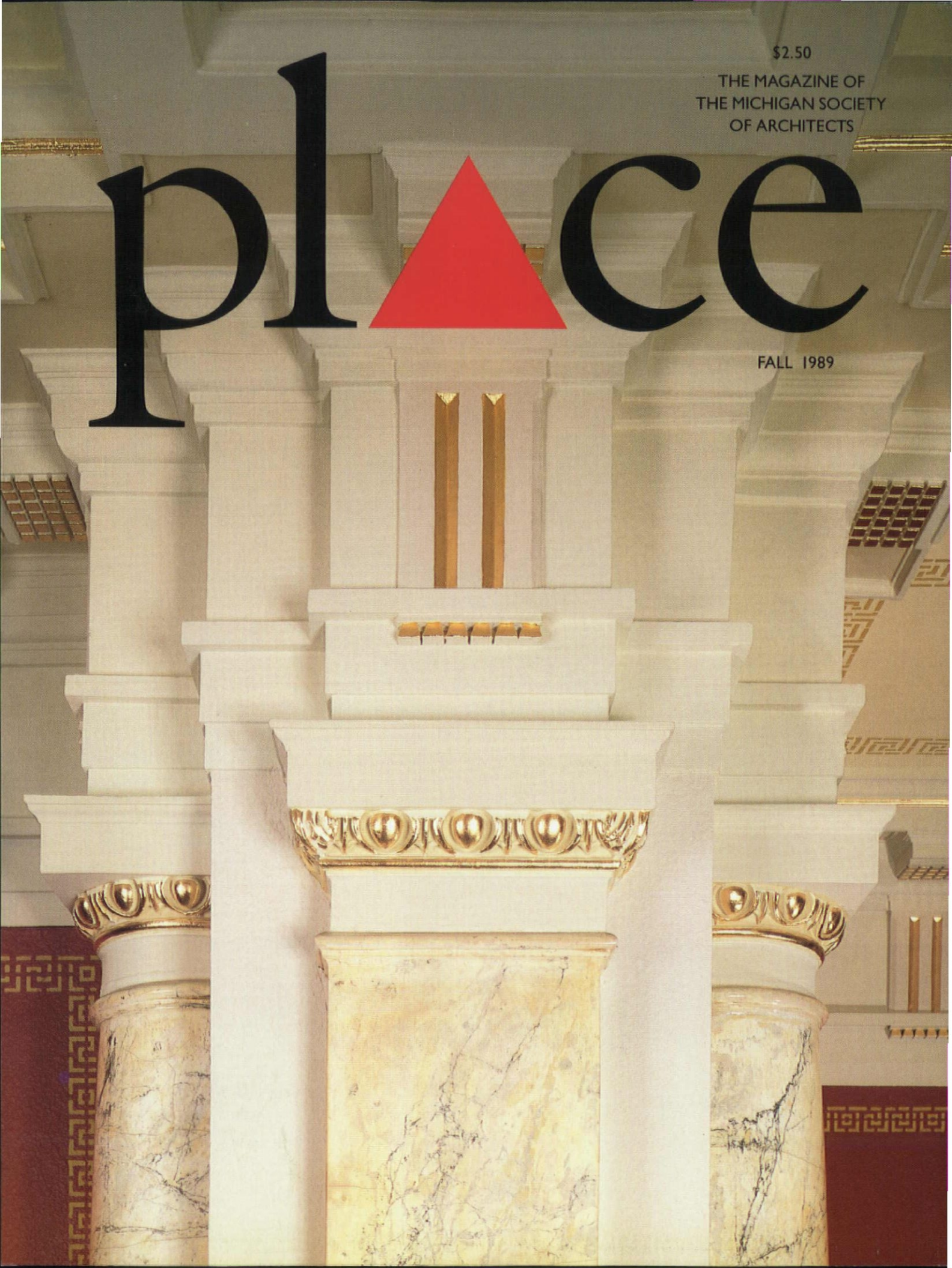


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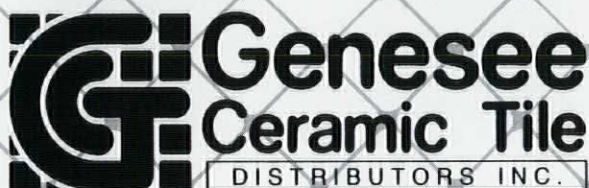
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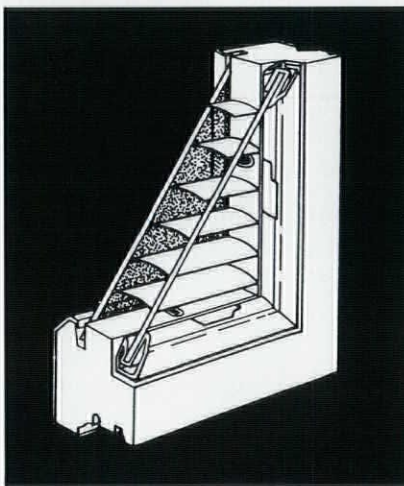
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A Welcome To Place Magazine

In retrospect, I feel that the publications committee was surprised at the similarities between the creation of this magazine and the development of architecture. There exists a peculiar set of emotional and creative parallels which many of our clients will understand. Those involved in the gestation and birth of this magazine will not soon forget the stimulating highs of this design process, or the troublesome lows of finances.

It is indeed fitting that as the Michigan Society of Architects introduces this new journal of ideas and solutions, we are experiencing a renewed appreciation for the design process from the client's perspective. As our source of inspiration and income, our clients constantly challenge the entire building team to produce the quality projects which will be featured in these pages. *Place* is focused on all of the members of the building team: the clients, architects, contractors, and developers who influence Michigan's built environment.

As you explore this inaugural issue of *Place*, enjoy the richness and diversity of architec-

ture which Michigan has to offer. Our pride in these first rate renovation projects and others is what stimulated the concept of the magazine initially and what nurtured its growth. We are anxious for your encouragement and criticism to continue the development of this exciting and interacting forum.

The name *Place* grew out of an ambition of the committee to feature quality projects from all corners of the built environment—parks, buildings, interiors, etc., which each demonstrate a successful sense of place. We begin with renovation, an issue of re-using or reclaiming the places which we have, and move on to

explore diverse places, from small towns to Michigan's glorious shoreline.

In future issues of *Place*, this column will be filled by different voices from throughout the state. They will raise sometimes controversial issues which surround our sense of place. Please respond to these issues. Let us establish a design dialogue in these pages which involves all aspects of the building team. The projects designed and presented here by MSA members will form the foundation for that dialogue and the structure for its growth.

Like any successful architecture or design project, this magazine exists through the efforts and ideas of many individuals who come together to create a synergistic force. Many thanks to all who contribute to the growth. To our readers we extend an invitation to spread the word that good design can and should be an integral part of what we build and how we live.

Welcome to *Place*.

Tim Casai, AIA

Place Magazine Editorial Schedule

Editorial Materials Must
Be Submitted to MSA By:

Winter 1990	
Interior Architecture	October 27
Spring 1990	
Small Towns	January 26
Summer 1990	
Shoreline Design	April 27
Fall 1990	
Sports/Recreation	July 27

The Hazards Of Asbestos

Everyone is concerned about creating and maintaining a safe environment, especially those people who are held accountable for maintaining its safety. Through the years, many products introduced to meet specific needs subsequently have been deemed hazardous to the environment. Asbestos is one example. Used extensively as a building material until the 1970s, it now is hazardous in some situations. Since products containing asbestos often are discovered when renovation occurs, it's important to know what the hazards of asbestos are, who can assist in identifying those hazards, and what can be done to ensure a building is safe for its occupants.

Q What is asbestos, where is it found, and why is it hazardous?

A Asbestos refers to a group of minerals which are fibrous silicates with a crystalline structure. Asbestos is found in outdoor and indoor air. Because it is a fire retardant, possesses heat stability, is thermal, chemical and electrical resistant, has high tensile strength and is flexible, asbestos was used in many building components. Regulatory agencies have concluded that outdoor air contains such low concentrations of asbestos fibers that exposure does not pose significant health risks. Inside a building, however, risk occurs when a substantial number of asbestos fibers escape from the building material, enter the building air, and are inhaled by building occupants. Prolonged or excessive expo-

sure to asbestos has been linked to lung cancer and asbestosis.

Q Who can check my building for asbestos?

A A full-service professional testing firm first will perform a building assessment. If asbestos is suspected, air samples and individual samples of the suspected materials will be taken to a laboratory for analysis.

Q If the test indicates I have asbestos, what do I do?

A The laboratory will determine if airborne asbestos levels are higher than those permitted by regulatory agencies. If the levels are not higher, asbestos-contained materials can remain in place, and a maintenance plan is to be developed to contain the fibers. If the levels are higher, the asbestos-contained materials

must be repaired, encapsulated, or removed. If the governing agency permits it, repairing or encapsulating generally is less expensive and less hazardous. If asbestos-contained materials are removed, extensive measures must be taken to ensure air-borne particles are not introduced during removal and that disposal is conducted in a regulation-approved manner.

Q Can an architect incorporate corrective action into the contract documents?

A Architects generally do not have the expertise required. In fact, companies which insure architects do not cover liability for asbestos-related problems. Consequently, architects advise owners to hire an expert trained to identify and carry out the appropriate corrective measures. ▼

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The Language Of The Architect

Welcome to "Jargon." A feature of *Place* magazine that, each issue, will take a look at the sometimes mysterious language of the architect.

Its intent is to remove the mystery from words architects use most often by defining them in a way that the layman can understand and appreciate. It will enable all of us to now understand those cryptic conversations between architects and their peers and to surprise and amaze them when they discover that we now know what they are really saying!

For this issue, we will examine the words "restoration," "renovation" and "adaptive reuse." At first glance, you probably recognize at least two of these words (restoration and renovation). That only leaves "adaptive reuse" and, with a little deductive reasoning, its meaning can also be defined somewhat accurately.

But be warned, don't jump to conclusions. What you may think these words mean or what a dictionary says they mean is not necessarily what their meanings are when used by an architect, especially when he or she is talking about your specific project.

Let me show you what we mean by first defining these words in the language of an architect:

Restoration—"After exhaustive research, the meticulous and painstaking transformation of a landmark or historic building back to its original splendor."

Renovation—"Repairs made to a building or structure, not

necessarily of historic importance, to return it to its original or near original condition."

Adaptive Reuse—"The meticulous and painstaking transformation of the exterior of a landmark or historic building to its original splendor and the renovation of the interior, for example, into modern apartments, retail or office space."

Now, let's look at these words by defining them in such a way as to reveal what the architect is really saying:

Restoration—"Three hundred fifty dollars for a gallon of specially-formulated Renaissance blue paint is a small price to pay when you consider that your building will be exactly the same color as it was 100 years ago!"

Renovation—"Yes, your building is going to need all new plumbing and wiring. After all, it's almost ten years old!"

Adaptive Reuse—"Well, sure the construction costs are going to be expensive, but just think, your tenants can brag about living in a building that looks exactly as it did 100 years ago."

Of course we are just kidding but, as you can see, it's important to study and learn the complicated language of the architect, not only so that we can join them in spirited conversation at cocktail parties or business meetings, but also because the dialogue between architects and their clients is essential to well conceived and well executed projects.

In future issues, "Jargon" will continue to explore the fascinating language of the architect. If you, our readers, have specific words that you would like to see dissected, write to Jargon, c/o *PLACE MAGAZINE*, Michigan Society of Architects, 553 E. Jefferson Ave., Detroit, MI 48226. ▼

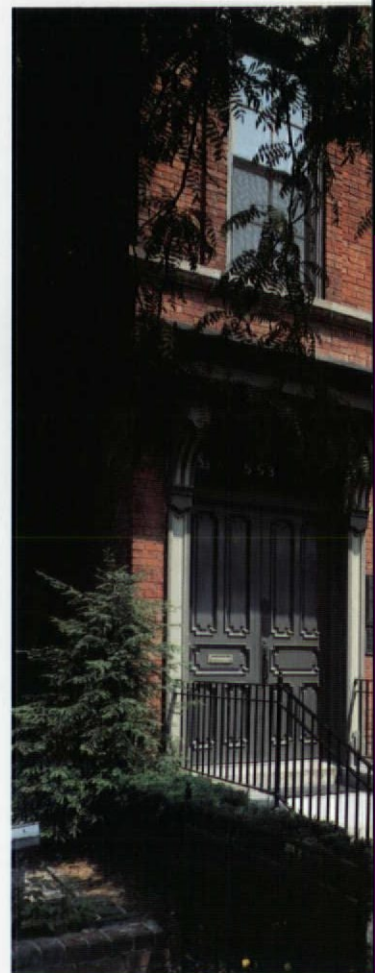
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THE BEAUBIEN HOUSE



The Beaubien House, headquarters of the Michigan Society of Architects, is one of the oldest remaining houses in the city of Detroit. The land on which it sits is a parcel of one of the original "strip farms" that ran back from the river in the days before the English replaced the French settlers. The site is that of the Antoine Beaubien farm, which had a quarter of a mile frontage on the river, but which ran back from the water nearly three miles. Beaubien was a Colonel in the Detroit Militia and received the patent certificate for his land in 1810.

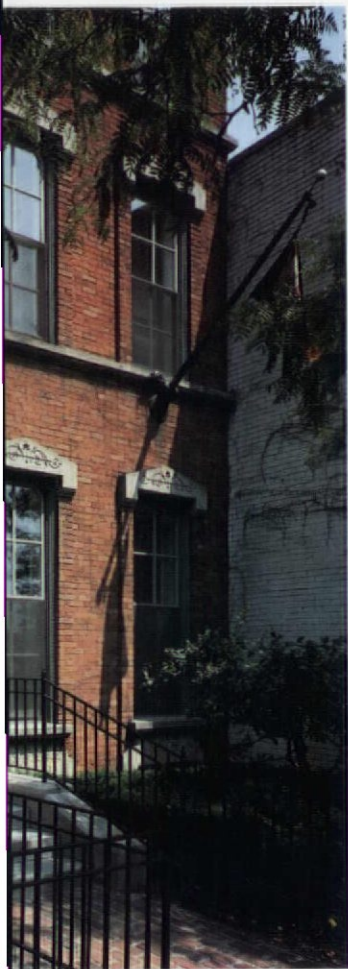
Just before his death in June of 1850, Antoine sold Lot 8, on the north side of Jefferson Avenue, to Charles J. Trombly for the sum of \$2,000. Trombly was a cousin of Beaubien's and a graduate of Georgetown College in Washington, D.C., and historians feel that the present house was built sometime during 1851 for the use of Trombly and his new bride. The house was not a custom-built, one-of-a-kind residence, since there is some evidence that there were 15 similar residences in the area, all of the same Italianate Townhouse style popular in the 1850s.

For the next two decades, the house was owned or rented by many different families, including some of the city's oldest and most familiar names: McClelland, Cicotte, Whipple, Chapoton, Campau, and Beecher, among others. But in 1872, the house was sold to John F. Antisdel and it entered its longest period of ownership by one family.

In 1887, Mr. Antisdel sold the house to a Dutch-born artist, William H. Machen, who lived in the home for the next five years. But in 1894, John F. Antisdel bought the house for the second time, and it then remained in his family (through his son, John Parshall Antisdel) until 1943.

In 1956, the house was rented by free-lance photographer Fred A. Plofchan, who bought the house in 1965. During his occupancy, the plumbing lines were extended to the upper levels, which then were rented as studio apartments. For some time, the house has been a combination of office and residential use, with a firm of attorneys, Grubbs & Bledsoe, on the first floor.

continues



This beautifully restored house, headquarters of the Michigan Society of Architects, is one of the oldest remaining houses in Detroit.



Its location across from the Renaissance Center in downtown Detroit and its historical significance made it attractive to MSA when the Society was looking for a new headquarters location in 1977. MSA and the Detroit Chapter, American Institute of Architects leased the building that year and cosmetic improvements were made.

Numerous consultants visited the site to ascertain the condition of the existing building

systems. Measured drawings were prepared, record photographs of both the interior and the exterior, a paint analysis performed and historic research undertaken.

Based on those studies and the recommendations of a series of committees, the Michigan Architectural Foundation purchased the Beaubien House in 1980, and initiated the process to achieve designation for the house on the National Register of Historic Places.

In 1984, six architectural firms submitted

proposals for the renovation/restoration of the Beaubien House. The firm of Osler-Milling from Ann Arbor was commissioned, and the design proceeded.

The ten year effort culminated in the fall of 1987, when the MAF/AIA/MSA occupied their new headquarters. The total construction cost exceeded \$500,000, not including donated materials, labor and furnishings.

Exterior Renovation

The standing seam canopy and stoop at the front entrance were removed and returned to their original appearance. The original entry doors and frames were repaired and reinforced. The grade elevation, fence and landscape treatment along Jefferson Avenue were restored. The rooftop flagpole was replaced by a reconstruction of the original, mounted on the Jefferson Avenue facade.

The courtyard wall was badly deteriorated and was replaced by a wall of historical design. All materials and labor for the wall were donated by the Masonry Institute of Michigan. The architectural, landscape and planning firm of Schervish, Vogel, Merz, P.C. designed the courtyard as well as the Jefferson Avenue landscaping and donated the labor for the plantings.

All the windows were replaced and the brick exterior required extensive repainting and removal of plant material.

The original intention was to renovate the low addition at the rear of the house. Upon further investigation, its condition proved to be poor

The second floor sitting room now serves as a conference/board room.





enough to warrant demolition and replacement. A new air-conditioning unit, serving the entire house, was located on the new roof and the mechanical and electrical systems were entirely replaced.

Interior Renovation

Ford and Earl Associates donated their interior design services.

The front parlor with its gaslight fixture and marble fireplace were restored. The remainder of the first floor was gutted and remodeled into a reception area, library and refreshment center. An art and architecture gallery now occupies the front parlor.

The second floor sitting room with its marble fireplace was restored and now serves as a conference/board room. The stair was also restored. Since the remainder of the second floor had no historical significance, it was gutted. This area now contains the executive staff offices, pullman kitchen and toilet rooms.

As was the case for the second floor, the third floor had no historical significance and was gutted. This space is now occupied by Herman Miller office pavilion.



Historic research was undertaken to determine the original design of the structure.

Conclusion

The preservation and adaptive reuse of the Beaubien House was appropriate to reinforce the architectural profession's leadership role in the preservation movement. Today, the Beaubien House serves as a specific model of a careful, sympathetic and innovative approach to maintain, rehabilitate and conserve historic resources ▼

Architect: Osler/Milling
Ann Arbor, Michigan
Interior Design: Ford and Earl Associates
Warren, Michigan
Landscaping and Planning: Schervish, Vogel, Merz, P.C.
Detroit, Michigan
Photography: Gary Quesada/Korab Ltd.
Balthazar Korab
Troy, Michigan

THE MARQUETTE COUNTY COURTHOUSE



In the summer of 1858, the citizens of Marquette, Michigan were greatly impressed as they filed through the brand new courthouse during its grand opening ceremonies.

By 1889, the population of Marquette County had swelled to over 40,000 and the tiny courthouse had already outlived its usefulness. It was decided by county government that a new courthouse, much larger and more ornate, had to be built. However, because of the 1893 depression, it wasn't until early 1900 that local architects

Demitrius F. Charlton and R. William Gilbert were commissioned to design a brand new courthouse, as grand as any citizen of Marquette County had ever seen before.

What the synergistic effort of Charlton and Gilbert resulted in was a truly magnificent structure. It touted native Upper Peninsula sandstone on the exterior, with a foundation, up to the

water table, of Marquette Raindrop Brownstone. The remainder of the exterior was Portage Entry Redstone, giving the courthouse its distinctive red hue. The red granite columns which support the main portico were quarried and polished in Redbeach, Maine and transported to Marquette. This was a major undertaking in those days, as each column weighed 15 tons. The main corridors were lined with Italian marble wainscot and the flooring was vitrified mosaic tile set in a decorative pattern. Numerous columns of Scagliola plaster also appointed the corridors. The woodwork and furnishings were constructed of fine hardwood. The interior and exterior focal point of the building was an elaborate stained glass dome located above the main circuit courtroom protected from the elements by an exterior copper sheathed dome.

The original dedication took place on September 17, 1904 and, after touring the new facility, the City of Marquette transferred the distinguished guests to Presque Isle via the city's street railway for an afternoon of refreshments and dancing.

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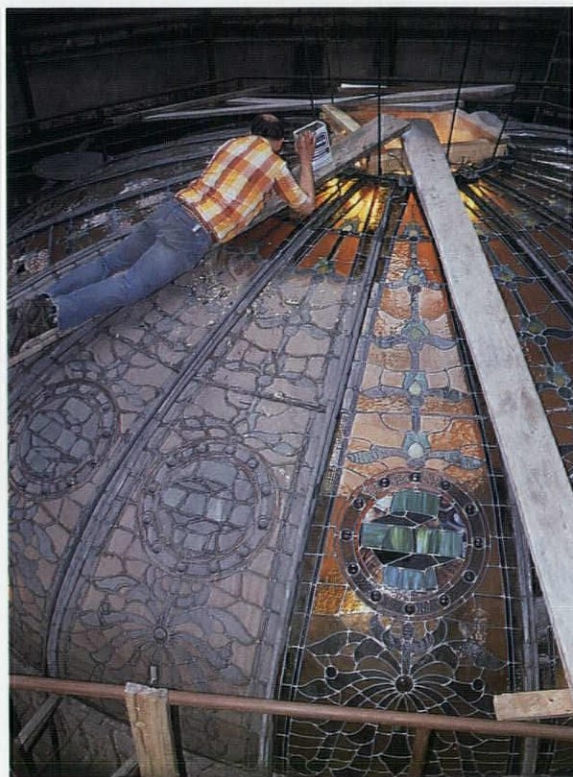
The original designs of architects Charlton and Gilbert resulted in a truly magnificent structure.

The courthouse has enjoyed a rich history. In 1913, former President Theodore Roosevelt filed a libel suit against George A. Newett, publisher of the Ishpeming Iron Ore. Newett had reported that Roosevelt "was addicted to the use of alcohol and a user of profanity." Judge R. C. Flannigan found Newett guilty and ordered him to pay Roosevelt damages in the amount of six cents, "the price of a good newspaper." More recently, the courthouse served as the setting for several scenes of the 1959 filming of *Anatomy of a Murder*.

The renovation of the courthouse was originally conceived in 1977 and plans were drawn by local architect Lincoln A. Poley, Jr., now practicing in Ann Arbor.

Applications for grants and the investigation of funding sources continued until 1981. In early 1982, the County received a grant from EDA to supplement their funds. It was then that the architects began researching the historical aspects of the courthouse through files from the Marquette County Historical Society archives and studying old photographs and the original blueprints of the building. New mechanical, electrical and plumbing systems were designed into the project and the renovation work got underway by the Tezak Construction Company of Traverse City, Michigan. Decorative painting patterns were re-created by Conrad Schmitt Studios of New Berlin, Wisconsin to match original patterns in the clerk's office, main corridors and

The architect studied files and old photographs before beginning the courthouse renovation.



in the main courtroom. Existing period furniture was restored by local craftsmen.

Now that the renovation is complete, the words of Judge J. W. Stone, made during his 1904 Marquette County Courthouse dedication address, still ring true:

"... This beautiful structure, this temple of justice, is to stand here as a monument to government, to law and order, as distinguished from anarchy, lawlessness and disorder..." ▼

Architect: Lincoln A. Poley, Jr., AIA
Ann Arbor, Michigan

Mechanical Engineer: Richard Zabelka, P.E.
Sault Ste. Marie, Michigan
Gary Gorsalitz, P.E.
Marquette, Michigan

Structural Engineer: Johnson and Stout, P.C.
Traverse City, Michigan

Contractor: Tezak Construction Co.
Traverse City, Michigan



LAPEER COUNTY COURTHOUSE



To the pine forests and fertile valleys they came . . . settlers moving ever northward from Detroit . . . past Rochester . . . Romeo . . . and Oxford. It was 1831 when the Alvin Hart family settled along the north bank of the Flint River and Farmers Creek, just below the ridge.

Others were soon to follow and in 1837, as Michigan came into statehood, Lapeer became a county. In the county, competition for the county seat was on between the lower village of Lapeer, founded by Hart, and the upper village of Whitesville, founded by the second settler to the area, Enoch White.

A courthouse was of prime necessity to this young unit of government and both towns sought the coveted building—the courthouse war was on.

The village of Lapeer began construction of the first courthouse just north of the present site. But before it could be completed, it was destroyed by fire, leaving only ashes and little hope for Lapeer to have a chance at becoming the county seat.

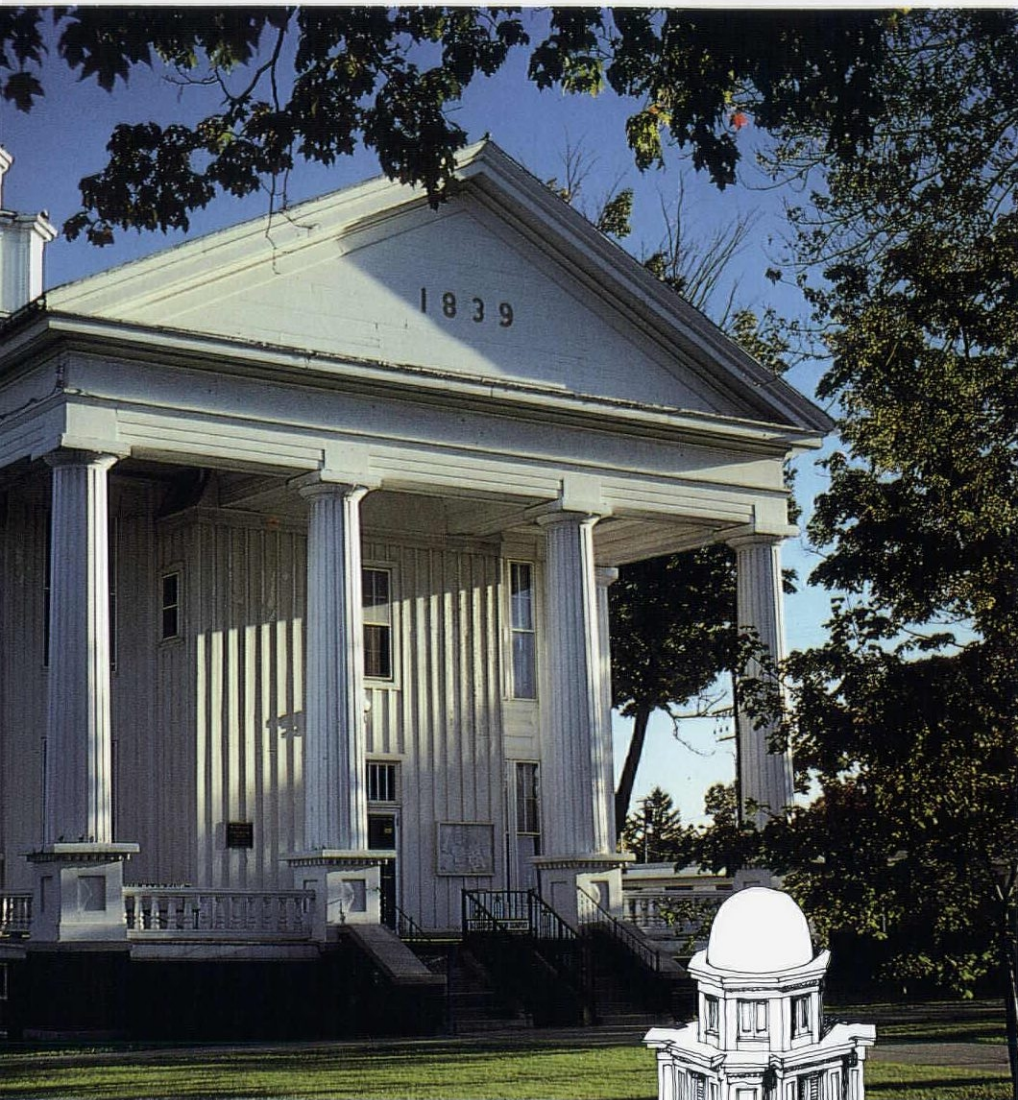
The upper village of Whitesville had just completed a courthouse that had been privately contracted by White and was ready for use. However, finances did not allow the county to purchase the building and Hart seized this unexpected opportunity that would give the village of Lapeer a second chance.

In a bold, speculative move that ultimately would guarantee the survival of the town of Lapeer, Hart commissioned his own, privately-funded courthouse for offer to the county.

Using pattern books from the day, builder Norman Davis claimed nearby stands of white pine for materials used in construction. Wooden peg and mortise/tenon construction soon brought to form the heavy timber framing of the now familiar roof gables.

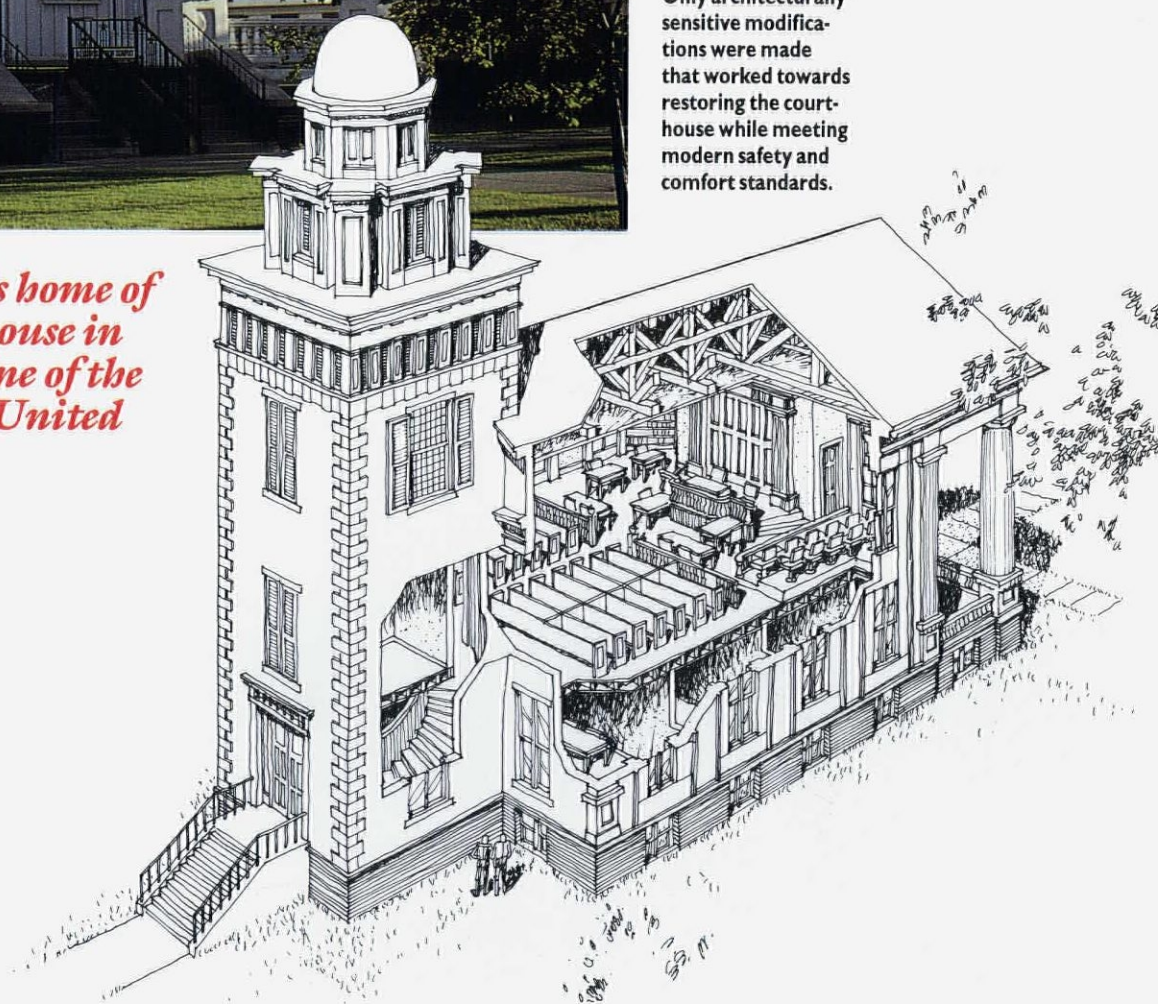
Completed at a cost of \$10,000, Hart in turn proposed to lease it to the county for one dollar. In 1858, the county purchased the courthouse from Hart for \$3,000 and the location of the county seat was finally established.

continues



Only architecturally sensitive modifications were made that worked towards restoring the courthouse while meeting modern safety and comfort standards.

Lapeer County is home of the oldest courthouse in Michigan and one of the ten oldest in the United States.





During the next 100 years, the courthouse adapted to serve an ever growing population. Originally built 80 feet closer to Nepessing Street and at grade, the first major change occurred in 1880, when the courthouse was moved back to its present location and raised on a masonry foundation. A depression era WPA project added the full basement, judges' chambers and front vestibule.

Evidence of nearly 150 years of modernization can be seen throughout the courthouse, from the courtroom carpet, fluorescent lighting and tiled ceiling to the covered porch on the tower entrance. Weather and vandals have also left their marks.

Because of growing interest in both the public and private sectors to preserve and restore this, the oldest courthouse in Michigan and one of the ten oldest in the United States, Tomblinson, Harburn and Associates offered architecturally sensitive modifications that work towards restoring the courthouse, while meeting modern safety and comfort standards.

Planned as a multi-phase project, Tomblinson, Harburn and Associates' involvement was first to stabilize the building by re-establishing a weather resistant construction. The second phase will be measured documentation of plans and elevations and the final phases will include reconstruction and restoration of the interior and exterior.

The courthouse is synonymous with Lapeer and its people. It has stood the test of time, unyielding in its architectural predominance . . . unchanged in reflecting the skills and ideals of our heritage. ▼

Architect & Engineer: Tomblinson Harburn Associates
Flint, Michigan

Contractor: Will Hall & Son
Flint, Michigan

Photography: Ronald R. Campbell, AIA



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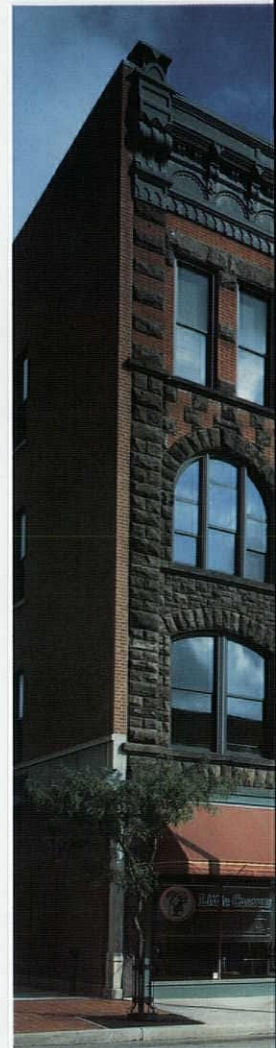
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REBIRTH IN WESTERN MICHIGAN



To restore and rededicate a structure that otherwise would be torn down is what adaptive reuse is all about. *Place* magazine has chosen three prime examples of adaptive reuse that were found in the cities of western Michigan.

The preservation of architecture has not only provided us and future generations with reminders of our past, but has also enriched the built environment and, therefore, added new vitality to the areas in which historic buildings have been saved and given new uses.



Main Street East

The first of these examples was a major redevelopment project in Kalamazoo's Haymarket Historic Dis-

trict called Main Street East. The project was the second phase of a continued effort by Arcadia Creek Development Company to revitalize Kalamazoo's downtown.

After completing the successful restoration of the original Ihling Brothers Building and renaming it Main Street East in 1981, the Arcadia Creek Developers continued the redevelopment efforts west to integrate the next three buildings, the Desenberg, Doubleday and Doyle Buildings. Kingscott Associates, Inc. was the architectural and engineering firm for phase II of the Main Street East project.

These three structures were key buildings within the Haymarket Historic District and, through the years, very few changes had been made to the buildings' exterior facades. Without adding new structures, the \$3 million project created an additional 50,000 square feet of prestige commercial and retail space to the center city.

The exteriors were carefully studied and were restored to their original 19th Century design, front and rear, and the interiors were designed with a sensitivity to the original character.

In renovating the exteriors of the buildings, the major work centered on replacing all of the wood sash that had deteriorated from time and water rot. The architects chose contemporary aluminum thermal units that were fabricated to



Exteriors were carefully studied, then restored to their original 19th Century designs.



reflect the style, profile and shapes of the originals. The stone and brick work on all building faces had to be chemically cleaned and many of the joints tuckered and pointed. Only one wall had to be resurfaced with a new wythe of brick. The metal cornices were cleaned, primed and finished coated with paint. Because the rear of the building faces an active area of the city, the project extended beyond a "facial treatment." The rear of the buildings were treated with the same sensitivity as the front.

The store fronts were treated in a very simple stylized manner in an attempt to reflect their original commercial uses. An empty lot to the west of the building was converted to an entry plaza, allowing for movement of people between the north and south sides of the building, as well as an outdoor dining area and pedestrian way that connects to the city's streetscape. Through this simple element, the developers saw the project as one that would unify the Haymarket Historic District and the city's business district.



Due to extensive water damage, reconstruction of portions of the interior was necessary, including the stairwell which was rebuilt using original newel posts.

continues

These newly created public spaces were treated with a contemporized sensitivity to the original . . . colors, materials, wood trim, patterns, lighting . . . all provide an essence of the history; yet, there is no doubt that the product is today.

A major new entrance and elevator atrium space was designed in the Doyle Building. Because of the extensive water damage, the original stair had to be rebuilt but the original newel posts were reused and the 19th Century design intent maintained. The elevator was enclosed in a glass shaft and the historic character has been maintained with custom designed brass doors and light fixtures that are etched with a stylized lily pattern taken from a rubbing of an original terra-cotta detail.

In keeping with the pattern of history, the tenants represent all facets of business and commerce: accountants, attorneys, health services, insurance professionals, counselors and bankers. The street level houses an optical shop and a restaurant. Each tenant had their space custom designed to meet their own use.

Architect & Engineer: Kingscott Associates, Inc.
Kalamazoo, Michigan

Contractor: Kallerward-Bergusson, Inc.
Kalamazoo, Michigan

Photography: Jadel
Lansing, Michigan
Arcadia
Kalamazoo, Michigan





The original Harbourfront Place structure was built in 1906 and housed the Story and Clark Piano Factory.

Harbourfront Place

The second example of adaptive reuse is a structure originally built in 1906 that housed the Story and Clark Piano Factory. Now called Harbourfront Place, it stands at the point where Grand Haven, Michigan's downtown retail district meets its scenic and bustling waterfront.

Working with developers and city officials who believed the structure's size, location and historical significance made it an ideal target for renovation, DSO (Dickinson Sobota Oppenhuizen) began a studied and ambitious renovation that converted the weary eyesore into a thriving retail marketplace and the desirable business address of many area professionals. Harbourfront's immediate commercial success served as a catalyst for intensified development along the city's waterfront district.

The structure's new commercial emphasis mandated adaptations to the original facade. Street-level bay projections, reminiscent of classic main street storefronts, were added to allow merchandise display. And a two-story, "widow's watch" stair tower, constructed of reclaimed Chicago common brick, serves as a focal point

over the main entrance. A patio on the tower's upper level overlooks the harbor.

Inside the main entrance, a 40-foot atrium was cut through the upper floors to achieve a sense of openness and visual connection among the shopping and business areas. Central gathering areas on each floor wrap around a dramatic, tiered, cantilever stairway built from the heavy timber of the original building. The central, open stairwell and offset landings encourage interaction as pedestrian traffic flows between the first and second floor retail levels.

The interior retains the piano factory's original, classic, heavy timber construction; double-planked wood floors; and exposed Chicago common brick walls. New mechanical systems run amid original ceiling beams in keeping with the original utilitarian building idea. An eclectic blend of neon and industrial steel rail adds brightness, levity and continuity throughout the interior. And clear but flexible standards for

continues





Inside the main entrance, a 40-foot atrium was cut through the upper floors.

interior signage and display insure a consistent yet unique visual appeal from storefront to storefront.

The multi-use commercial retail facility features 25 retail specialty shops, a restaurant, a food court, a large reception hall and over 15,000 square feet of office space.



Architect: DSO Architects
Grand Haven, Michigan
Contractor: Bosgraf Leasing
Hudsonville, Michigan
Photography: Bill Lindhout
Grand Rapids, Michigan

The Ledyard Building

Lastly is a project that entailed the renovation/restoration of two historic building groups within the Grand Rapids central business district, the Ledyard Building, built in 1874, and a portion of the Monroe Block Building, built in 1860. This complex is comprised of seven contiguous yet separate structures, each constructed at a different time, and visually connected by the use of similar, repeating architectural rhythms, proportions and motifs.

Since this complex was listed in the National Register of Historic Places, the Parks Department imposed a variety of restrictions on its restoration that had to be addressed before construction began. For example, the seven structures included floor heights that varied up to 48 inches, too great to allow for their adjustment. However, once these problems were solved by the addition of an elevator with two opposing doors, the preservation included: an original



four-story skylit atrium, the replacement of window trims, doors and fixtures, restoration of the entire Ledyard Building's Victorian Italianate facade, and the installation of a bridge at each upper level that tied the Ledyard and Monroe Block Building groups together.

The newly-constructed skylit atrium fills a wedge-shaped alley between the two building groups. It features two elevators, a monumental masonry staircase from the ground to first level and appropriate landscaping.

Face brick of high quality color and texture was selected by the architect, Greiner, Inc., to complement the 1870s pale pink and beige, Chicago-style brick commonly used in this region. The decision was made to only match the original texture and size but not the color of the brick, since it would be impossible to match it exactly.

Arched window openings were created looking down into the atrium, which were the exact style and proportions of the originals. Multi-colored pavers were utilized throughout the atrium, creating an outdoor cafe atmosphere.

Once the project was underway, many potential problem areas were exposed. Water from leaking rooftops caused extensive damage to structural elements and to ornate architectural features, which needed to be repaired and duplicated. Exterior Italianate trim moldings in disrepair were also replicated, replaced and painted, along with cleaning discolored original bricks. Because actual close-up photographs dating back to 1874 of the storefronts could not be distinguished, the Parks Department instructed the architect to create a contemporary "generic" look rather than try to "guess" as to how the storefronts actually appeared.



The finished project houses office and retail space, including a lower-level food court and an old fashioned pub. While tenant spaces were finished by the tenant, the architect provided technical assistance and guidelines. ▼

A newly-constructed, skylit atrium fills a wedge-shaped alley between the two building groups.

Architect & Engineer: Greiner, Inc.
Grand Rapids, Michigan
Contractor: Triangle Associates
Grand Rapids, Michigan
Photography: Glen Calvin Moon
Detroit, Michigan

l a n d m a r k s



Genius Loci

by Balthazar Korab

Labor Day 1989

Back to school, my first task is "My Summer Vacation." While I had no proper vacation this year, not even the customary three days in Mackinac, the pleasures of a job I took on made up for it. The job was roaming the state for weeks in quest of the best photography for a book on architecture in Michigan.* The flavor of a few places discovered or revisited is still vividly with me. Places with soul, where the creativity of their builders and of those who lived there left a palpable enrichment behind. The haunting ruins of the Fayette Iron Works on the Bay De Noc, the casual, reserved elegance of the Chicago Club in Charlevoix, the Betsie Pointe dunes with whitewashed structures scattered randomly like a flock of seagulls, and the magnificent D. H. Day barns still dominating acres of other prairie grass near Glen Haven are all places with a distinct identity, with some magic of a prevailing

spirit. Genies were let out of the bottle by man and they decided to stay on.

My image is from Bayview, an all time favorite of mine. Grafted on a slope overlooking the Little Traverse Bay, this nineteenth-century Methodist summer colony has a rare and elusive quality. Dinky cottages coexist with ambitious 'villas' and public buildings in diverse styles, strewn around an undefined green. And while some quality is gained from the predominant use of wood in charming Victorian manner, and from the mature canopy of beeches, hemlocks and birches, the true ingredient that makes Bayview so lovely, I believe, is happiness. It is a vacation place, after all, where generations have enjoyed leisure together since 1875. Some cottages were passed on for six generations. Family and continuity are highly valued by the members.

My earlier visits, first on a golden October day and again with a fresh foot of snow on the ground, were like wandering onto the last set of a theatre long out of business. All boarded up, Bayview was a very quiet place. But this time I came, by chance, on a brilliant Sunday morning in August. There were flags, children, lots of flowers and people dressed for church chatting on street corners. A different sense of place—Sleeping Beauty awakened. I stayed for a while. I felt good.

* Architecture in Michigan by Katherine B. Eckert, photography by Balthazar Korab. Published by the Society of Architectural Historians in 1990 as one in a series: Buildings of the United States.

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