 1968 minor buildings were demolished and cleared from the site while design, working drawings and bidding phases were carried out for new construction on the three five-story reinforced concrete buildings.

Phase I was completed and the portion occupied in October, 1971. Phase II was completed in mid-1972.

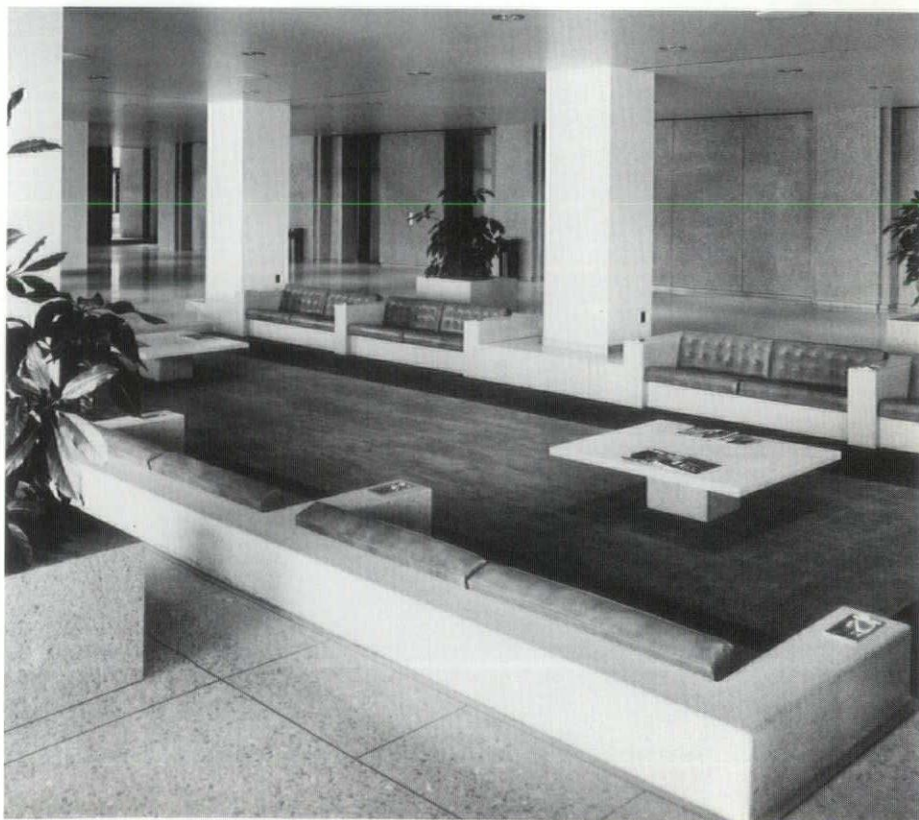




The transformation on the exterior was accomplished by placing large rectangular concrete frames, each weighing 11,000 pounds, on each floor of the structures. Four bolts hold each frame. Linkages running north-south connect the three structures.

Naturally, all mechanical, electrical, heating and other systems are all new.

A. J. Smith of Smith and Gardner commented: "Some companies will develop their complete building program before commissioning an architect. With Burroughs, the architects were able to provide periodic cost estimates as plans were firmed up."





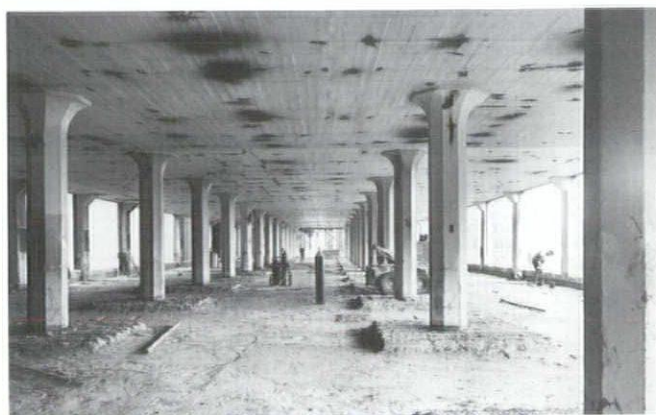
1968



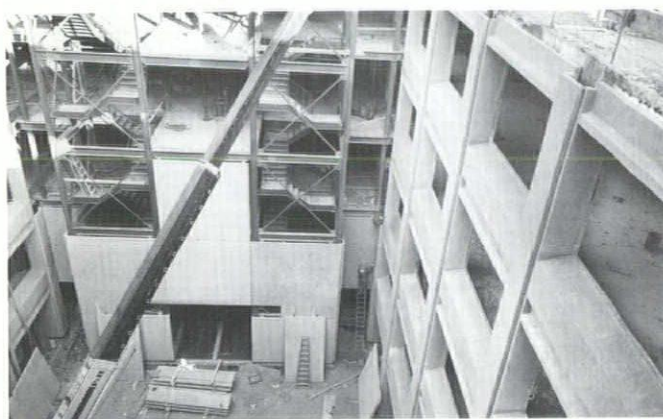
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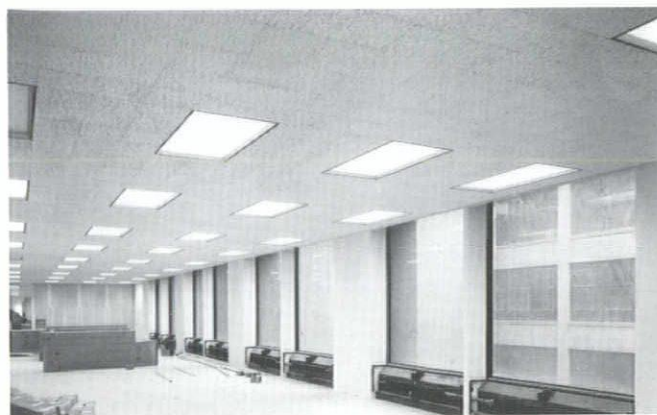
1969



1969



1970



1970



1971



1971

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MICHIGAN ARCHITECTS / MICHIGAN PLACE

WHAT

The 1973 MSA Convention

WHERE

Civic Center, Lansing, Michigan

WHEN

March 28, 29, 30, 1973

WHO

**A Great Line-up of Speakers, Seminars,
Exhibits, Entertainment**

WATCH

For Further Announcements



These drawings are from an exceptional exhibit of interesting architecture in Marshall. The entire exhibit will be a display at the MSA 58th Convention in Lansing, March 28-29-30, 1973.

Marshall, located in southern Michigan, was settled in the early 1820's by settlers from New England and Western New York who had come to cut timber and farm the rolling countryside. These early settlers brought with them an architectural heritage, Federal and Greek Revival, and soon moved from temporary log houses into the mini-mansions which stand today in and around Marshall.

Because it was on the main road west from Detroit toward Chicago, Marshall prospered from the constant flow of travelers and kept abreast of the latest trends and styles. Marshall, and its neighboring towns, soon adopted Italianate, Gothic and Queen Anne styles of architecture.

The town's founder, Sidney Ketchum, developed a model plan for Marshall to ensure that public buildings and churches were effectively placed, spaces for town squares or parks were reserved, and streets of more than ample width lent a dignified as well as efficient approach to the town center.

The settlers exercised the same care in the construction of their houses.

The 1860s were boon years for Marshall and this happy state of affairs was due in a large part to its ever increasing importance as a major railroad center. Great numbers of workmen brought their families to live in and around Marshall, and because there was almost no place for them to live, the Gothic and Italianate styles came into being in the little Michigan villages.

In the last decade of the nineteenth century the Romanesque styles became prevalent.

MARSHALL ARCHITECTURE

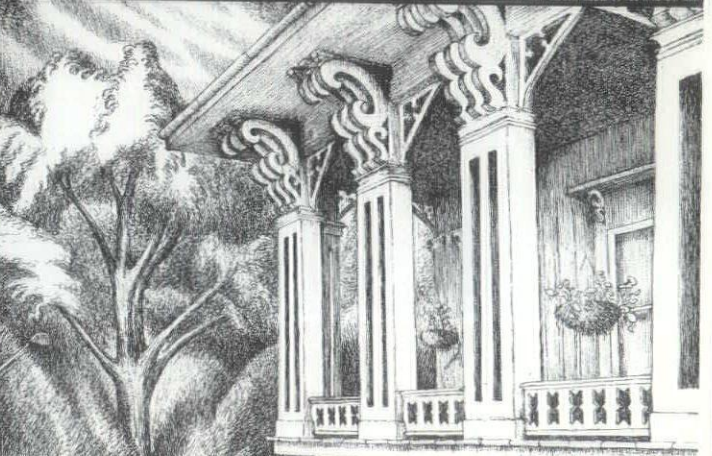
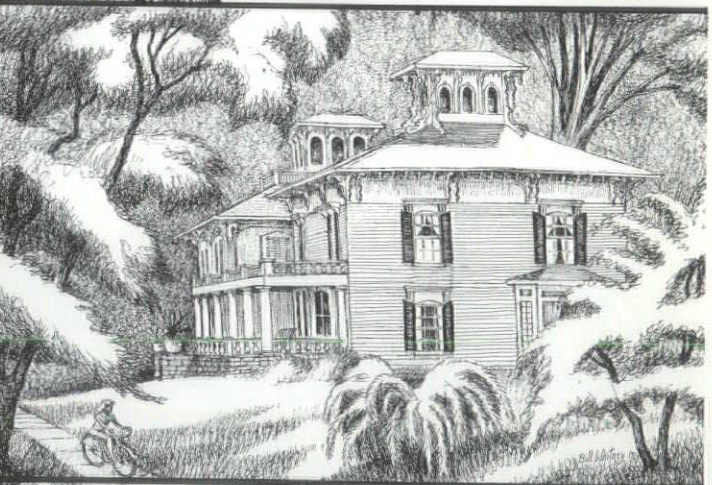
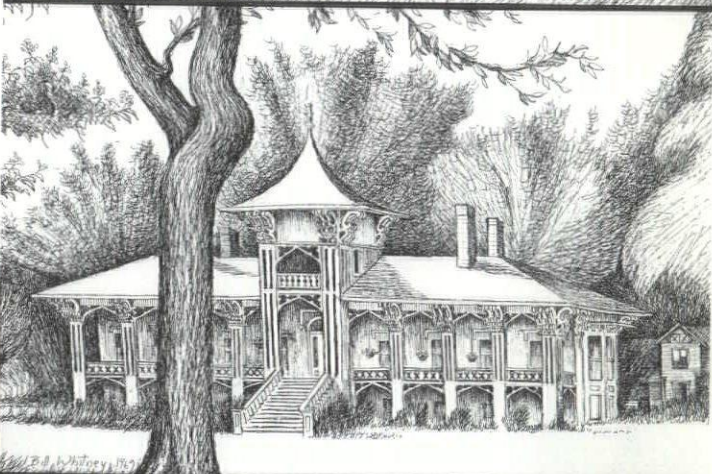
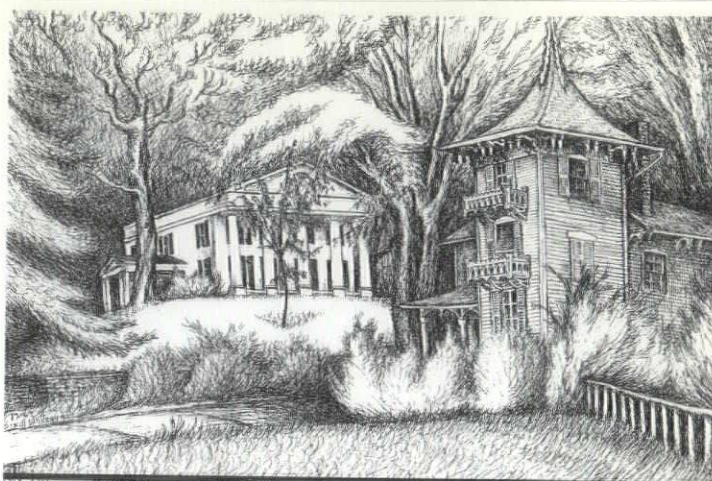
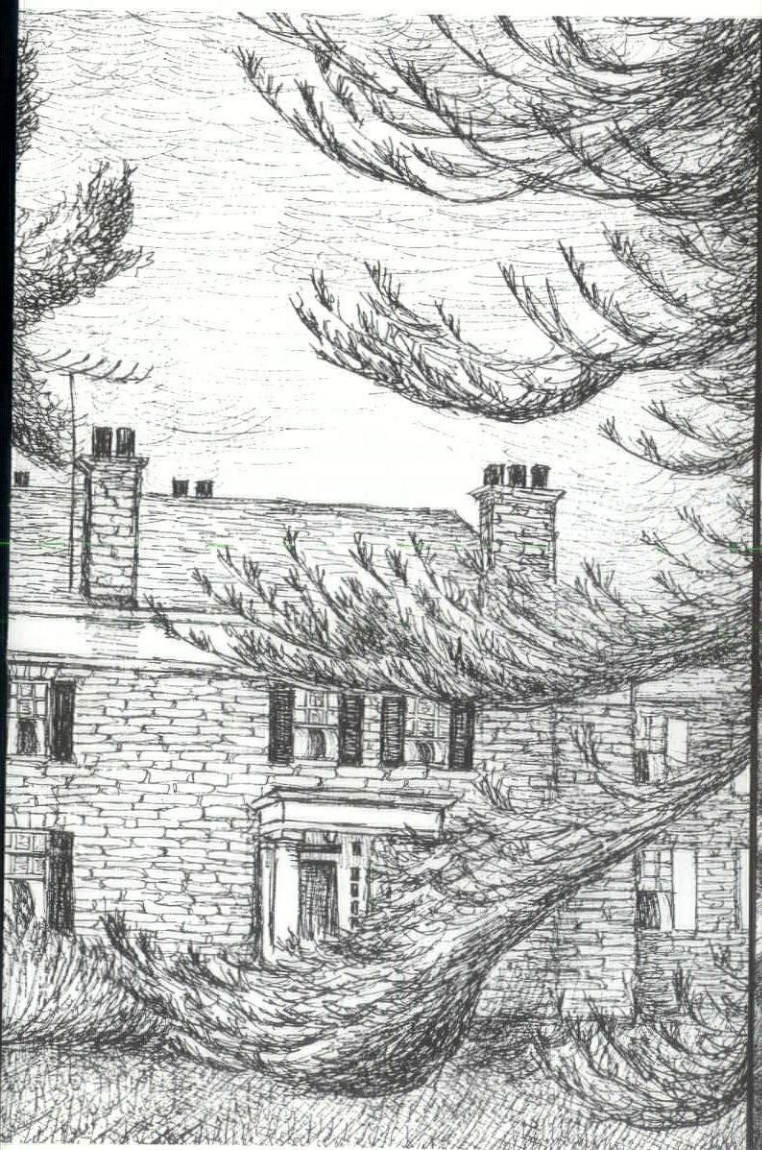


Graphic artist-painter-art historian Bill Whitney has prepared the pen and ink drawings in this exhibit to reflect in architectural detail the styles and forms which make Marshall, and mid-Michigan so unique.

A native of New Orleans, Bill Whitney grew up in Washington, D. C.'s foggy bottom section. His art training began at the Corcoran School of Art in Washington. He studied at the Cranbrook Academy of Art in Michigan where he received a Master of Fine Arts degree.

Since 1959 he has been professor of art at Michigan's Olivet College. He is the recipient of the Bronze Medal for Still Life from the Society of Washington Artists and a first award in metalwork from the Michigan Academy of Science, Arts and Letters.

AN EXHIBIT



When Faith Takes Form

by Donald J. Bruggink and Carl H. Droppers

Church building committees, which almost always control the building of churches in America, are ordinarily composed of intelligent

and dedicated individuals who bring to their task a variety of skills—but who have never before been responsible for the building of a church. As an aid to those who serve on such committees, *When Faith Takes Form* uses a presentation of some of the finest recent churches in Amer-

ica as an occasion for the discussion of a crucial factor in the design of any good church: Liturgical and architectural integrity.

The authors' primary emphasis is not on verbal definitions of integrity; rather, they seek to communicate an understanding and appreciation of liturgical/architectural integrity largely by means of pictures. Illustrations have been selected from a wide range of denominations, including Baptist, Presbyterian, Roman Catholic, Methodist, Reformed, Christian Church and Lutheran sanctuaries. The result is a representation from a variety of the families of Christendom, each attempting a faithful obedience to its understanding of theological truth and its own liturgical tradition.

When Faith Takes Form is written in concise and non-technical language, and contains 62 full-page illustrations. It will prove an invaluable aid to church building committees and church architects, and will be welcomed equally by those who know how profoundly worship may be enhanced by the proper setting, and who wish a better understanding of the relationship between the two.

Donald J. Bruggink is Professor of Church History at Western Theological Seminary, and is an Honorary Member of both the Michigan Institute of Architects and of the Guild for Religious Architecture. He serves as Editor of the Historical Series of the Reformed Church in America, and is co-author of *Christ and Architecture*.

Carl H. Droppers, a practicing architect and co-author of *Christ and Architecture*, is an Associate Professor at Western Reserve University in the Department of Architecture. His interest in the field of theology stems from an active membership in the Reformed Church in America, in which he served as elder, deacon, Sunday School superintendent and teacher, and as a member of the denomination's Christian Action Commission.

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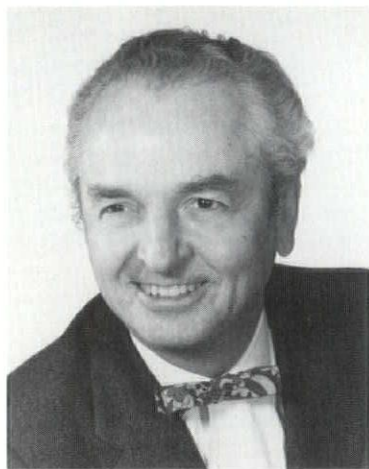
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Empty Beds May Mean Survival for Hospitals

A hospital must do a better job keeping people out of its beds if it expects to survive under pending broad-based health care programs. "The traditional hospital yardstick, its number of beds, will be replaced by an increase emphasis on supporting facilities to provide for early diagnosis, ambulant care, rehabilitation and the speedy return of patients to a productive life," according to Rex Whitaker Allen, who just completed a term as president of the American Association for Hospital Planning.



Rex Whitaker Allen

Hospital administrators should recognize the implications of pending health care legislation and begin to gear their facilities to expanded outpatient treatment, preventive care and rehabilitation programs (occupational, physical and mental), according to Allen.

"The shift in emphasis implicit in the new programs will not only have a direct bearing on the obvious factors of procedures, personnel and facilities," he said, "but it will also open to review the very function of hospitals and the part they play in meeting a community's health needs."

He said hospital officials have generally done a good job keeping up with technological and procedural innovations, but they have not kept in tune with emerging changes in patient treatment and the hospital's role in comprehensive community health care.

The key to the problem is prompt and thorough planning, Allen believes, and the involvement in that planning of, not only hospital administrators and board members,

but doctors, staff members, financial planners, sociologists, urban planners, governmental officials and architects.

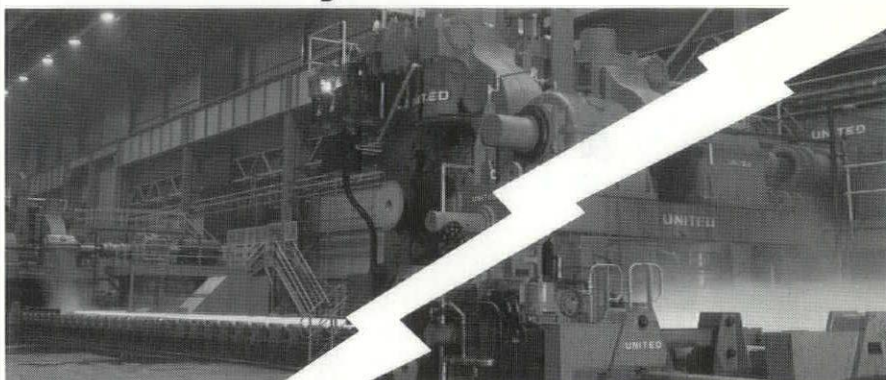
"The goal, of course, is quality and economy, the best of care at the least cost," Allen says, "and that simply can't be obtained in the future, without bringing together the knowledge of many specialists with varied points of view."

Hospital administrators must also exchange ideas with each other, as well as with staff members and experts, Allen says. The AAHP, which was organized to provide a communication medium for agency

officials, is embarking on a program to develop regular planning sessions within the framework of the many regional Hospital Associations such as the Association of Western Hospitals and the Tri-State Assembly.

AAHP's first architect president, Allen Also suggests four basic objectives for those who meet to exchange ideas and plan for the role of hospitals: promote health care within a community with the hospital as a nucleus; encourage coordinated hospital planning; insist on responsive hospital design; and work for the highest care for everyone.

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Architects, No Longer Solo Stars, Play on Diversified Teams

The architect is dead! So say Archibald Rogers and William Caudill and Stephen Kliment and C. Herbert Paseur, all of them architects. Long live architecture!

The architect is dead! One minute the poor old fellow was sitting there at his drawing board doing the elevations for another \$150,000 home-ground-hugging forms gorgeously balanced, every detail personally seen to and lovingly orchestrated into the whole. Next minute, pffft!, just like the dinosaur. Extinct.

He was extinguished by rising costs and shrinking markets for his kind of architecture, by factory-assembled buildings, by environmental and social factors that he always thought had nothing to do with the practice of his art, and by projects that swelled beyond his power to control or even comprehend them.

As he lay twitching on the carpet, a new kind of architect, quietly stepped into his place. This was a less dramatic sort of man, indistinguishable on the outside from the accountants who figured a buildings cost. This architect was a corporate man, a team player instead of a lonely soloist.

The transition from solo act to team play in architecture has passed almost without notice outside the profession. To most laymen, great architecture still means a prairie house by Frank Lloyd Wright or one of Mies van der Rohe's glass-and-steel encapsulated spaces. In fact, the transition is still the subject of debate within the profession. Those who oppose the team approach cite the example of the camel, "the horse designed by a committee," and warn that we may be in for an era of bland, if not downright ugly architecture. The reply by team players carries an almost Darwinian assurance. To use Archibald Rogers' favorite metaphor, the big, prancing bird with all its gaudy plumage is gone and the bushes are full of scurrying mice — lean, alert, adaptable.

Rogers, the R in Baltimore's RTKL company ("Architecture . . . Planning/Urban Design . . . Engineering . . . Research"), traces architecture's age of giants back to the Renaissance, which "bastardized the classic conception of architecture by

suggesting the architect was a genius serving an elite clientele." Compare the construction of the typical medieval cathedral, he says, in which a team of stonecutters, glaziers, sculptors, and architects served side by side and anonymously for the greater glory of God, with the building of the archetypal Renaissance masterwork, St. Peter's. There a genius like Bramante (and later that genius of geniuses, Michelangelo) ran the show and ended up with most of the glory.

The Eighteenth Century was the last era of "simple" architecture, says Stephen Kliment, vice president in charge of research for Houston's CRS company, which is well on its way to becoming the first conglomerate of architecture. "The architect was of the same social class as his client, the aristocracy." Architect and client shared a world-view, and the technology that went into even the most complicated building was not beyond the grasp of one gifted man. "So the level of design was quite high."

Came the Nineteenth Century and the profession split. "It all started with the stupid division between engineers and architects," Kliment says, "Since then, I think, engineers have done the most interesting work, the great bridges and dams that are masterworks of our civilization."

Architecture went the way of the "fine" arts, a tradition that probably culminated in the figure of Frank Lloyd Wright. What hauteur! Cape fluttering from his shoulders, the quaint little hat, the sublime indifference to both clients and consultants. (He used his engineers the way the engineers used their slide rules.) Yes, here was The Architect.

If Wright were alive today and driving down Houston's beltway for some reason or another, and if he were to turn off at 1111 West Loop South, he probably would be both delighted and appalled at the direction his profession has taken.

Delighted, at first, because the headquarters of Houston's largest firm is perfectly matched to its surroundings of South Texas rain forest and meandering Buffalo Bayou. Here Wright's dictum that a building must blend into its setting is realized—maybe realized a little too completely. Wright's prairie houses always blend just enough to call at-

tention to the fact that they are buildings, artifacts imposed on the landscape by man—and a brilliant man at that—while CRS' headquarters is, as general manager C. Herbert Paseur puts it, a nonbuilding.

The visitor drives back through the woods on a tree lined driveway, crosses a ravine on a 150-foot bridge, then parks. In the middle of the parking area is a kind of concrete bunker with glass doors and stairs that lead downward, for the parking lot is a huge concrete tray forming the roof of a structure that is largely underground. Below the tray, just at ground level, there are continuous windows running around the building. CRS' 250 employees can look in any direction and see trees, ravines, bayou, and not a single automobile.

Except for the central stairwell and a cluster of conference rooms, there are almost no partitions from one end of the building to the other. The lack of partitions and the consequent squelching of territorial instincts means CRS can shuffle personnel around as teams of architects form, tackle a project, then break up.

Who plays on an architectural team? Typically there is a captain—the project manager—and a project designer, who in many ways conforms to the traditional idea of what an architect is supposed to do. He is ultimately responsible for what the building looks like. Then there are the specialists: structural and electrical people, a man who knows all about the kind of building being designed (CRS' major business is in schools, with health facilities running a distant second), an interior designer, a specialist in graphics, and a man who deals with the firm's computer.

This is only half the team.

When its experts are assembled, CRS sends them to the building site for a "squatter" session. The technique and the term grew out of the peculiarities of doing business in the wide open spaces. Once upon a time, CRS' founders got so frustrated trying to wring decisions out of a rural school board 500 miles away that they packed up their drawing boards, drove up and "squatted" on the site until the decisions were made and the preliminary plans approved.

Held before a single drafting pen touches paper, squatting sessions get the architects together with the people who are actually going to be using the building, in effect making the users part of the architectural team. Frank Lloyd Wright would have called it architecture by mob. But the kinds of projects CRS faces today are too complex for any single architect, even a Frank Lloyd Wright. "We used to do single buildings," says Paseur "Now we do projects that involve 10 or 15 buildings."

A single squatters' session can involve dozens of people before its finished, and only a handful of architects. In fact, the major questions that come up when buildings are designed these days are not even architectural questions. They are economic (how many square feet should we build, given the state of the rental market?), environmental (what is this building going to do to traffic patterns?), social (what effect will this building have on people who live around it or work in it?).

As a result, the major decisions involving new buildings are being made not by architects, who sometimes seem called in only to apply a decorative veneer to the finished project, but by developers, bankers, lawyers, and, increasingly, politicians. In response, architects have become developers and even invited merger overtures from the major conglomerates. CRS, on the other hand, has set out to become a mini-conglomerate by itself.

In *Architecture by Team* (Van Nostrand Reinhold), practically the textbook on the subject, CRS' co-founder William Caudill proposes that architectural teams be widened to include experts in the many human factors that effect a building. A team of teams, in effect. "We're looking for the 'soft' disciplines such as city planners, environmental specialists," says Paseur. "We may someday have an inhouse real-estate economist able to put together a whole building package, financing and all."

It is CRS' thinking that the architect would act as choreographer for these complex teams. Other experts aren't so sure. Michael Barker, staff urban-design specialists for the American Institute of Architects, says that the team puts together a

new community or determines a freeway's path through a city will be let by "the best man, who may, or may not, be an architect. Quite often it might be the urban planner."

One architectural firm that sometimes seems more interested in giving up power than in finding new ways to keep it is Archibald Rogers' RTKL.

"It started 10 years ago," Rogers says, "when we ran into the predictable problem. Sure, you could do urban design on paper, but you were up against the politics of the situation. We then began to explore urban design through what I call political design."

The scheme is not without its Machiavellian aspects. When RTKL was picked to draw up a master plan for downtown Cincinnati, after the city's own planning office and two outside firms had drawn up plans only to have them thrown out by Cincinnati's City Council, it was decided to make the politicians part of the design team. Leaders of the major factions on City Council, representatives of the mayor's office, and emissaries from public and private interests in the area were fused into a design-review committee whose function was work out the details of the plan, step by step, in a series of public meetings. Objectives were decided upon, solutions proposed by the architects and planners, and a consensus arrived at.

Then the ingenious part: As each objective was reached, each solution approved, it was sent to City Council for a vote. Step by step, ordinance by ordinance, Cincinnati's new downtown plan was written in to law, under public scrutiny all the way. Ironically, the new plan contained the same controversial provisions that had caused the three previous master plans to founder in council.

The lesson, to Rogers, is clear: To get things done, the architect has to form a partnership with the whole community.

But what kind of design results when all those hands are on the pencil? Is architecture by team likely to produce an architectural camel rather than a horse?

Earlier this month, the American Institute of Architects presented CRS its highest award given to a company. The team-minded AIA

cited "continued collaboration among the individual of (CRS) that has resulted in consistently distinguished architecture."

Distinguished architecture, yes, if not always distinguishable. Even CRS' own architects cannot always tell which of their teammates had a hand in designing which projects without consulting a score card. CRS design is always crisp, polished, efficient, and handsome. "Personal expression is fine," William Caudill maintains, "hanging in a frame."

Does this mean that the singular building expressing a singular vision is a thing of the past?

Possibly so, concedes Rogers, and maybe good riddance. "Buildings should be underdesigned, by and large. As architects, we're beginning to realize we shouldn't be putting society into these frozen strait jackets."

Besides, what makes a city great is not great buildings. "It's the public skeleton," Rogers says. "The transportation system, the utilities. Paris not excepted. The architecture of individual buildings is usually pretty mundane. The architecture profession will increasingly design

this skeleton."

Reprinted with permission from The National Observer, August 26, 1972.

Calendar

November 10-11

WAP-Workshop: Architectural Preservation
University of Michigan

March 28, 29, 30, 1973

MSA Annual Convention
Lansing, Michigan

May 8-11

AIA National Convention
San Francisco, Ca.

WALD Calendar

December 12

Annual Christmas Party

January 19

African Terracotta-South of the Shara & 59th Exhibit of the Michigan Artists

Detroit Institute of Arts
10:30 A.M.

February 16

Fashion Show & Coffee Concert with the Detroit Symphony at Ford Auditorium — 10:45 A.M.

March 28-29-30

MSA Annual Convention
Olds Plaza Hotel
Lansing, Michigan

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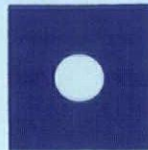
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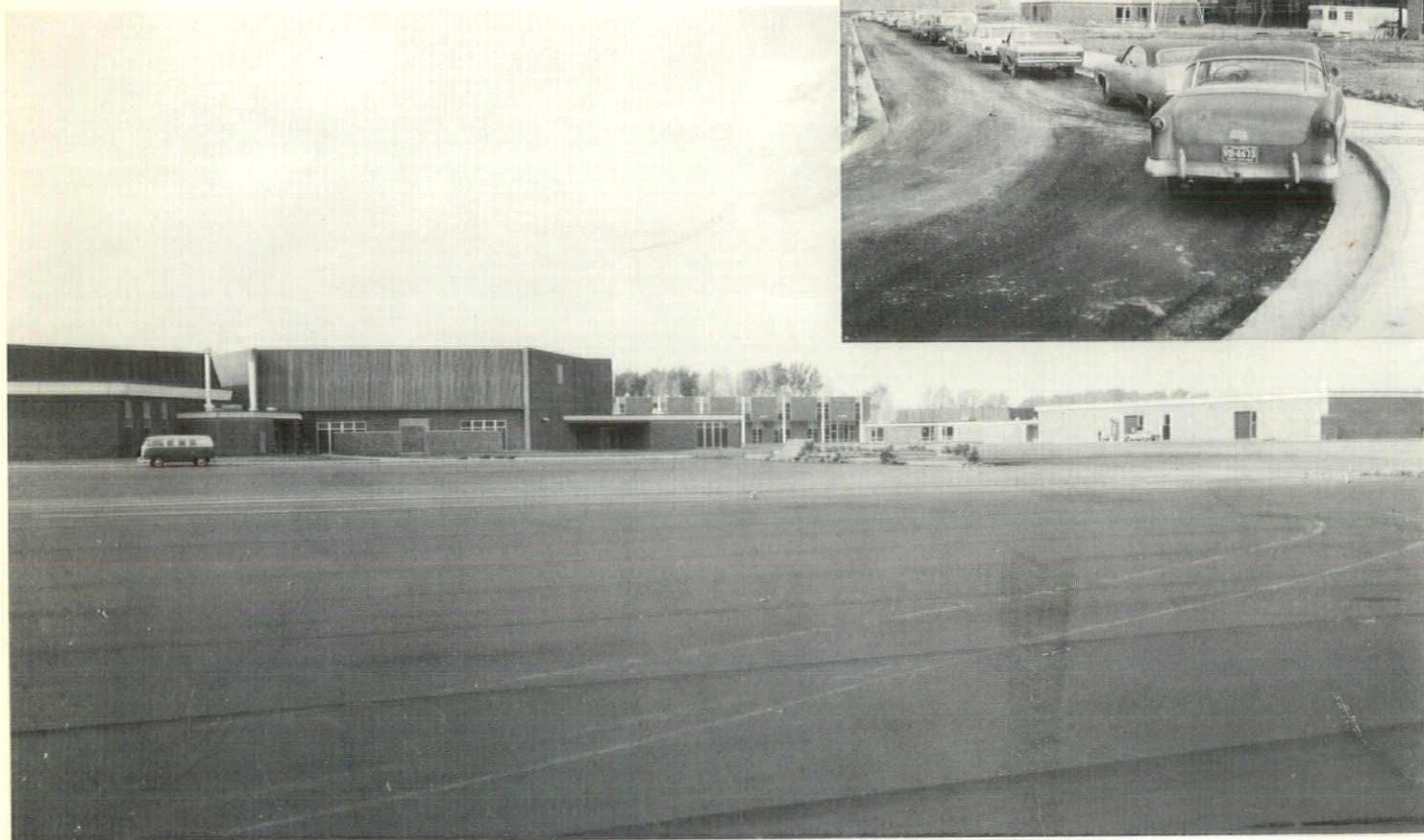
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