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# place

WINTER 1990





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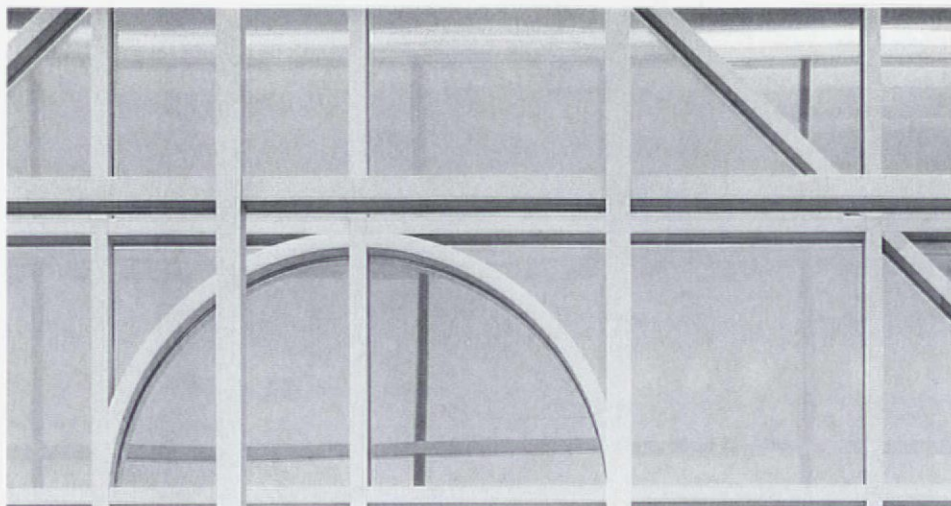
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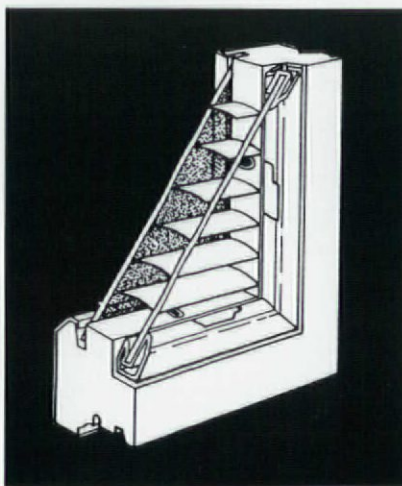
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# The Importance of Interiors

In the following pages of *Place*, you will find examples of interiors which strive to complement the building's architecture, and at the same time be responsive to the needs and desires of a client. They are the work which reflects our best abilities and talent. A great many architects have taken considerable time to cultivate and nurture the consciousness of their client base by developing comprehensive, exciting and interesting interiors. It is stimulating to us when we have clients whose interest and participation extend to involvement in the buildings and tenants' interiors. Given the opportunity to select, a vast majority of people would prefer to work in a comfortable and stimulating environment in an ugly building than in an old, depressed and uncomfortable environment in a beautiful building. We have more of a responsibility than previously to ensure that the environment created, both externally and internally, is stimulating and commensurate with the needs of the clients.

Several years ago, I had the opportunity to moderate a panel discussion entitled, "Interior Architecture—A Separate Profession or Just Another Profit Center?" American Institute of Architects, American Society of Interior Designers and Insti-

tute of Business Designers membership were invited to this panel discussion. Perhaps the most startling and thought-provoking comment came from one of the clients on the panel who, after listening to the debate, suggested that neither the architectural profession nor that of interior design knew or cared what the other did. Given that outside of our differences over turf, grandfather clauses and the equity of relative education, we are serving the same client, we had better learn to sit down privately and work out our differences in an effort to work towards an equitable solution. If we do not, we will lose the opportunity to make a success out of serving the client rather than serving our own needs.

I serve on the AIA Interior Design Task Force and was asked what conflicts exist, since I am both an architect and a principal in a major interior design firm in the Detroit Metropolitan area. Perhaps the most plausible response is that I would rather find our firm in competition with professional interior design firms and architects than with the dealerships who subordinate their fees into the furniture purchase price or, as in the case of many designers, take both a fee and a percentage of the furniture cost to provide service.

The editorial committee reports that competition for space in this issue was keen and the quality of projects was high. The interiors featured in this issue of *Place* are responsive and stimulating, yet transcend the debate about "turf." They are just plain good! Perhaps the future of interior architecture is not in this definition of "turf," but in creating a single profession with equitable basic standards that can provide first class service to our clients, and continue the design of a quality interior environment!

Graham Dickens, AIA  
Ford & Earl Associates

## *Place* Magazine Editorial Schedule

Editorial Materials Must  
Be Submitted to MSA By:

Spring 1990 Small Towns	January 26
Summer 1990 Shoreline Design	April 27
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# Building Within A Building

Integral to the success of a building project is the interior architecture. High-quality interiors look good, make people feel good, and function well. With the ever-increasing complexity of the building industry, the needs of clients and the architectural profession, the role of the interior architect is ever-expanding. Our attempt herein is to shed light on some of the parameters that define the role of the interior architect and its significance.

**Q** *What is interior architecture?*

**A** Interior architecture is the crafting of a complete environment: furniture, fabrics, wallcoverings—to be sure—but also space itself. Interior architecture is the modulation of elements to create a volumetric environment to serve as the basis for lighting and acoustic systems; specific circulation needs; and importantly, the management of the systems of a building. Equipment—whether medical or audio-visual—must be integrated with the architecture and finishes if it is to properly serve the building occupant. HVAC and electrical systems are also critical to shaping a quality

interior—and that only hints at larger issues of health and safety that are of increasing concern to those who create interior architecture.

**Q** *What kinds of health and safety issues are of concern?*

**A** For many years, interior architects and designers have been concerned with material issues relating to fire resistance, smoke production and issues of toxicity. Increasingly, however, there are issues of day-to-day health in interior spaces that are of great importance.

An example is the "Sick Building Syndrome," which has arisen for several reasons, including the increase of syn-

thetic, chemical-based building materials; and the construction of sealed, "energy-efficient" buildings that do not provide adequate fresh air. Results of the syndrome include employee health problems ranging from allergies to more serious conditions, as well as a tremendous increase in employee-induced litigation. A less devastating but still significant result of sick buildings is the increase in employee sick days; which can be contributed to by things as seemingly innocuous as computer terminals—another new element in our interiors that must be managed efficiently. The interior architect, as the leader of the building team, has experience addressing these issues and can coordinate solutions.

**Q** *How can these concerns be addressed in an efficient manner?*

**A** First and foremost, it should be realized that achieving a high-quality interior is not a one-shot operation; it is a process. Good interior architects know that their clients make a long-term commitment to their spaces. Therefore, resources must be managed efficiently to achieve maximum benefit; and resources must be understood to include information and people, in addition to money and buildings.

Implementation of a facility management program with a team of design professionals can extend resource-management to include real estate, finance, personnel changes and staffing requirements, utility costs and more. Computers can provide valuable assistance in maintaining a facility data base of pertinent information, thereby lessening difficulty associated with change. The entire process of managing one's resources can be streamlined.

*continues*



Studies indicate that in the 1990s the rate at which organizations redefine themselves will increase dramatically. This fact, and a shrinking job market have made well-managed interiors a drawing card—whether it be for potential employees or potential customers; whether it be to increase productivity or increase sales.

It is the job of the interior architect to accurately assess and carefully balance the issues noted above. Perhaps the greatest service that can be provided for a client is to impart an understanding of the necessary steps and necessary costs involved in achieving a healthy, productive and stimulating environment. ▼

Dane A. Johnson, AIA  
Kirk & Koskela Architects, P.C.

## Place Magazine—Winter 1990

*Place* magazine wishes to apologize for omitting the name of Dennis D. Staffne whose photographs of the Marquette County Courthouse were used in the Fall 1989 issue.

### Lapeer Courthouse Not Oldest in Michigan

In a letter from Elowyn Ann Keech, the editors were informed that the Lapeer County Courthouse is not the oldest courthouse in Michigan as was reported in the Fall 1989 issue of *Place* magazine.

An article written by Jan H. House and Robert C. Myers that accompanied her letter indicates that the Berrien County Courthouse in Berrien Springs, Michigan was completed in 1839, making it the oldest courthouse in the state.

The article also indicates, however, that the Lapeer County Courthouse, which was completed in the early 1840s, holds the distinction of being Michigan's oldest structure in continuous use as a courthouse.

*Place* magazine regrets any inconvenience caused by this misunderstanding.



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# The Punch List

**W**elcome, once again, to "Jargon," a feature of *Place* magazine that, each issue, will examine the mysterious language of the architect. Its intent is to define those words or phrases used most often by architects, so that the layman can understand and appreciate them for what they really mean. For this issue, we will examine the phrase "Punch List," a phrase that, to the ears of a neophyte, could very well mean a variety of things. For example, it could be a listing of those individuals who were selected by the mob to be roughed up a bit, since their indiscretions weren't severe enough to make their "hit list."

It could also be a list of liquid refreshments that a host or hostess is considering to serve at a Christmas party, such as champagne, fruit, etc.

Or, it could be a list of talented puppets that are being considered for the coveted part of playing opposite Judy in a children's show.

Not surprisingly, it doesn't mean any of these things. And, since "The Punch List" is a phrase used almost exclusively by architects, we have learned that we should never assume the meaning of an architectural word or phrase merely from its dictionary definition or by what we may think it means.

But, as mentioned above, "Jargon" is here to take the

the premises. He will then compile his "Punch List" which indicates either areas where mistakes have been made or portions of the project which are incomplete.

This "Punch List" is then given to the contractor, who is responsible for rectifying all of the items listed. The contractor will not receive his final payment for the project until the architect is satisfied that all of the items listed have been dealt with properly.

The "Punch List," as you can see, is of great benefit to the owner and indicates just another value received from the services of a professional architect.

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 explained, write to Jargon, c/o *Place Magazine*, Michigan Society of Architects, 553 E. Jefferson Avenue, Detroit, MI 48226. ▼

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# THE POWER OF FIRST IMPRESSIONS

The Upjohn Company "Hub" Communications Exchange is a 25,000-square-foot casual conferencing area acting as an informal lobby between three buildings. The space was previously used as an underground storage area.

**W**hen we think of visiting a familiar place, we tend to recall the most lasting impression first. With regard to commercial interiors, the lobby establishes the character of the spaces which follow. The lobby is considered the point of entry and reception for all guests, and may be used to reinforce one's sense orientation on the inside. It can create a welcome atmosphere through the effective use of design elements, i.e., natural and artificial lighting, color, texture, spacial configuration, furnishings, etc.

The lobby may create a special focal point, being the center of circulation paths. The scale of the lobby can present a monumental character with a multi-story atrium, or provide a very intimate feeling with a practical human scale. The photographs on these pages help to illustrate the great opportunities that exist when developing the lobby to create a well organized sense of place.

Lincoln Poley, AIA

1. The Upjohn Company "Hub" Communications Exchange  
Architects: Tower-Pinkster-Titus Associates, Inc.  
Kalamazoo, Michigan



1.



2. Macabees Mutual Life Insurance Company—Southfield, Michigan  
 Architects: Smith, Hinchman & Grylls Associates, Inc.  
 Detroit, Michigan  
 Photography: Paul Bednarski

From a design standpoint, the use of glass and wood block walls and partitions has created a variety of private and semi-private areas which encourages simultaneous group meetings, increasing overall participation in the space. The wood ceiling echoes the block pattern found in the walls and partitions. Colors and finishes were chosen to be contemporary yet in line with The Upjohn Company's corporate image.

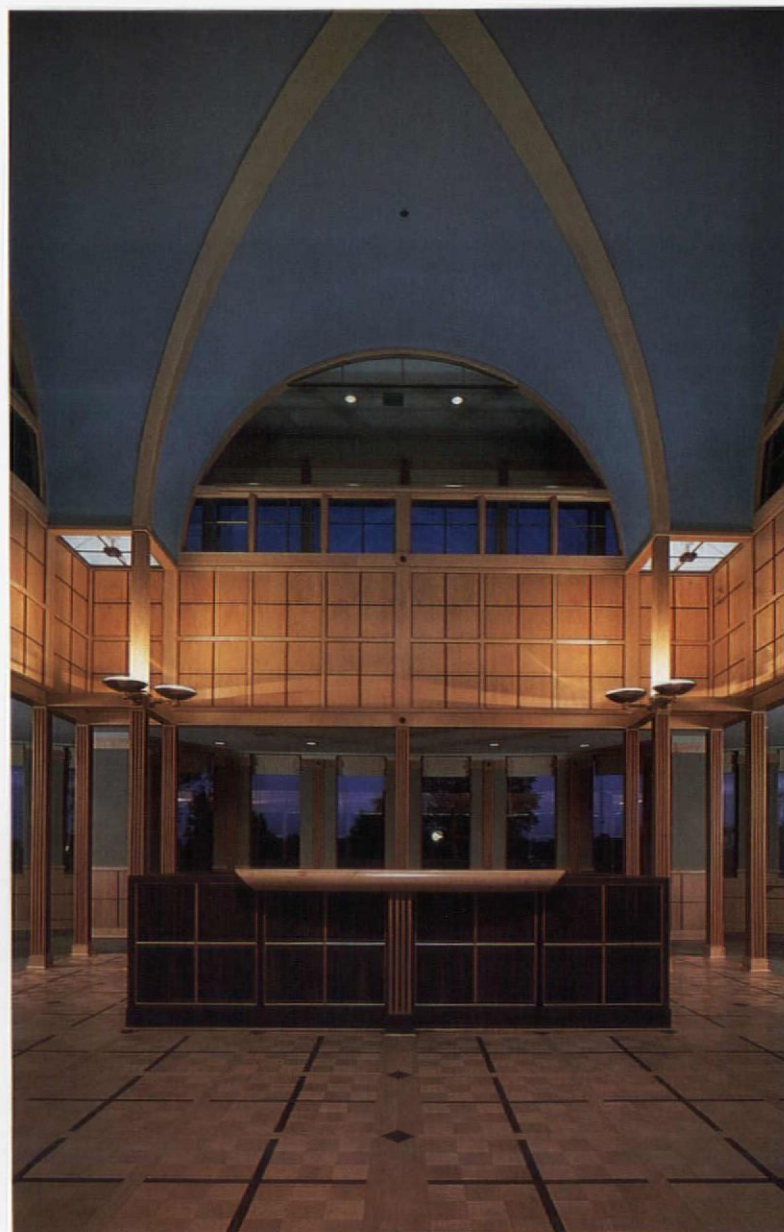


2.

The essence of this lobby design is the extraordinary "furniture-like" quality of the space. Because it is located in "just another developer office building," the effect of entering this space is like entering a special place, one with warmth, attention to detail and a sense of commitment to quality.



1.



2.





3.

3. The Punch & Judy Office Building—  
Grosse Pointe Farms, Michigan  
Architects: Schervish Vogel Merz, P.C.  
Detroit, Michigan  
Photography: Glen Calvin Moon  
Detroit, Michigan

**The Atrium as an Office Lobby.** This multi-story space connects various floor levels to the central lobby. Its verticality offers the opportunity to bring in natural light, via skylighting, to many floor levels. The entry into the building through a low ceiling space offers the surprise of monumental space in the lobby proper.

4. Ann Arbor Railroad Old Post Office Renovation—  
Howell, Michigan  
Architects: Quinn Evans/Architects  
Ann Arbor, Michigan  
Photography: Fred Golden



4.



3.

The view at dusk of the sky above shows the diversity and appeal of this space at various times throughout the day or night.



5. Kirk & Koskela Architects, Office  
 Architects: Kirk & Koskela Architects, P.C.  
 Detroit, Michigan  
 Photography: Gunther Schabestiel  
 Detroit, Michigan



The lobby is highlighted by a ledge and pylon, the design of which is based on marble reclaimed from corridor demolition, and which enhances the perception of space as an extension of the elevator lobby. The reception area provides an open vista to the City of Detroit, creating an extension of the indoor space.

5.

This small lobby/reception space provided a solution that respects and enhances the integrity of an existing structure, while at the same time accommodating the needs of the modern office. This space provides an excellent transition for the visitor or employee from the exterior to the "inner" office areas. Warm colors enhance the "entry experience."



5.



The physical elements of the lobby are connected to adjacent spaces. Materials are consistent from one space to the next, creating an excellent feel of continuity in design.



6. R.E. Dailey & Company Headquarters Relocation—  
Southfield, Michigan  
Architects: Harley Ellington Pierce Yee Associates, Inc.  
Southfield, Michigan  
Photography: Gary Quesada/Koran Ltd.  
Troy, Michigan

In contrast to the elevator lobby's solid enclosure, the office lobby offers an open feeling with its sheer glass panels and lack of obstructions. Light colors and natural light provide a welcoming environment.



6.



6.





The elevator lobby to this 19,000-square-foot office suite within an office complex provides a sense of direction and visual tie to the office lobby. The perspective lines created through the use of wall materials and lighting lead one to the reception area.

View from the reception desk through skylight corridor terminated at a logo focal point which changes the direction of circulation. The reception desk "controls" circulation to the axial spine of the offices.



7. The H.A. Montgomery Company Office Building—  
Detroit, Michigan  
Architects: Schervish Vogel Merz, P.C.  
Detroit, Michigan  
Photography: Glen Calvin Moon  
Detroit, Michigan



Unique lighting, glass walls and a blend of pleasing colors make this lobby/reception area combine with the surrounding offices in a complementary way. This space is highly functional, yet offers a distinctive office character through its principle design elements.



Neumann/Smith's reception area protrudes into the firm's beautiful two-story lobby.



# INSIDE AN ARCHITECT'S OFFICE



After designing the enormous Galleria spec office complex in Southfield, another major challenge faced Neumann/Smith Associates, Inc., a medium-sized architectural, planning and interior design firm. That challenge was an interior space to house its own operation located within the building that was irregular in shape, included numerous corners, was bounded by windows, either to the outside or to the building's atrium, and consisted of two stories located directly off the elevator lobby.

The firm found it necessary to include in this space a lobby, a conferencing area, a studio for 50 persons, business office, clerical area, services area and a resource center.

The solution to this challenge began with a savvy organizational plan that grouped all similar functions together to form a specific block of space responsive to a specific function. All con-

ference rooms were located along an outside wall. A floating core contains the business and clerical functions, separating the public areas from the studio.

The "nose" of the core, which houses the reception area, protrudes into the two-story lobby, with spaces for the model shop, printing, resource library, etc., organized into a block which defines the eastern edge of the studio.

What resulted was one simple, clean space of low partitions shared by all employees without the use of private offices. As a design statement and to distinguish these offices from the usual brown/gray environments of most others, a palette of black and white with an occasional use of brilliant color was incorporated.

continues









All public walls are white and textured by a series of horizontal cleats, which provide a method to display the firm's work.

(far right) Various surfaces of the space are highlighted by the contrast of texture and hard versus soft geometry.



In addition, the contrast of texture and hard versus soft geometry is reinforced to highlight the various surfaces of the space.

All public walls are white and textured by a series of horizontal cleats, which provide a method to display the firm's work in a unified format, using photographs as an interior design element. All of the special use spaces are painted with alternating black and white stripes to define them as non-public space. The floating core is within an area perceived as soft compared to the lobby and, therefore, painted green to reinforce the contrast of the soft geometry.

***A savvy plan was used to form a specific block of space responsive to a specific function.***

In all cases, the entire space was created using common, inexpensive materials, such as drywall and durable carpet, to

demonstrate that beautiful interiors can be achieved on a budget. ▼

Architect: Neumann/Smith and Associates, Inc.  
Southfield, Michigan

Lighting Consultant: Gary Steffy, Lighting Design, Inc.

Photography: Gary Quesada/Korab Ltd  
Balthazar Korab  
Troy, Michigan











# INSIDE THE RESIDENCES OF MICHIGAN

No matter how beautiful the exterior of a project may be, whether commercial or residential, many times success is derived largely from its interiors. As mentioned in this issue's FORUM article, many tenants would prefer to work or live in an ordinary building with a comfortable interior than a beautiful building with an uncomfortable interior. The following are two residential examples of structures which relieve their owners of that choice and meld the best of both interior and exterior design.

## Lakeside at Bloomfield Hills

*This breathtaking interior includes large glass walls overlooking the lake.*

A picturesque lake in Bloomfield Hills, Michigan offers a fitting backdrop for this beautiful, 6,000-square-foot, two-level residence. It is situated on a steeply-sloping, heavily-wooded lot between the edge of the lake and a narrow residential road. When approaching the house, you must cross a small bridge leading to the elevated main living level

and the entrance protected by a pair of tall oak doors retrieved from an ancient Scottish church.

The bridge continues into the house through a circular stair-tower to the living room. A waterfall, highlighted next to marble walls of the domed, skylighted stair-tower, drops two levels into a pool at ground level, where an exit opens to the lake shore.

This breathtaking interior includes large glass walls overlooking the lake and shore. Privacy is provided from roadside traffic by solid, full-height walls; however, roadside rooms receive natural light through the use of skylights that run along their entire length.

Interiors include a living room, master bedroom suite with library, dining room, kitchen, laundry and garage on the upper level and a large family room flanked by a large guest bedroom and storage room at one end and two







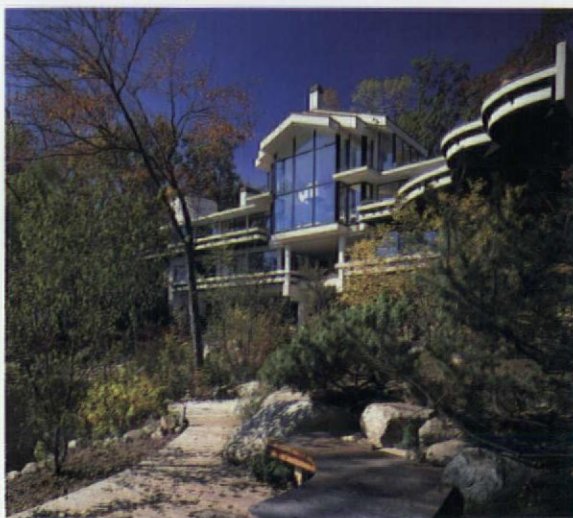
smaller bedrooms with bath on the opposite end of the house.

The enclosed pool is at the bottom of the stairwell on the ground level which exits to the site.

The house was built of wood stud framing on a steel superstructure, elevating it above the sloping site. Exterior walls are sheathed in an acrylic polymer "stucco" over rigid insulation. Windows and skylight are bronze anodized aluminum with low "E" glass, and the building is topped with a 16-ounce copper roof.

Interior finishes consist of complimentary uses of painted gypsum board, marble, plastic laminates and carpeting. The house is lavishly furnished and accented with carefully selected works of art.

continues



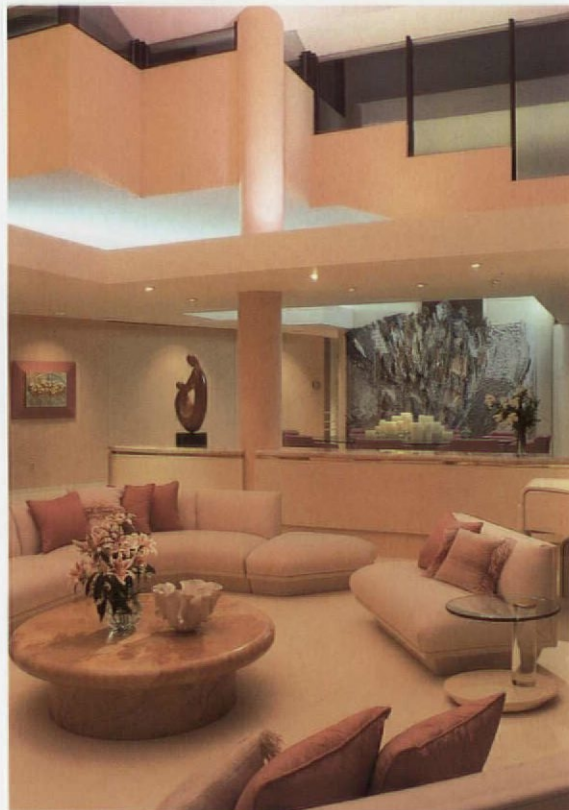
A picturesque lake offers a fitting backdrop for this beautiful, 6,000-square-foot, two-level residence.





A small bridge, leading to the elevated living area, continues into the house through a circular stairwell to the living room.

Upper level interiors include a living room, master bedroom suite with library, dining room, kitchen, laundry and garage.



Architect: Brown Associates Architects, Inc.  
Bloomfield Hills, Michigan  
Interior Consultant: Richard Talbert  
Lighting Designer: Illuminart  
Landscape Architect: John Crompton  
Structural Consultant: Ehlert/Bryant  
Photography: Balthazar Korab Ltd.  
Troy, Michigan



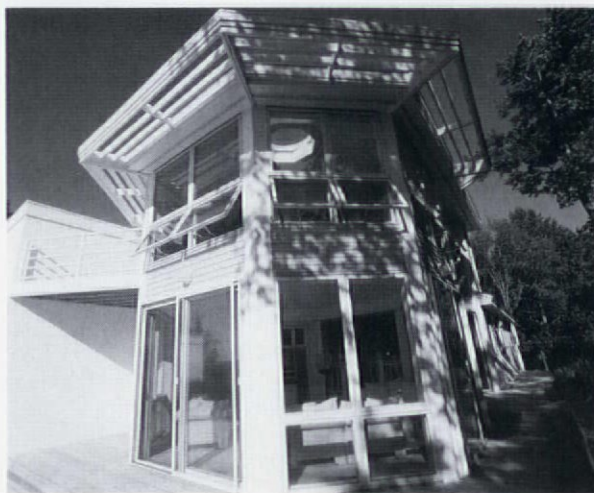
## Wilderness Dunes

The interior of this magnificent residence, situated on a very narrow, 50-foot sand dune site overlooking Lake Michigan, was created to take advantage of spectacular horizon views on its west and tree-scaped scenes on the south and east sides. Its design reflects the environment and intricacies of the dunes and uses them as frames for these grand views. The north side of the home is earth-bermed by a two-story, reinforced-concrete retaining wall that provides a garden setting for a greenhouse neighbor nearby.

Since the parcel was so narrow and to take advantage of the scenery, the house front and centers on the primary spaces, with the master bedroom and the living room built octagonally on the west lake side of the site. Additional views from the remaining rooms were created by stepping them back and utilizing their walls to reflect the geometry of the octagonal shapes.

continues

*Interiors were created to take advantage of spectacular views.*

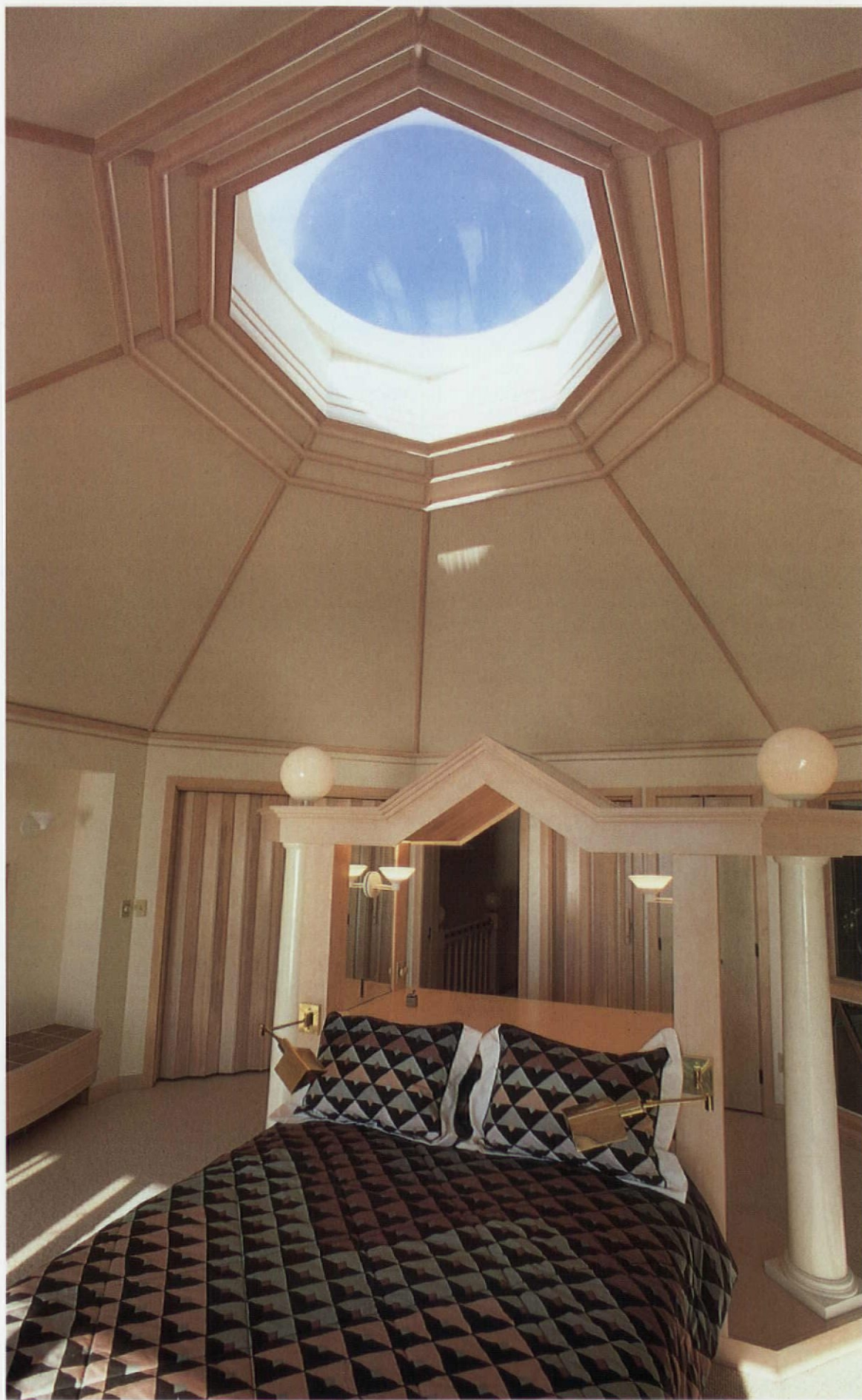


Interior designs reflect the environment that surrounds this Southwestern Michigan residence.





The master bedroom was built octagonally to take advantage of the scenery.







The open skylit kitchen, dining and living rooms required the detailing of all areas to equal the fluidity and sculptural quality of the common areas. Inlaid Paduke, a dark red wood, was chosen as an accent and set within a field of lightly stained maple trim for the floor, on the counter top edge and as an element of the stairs.

The project, owned by a Southwestern Michigan physician, was completed in the summer of 1989 and is located in Covert Township, Michigan. ▼



Paduke, a dark red wood, was used as an accent in the kitchen's floor, counter tops and stairs.

Architect: Allegretti Architects, Inc.  
St. Joseph, Michigan

Contractor and

Landscape Architect: Allegretti Architects, Inc.

Photography: Donald C. Johnson  
Northbrook/Chicago, IL



The kitchen, dining and living rooms are skylighted.



# l a n d m a r k s



## Korab's Last Word and Picture

by Balthazar Korab

**Eero Saarinen & Associates:** General Motors Technical Center, Warren, MI. Stairs from the research building. 1956.

A few days after my arrival from France in 1955, I was at the drawing board in the small Saarinen office. Eero recognized my photography, then just a hobby, by sending me to the newly finished Tech Center. The wonder of this forceful expression of an industry on top of its world was overwhelming for this observer, fresh with memories of a Europe still largely in rubble and ashes.

This image of technological prowess, with its vigor and faith, accentuates the shallow trendiness of much of recent, postmodern efforts.



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