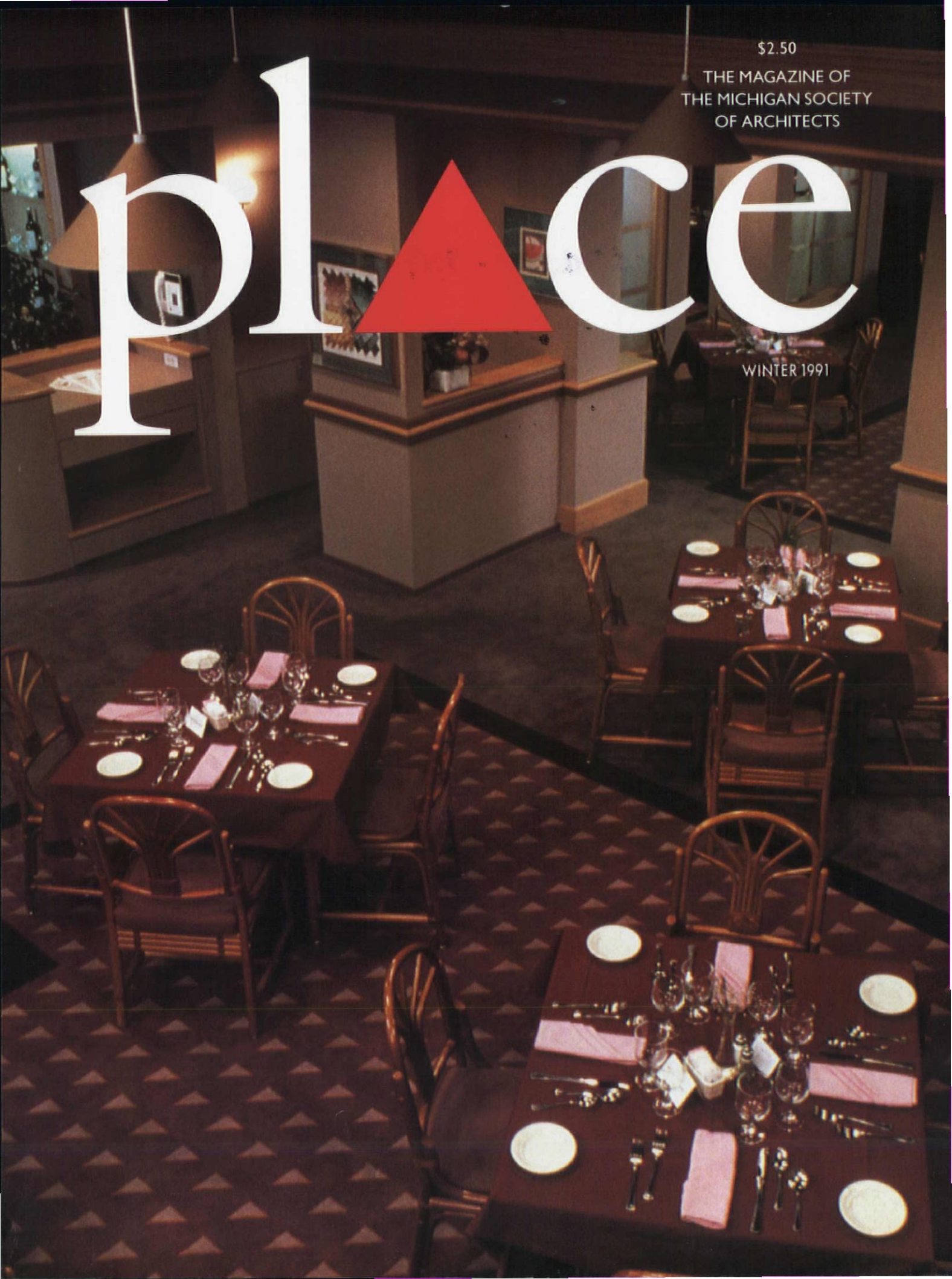


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WINTER 1991







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"Good eats!"

### A b o u t t h e C o v e r

The beautiful renovation of the Saline Cafe's interiors  
was accomplished with a unique blend of contemporary treatments  
compatible with the era of the storefront design.

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# Food For Thought

In a time when the breadsticks and butter are prepackaged, it's nice to know that all restaurant architecture is not. There is so much about our food that is processed, pre-cooked, artificial, imitation, warmed over and reconstituted, that finding an unexpectedly pleasant place to enjoy a meal is often itself worth the price of admission. We are featuring five Places to Eat in this issue which exhibit a spirit, and create an atmosphere which seems to make the food taste better.

There is little doubt that one of life's great pleasures is to stumble on a cozy little out-of-the-way restaurant where the food and the architecture work together to make a memorable experience. Indeed there seems to be a symbiotic relationship between good food and good design. We savor them both together! It may be that to stimulate all the senses — the taste of the meal, the touch of the texture of the space, the smell of the cooking, the sight of the forms and colors, and even the sound of music and conversation — causes us to fall head over heels in love . . . with "food, folks and fun." A case can therefore be made for Places to Eat as sensory environments, places for people to open up

their senses and soak up the experience, not just to strap on the old feed bag.

A colleague of mine once described the environment of a proposed design project as a "rich stew of offerings." It comes to mind now as a totally appropriate way to understand good restaurant design. Perhaps the key ingredient in the stew, the seasoning, if you will, is the owner who believes in the synergy between good food and good design. Projects like these crave a reason, a spirit, a soul. The owner provides that special flavor that rounds out the design team by

giving direction and inspiration. The whole is then truly more than the sum of its parts.

Is this why some restaurant chains are so unappealing? The design work is professional. The menu is well considered. The staff is expertly trained. But the experience is flat. The spark brought to the design process by the hands-on owner, the one who pours heart and soul into such a project is, in my opinion, the difference between simply good and truly marvelous. Architects owe a debt of gratitude to these inspired owners.

In this issue of *Place*, we celebrate the things that make Places to Eat unique, that make them not just prepackaged but fresh and delicious. I won't try to make you believe that we have eaten at all of these projects, but we think that you will want to after exploring this issue. We sure did! Bon Appetite!

Tim Casai, AIA

*Place magazine* is proud to announce that its design has been honored by *Print magazine* in its Regional Design Annual as an Example of Outstanding Design in Michigan. Congratulations to The Publications Company of Detroit for their design of *Place magazine*!

## Place Magazine Editorial Schedule

Editorial Materials Must  
Be Submitted to MSA By:

Summer 1991	
Urban Fabric	April 27
Fall 1991	
Places to Live	July 27





# BRAVO RENOVATION

**W**hen a former Win Schuler's restaurant was purchased in 1988, the new owners had visions of transforming the dull, English "hunt club" look of their recent acquisition into a contemporary, casual, Italian ristorante and up-scale deli take-out.

They especially wanted to convey a very bright and open feeling for their customers, which was in stark contrast to the existing dark and gloomy, subdivided interiors.

It would be a very friendly place where diners could see one another and feel comfortable exchanging hellos and small

talk while dining and coming and going. It would project the kind of feeling that is rooted in the congenial, lively, open-air atmosphere of a Piazza in an Italian village.

One of the major obstacles facing the owners, however, was that their dream had to be achieved on a budget that totaled only \$150,000. In facing this challenge and in response to the owners' objectives, the architects focused their attention on the interiors, leaving the exterior of the building virtually as it was. Only exterior signage was altered. Additionally, the floor plan remained essentially unchanged, with the kitchen, dining, bar and rest room areas left in their original locations.

Space was reallocated to accommodate an enlarged arrival area, which now included the deli counter and display cases, retail space and facilities for making pasta.

To open up the dark, intimate spaces characteristic of the restaurant's "old English" look, the partitions and booth seating were removed. The wood paneling originally used on







Space was reallocated to accommodate an enlarged arrival area.

the walls was kept, however, as a cost-cutting move. The architect then spatter-painted the woodwork, paneling and original interior brickwork, using a combination of predominantly gray with green and red to simulate a granite texture. The owners selected a gray, red and green motif as a variation on the Italian flag, with gray echoed in the carpet and red in the "pop-deco" style chairs and bar stools. The rooms were filled with faux columns and "new" artifacts of Rome, which are used as pedestals for plants and flowers.

The lobby/arrival area changed the most dramatically with the addition of a deli case finished in charcoal laminate with green marble tops and ceramic floor tile in white, green and black. The factory-style light fixtures used over the deli counter were also repeated in the bar and dining areas. The redesign of the entrance included new vestibule doors with borrowed

continues





light and brass pulls. Use of brass fixtures and charcoal laminate surfaces was continued into the bar, which is immediately adjacent to the lobby and offers a more casual cafe-type dining experience.

The Bravo will begin its third successful year in business this winter, and no wonder! To recapture such a pleasant space on such a shoestring budget has been rewarded by the patronage of armies of satisfied diners. ▼

*The owners wanted to convey a very bright and open feeling for their customers.*



To open up the dark "Old English" look partitions and booth seating were removed.

Project: Bravo Ristorante  
Architect: Kingscott Associates, Inc.  
Kalamazoo, Michigan  
Interior Designer: Kingscott Associates, Inc.  
Owner: Oakley's Limited  
General Contractor: Bickering Construction  
Photographer: Arcadia Photographics  
David Kamm Photography

Because of a limited budget the architects focused on the interiors, leaving the exteriors as is.







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# DINING ON THE HILL

**T**he Grosse Pointe area represents a long history of conservative values, tradition, and wealth. Restaurant One 23 (named after its address on Kercheval-on-the-Hill in Grosse Pointe Farms) opened in April 1989 to rave reviews. Everything from the superb cuisine to the exquisite design has been hailed by critics and patrons. The owner, Stanley R. Day, acquired and demolished the old building which had been the site of three other successive establishments. Mr. Day's goal was to build a structure that would be a light, airy, one-story restaurant specializing in contemporary American cuisine.

This site of the project was formerly the location of many restaurants, frequented over the years by prominent locals, but most recently sat vacant. With the introduction of a new mixed-use office/retail structure spanning nearly one-quarter of the block came a resurgence of interest on Kercheval, Grosse Pointe Farms' Mainstreet. This project is born out of the collaboration of architect, interior designer, and a

sensitive client (family). It was the owner's ambition to resurrect that past tradition once again providing a local place that people could call their own.

The building is accessible from both Kercheval and a parking area at the rear. To focus attention toward the street as well as to establish an open and informal ambiance, the facade was treated as an array of glass panels, butted together with teak muttons, symbolizing an oversized traditional window. The entrance is defined by a mass of brick and limestone; an architectural element imposed against a glass wall.

The rear is treated as an opposite to the front, becoming more solid than open. This screens the interior service functions as well as providing a quality of privacy to the lounge area. A large gable skylight defines the major circulation axis on the interior, as well as throwing natural daylight into the deep dining areas.

*continues*





Table seating at bar height places lounge customers on a par with patrons entering and exiting.





The client's high regard for interior design and its importance in the success of the restaurant inspired the design team to create exciting and distinct design solutions while carefully maintaining an atmosphere respectful of the Grosse Pointe location.

Diagonally laid "worn" plank flooring subtly pulls one into the lounge/bar area. The use of brightly colored native Detroit Pewabic tile wainscoting continues into the bar area from the corridor and dining areas. Cherry/walnut paneling and bar along with black jewel-like light fixtures provide pleasing contrasts. Table

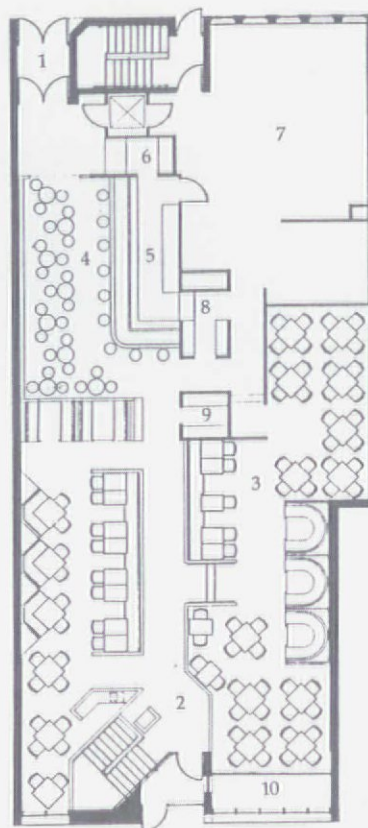
seating at bar height places lounge customers on a par visually with patrons entering and exiting.

The front half of the lower level houses rest rooms, private meeting/dining room and wine cellar which, with its wrought iron wine cage doors and light fixtures, antique monastic furnishings and rag-rubbed vaulted walls, exudes a feeling of centuries gone by. A stroll up "The Hill" to One 23 brings diners to a modern restaurant which is thoroughly steeped in the traditions and ambiance of the neighborhood it serves. ▼





Diagonally laid  
"worn" plank  
flooring subtly pulls  
one into the lounge  
and bar area.



# MAIN FLOOR

- 1 ENTRY
- 2 HOSTESS
- 3 DINING
- 4 LOUNGE
- 5 BAR
- 6 CARRY OUT
- 7 KITCHEN
- 8 WAITRESS STATION
- 9 COATS
- 10 LIGHT WELL



SCALE  
0 5 10 20

The exquisite design  
and superb cuisine  
has been hailed by  
critics and patrons.



Project: One 23 Kercheval  
Architect: Kenneth Neumann/Joel Smith  
and Associates, Inc.  
Southfield, Michigan  
Interior Designer: Ford & Earl Associates, Inc.  
Contractor: Bologna Contractors





# CAMPUS CUISINE

**T**he Michigan League, a landmark on the University of Michigan campus, is a favorite gathering place for U of M students and alumni.

So when a decision was made to remodel the existing cafeteria/dining area and to expand the building to accommodate additional seating,

the question became not merely how to do it — rather, how to do it while maintaining the heritage and character of the existing collegiate Tudor brick masonry structure.

Built in 1929, the Michigan League

was designed by Irving J. Pond. Like most unions of the time, the Michigan Union barred women. In response, women's organizations joined together to raise one million dollars to build their structure, the League.

A renovation of the cafeteria in 1959 left a decor of aluminum and glass that didn't really fit the overall design attitude. When the equipment had to be replaced, the decision was made to change the servery's ambience to conform with the structure's original theme.

The servery underwent the most noticeable change with new carpet, new tables and chairs, new booths, oak paneling, and a limestone and brick arched colonnade intended to reflect a "club" atmosphere yet echoing the qualities of the original building. But the most significant change was in moving the existing south wall out twelve feet from the building to form the conservatory seating area.

In order to be consistent with the character of graciousness, elegance, and warmth of the original design, the addition features a sloped glazing system resting on reinforced brick and limestone arched buttresses which extend from the face of the building defining the space of the conservatory, which is the focal point of the

continues







overall design. The stained glass windows were removed from the existing south wall, repaired with copper leading, and replaced in the new wall which extends from the building. However, the most noticeable change was the new placement of the windows; instead of being five feet off the ground and inaccessible to most people, they were placed only about one foot off the ground so patrons can see out and passers-by can see in. The dramatic conservatory has been described as a "gem on the North University Boulevard," sunny during the day, glowing at night. ▼

Project: The Michigan League  
 Owner: University of Michigan League  
 Architect: Fry Associates, Inc.  
 Ann Arbor, Michigan  
 General Contractor: TAI Construction Management, Inc.  
 Photography: Steven Graham

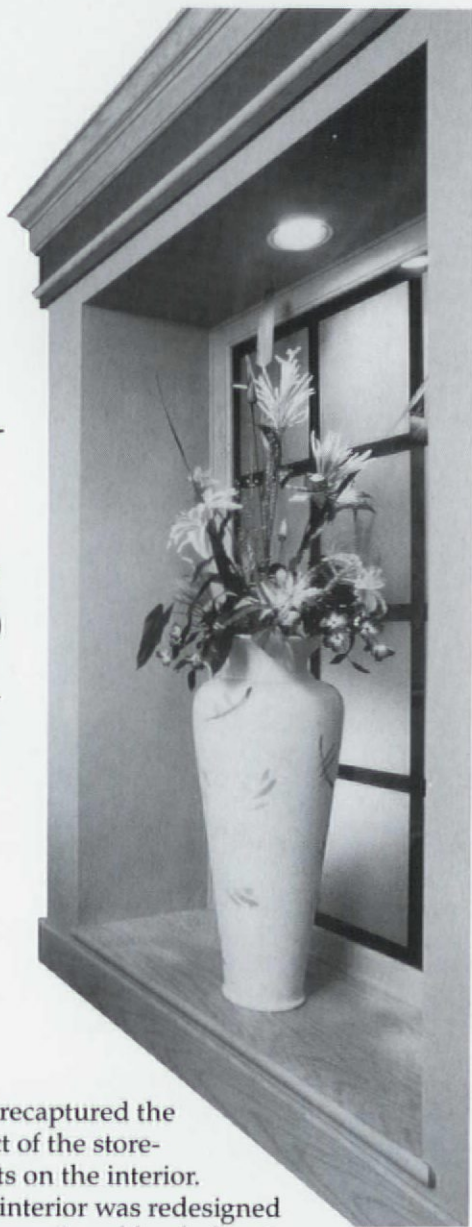
A limestone and brick arched colonnade was designed to reflect a "club" atmosphere.



It was necessary that the renovation be consistent with the character of the original design.



# DRY GOODS RESTORATION



In 1872 the newly constructed Burkhardts Dry Goods store opened for business to anxiously awaiting townspeople in Saline. Over the next 100 years or so, many insensitive restorations were made both on the exterior and interior of this Italianate commercial building.

These past renovations along with operational deficiencies and code problems created a variety of challenges for the architect when, in late 1986, new owners called for the building's rehabilitation into a modern, full-service restaurant.

A major component of the project was the reconstruction of the original storefronts which both restored the exterior of the building

and recaptured the effect of the storefronts on the interior.

The interior was redesigned with a unique blend of contemporary treatments compatible with the era of the storefront design. It included a blend of semitransparent screens, wall panels and dividers creating four similar, yet distinct, dining areas.

Reconstruction of the storefront was based upon old photographs and the discovery of some remnants of the original construction. Accomplished within the Secretary of the Interior's guidelines for historic preservation, the reconstruction included the restoration of original cast iron storefront columns uncovered during construction (including the recasting of Corinthian capital components), the reconstruction of the original brick piers and the installation of new limestone capitals, the construction of a new storefront cornice with repli-

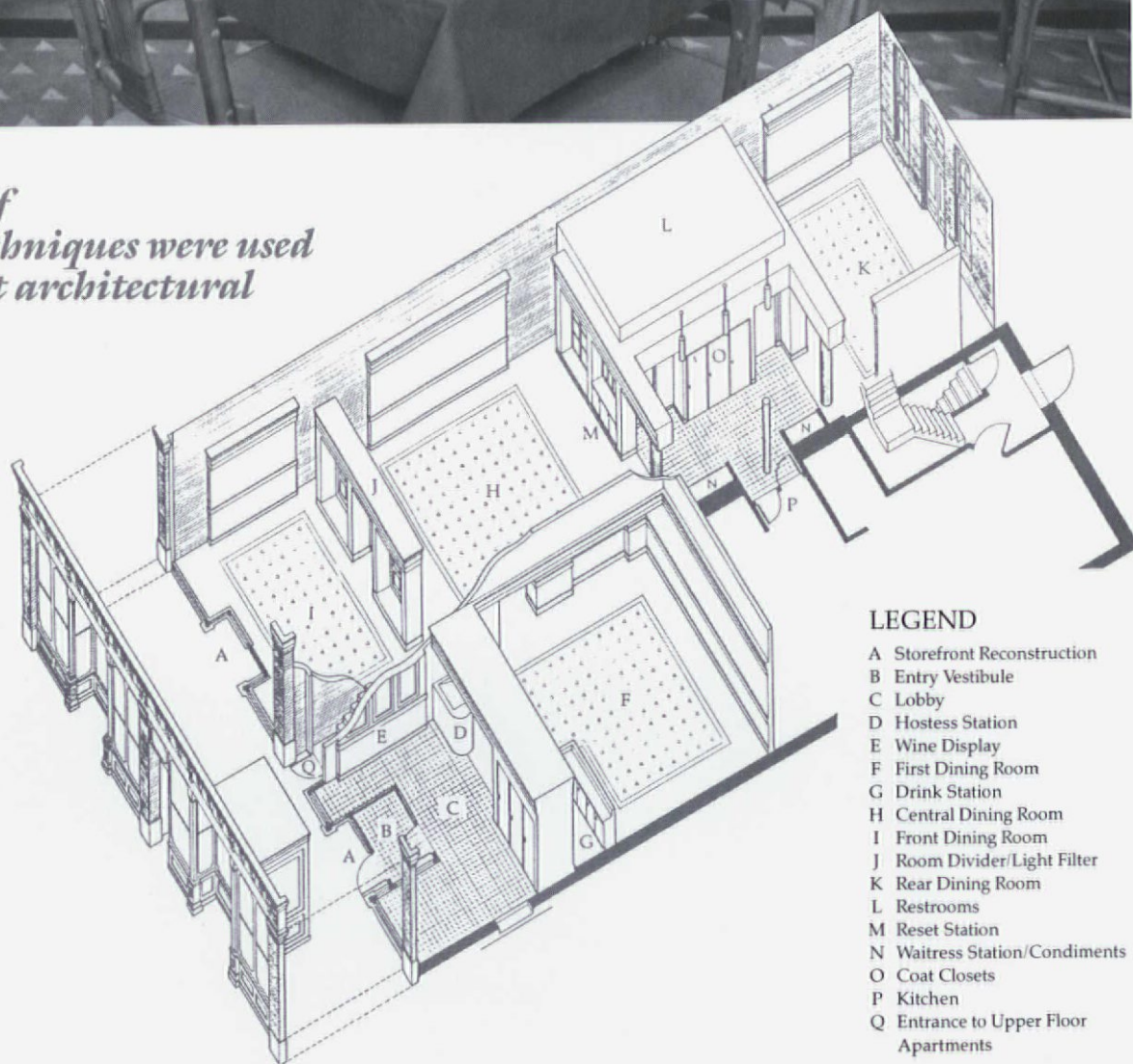
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*A variety of lighting techniques were used to highlight architectural elements*



#### LEGEND

- A Storefront Reconstruction
- B Entry Vestibule
- C Lobby
- D Hostess Station
- E Wine Display
- F First Dining Room
- G Drink Station
- H Central Dining Room
- I Front Dining Room
- J Room Divider/Light Filter
- K Rear Dining Room
- L Restrooms
- M Reset Station
- N Waitress Station/Condiments
- O Coat Closets
- P Kitchen
- Q Entrance to Upper Floor Apartments





A major component of the rehabilitation was the reconstruction of the original storefronts.



cas of original dentils and brackets, and the construction of new storefront sash and ten-foot-high entry doors. Work on the interior features painted brick perimeter walls, exposed ductwork and sprinkler system in contrast to new free-standing partitions, divider walls and enclosures. The principal materials include light oak trim, sandblasted glass and mirrors and a custom silk-screened carpet pattern which was employed to accentuate the individual dining areas. The net effect is one of timeless elegance.

The facility provides diners with up-to-date comfort and amenities in the atmosphere of a turn of the century store front. Lovingly restored, this restaurant is anything but dry! ▼

Project: Saline Cafe

Architect: Quinn Evans / Architects

Ann Arbor, Michigan

Interior Designer: Quinn Evans / Architects

Owner: Evelyn Properties

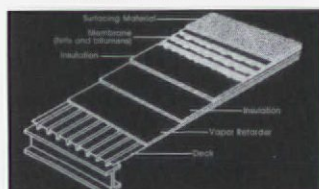
Structural Engineer: Robert Darvas Associates

Construction Manager: The Perkins Corporation

Photographer: Steven Graham

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## MALL MEALS

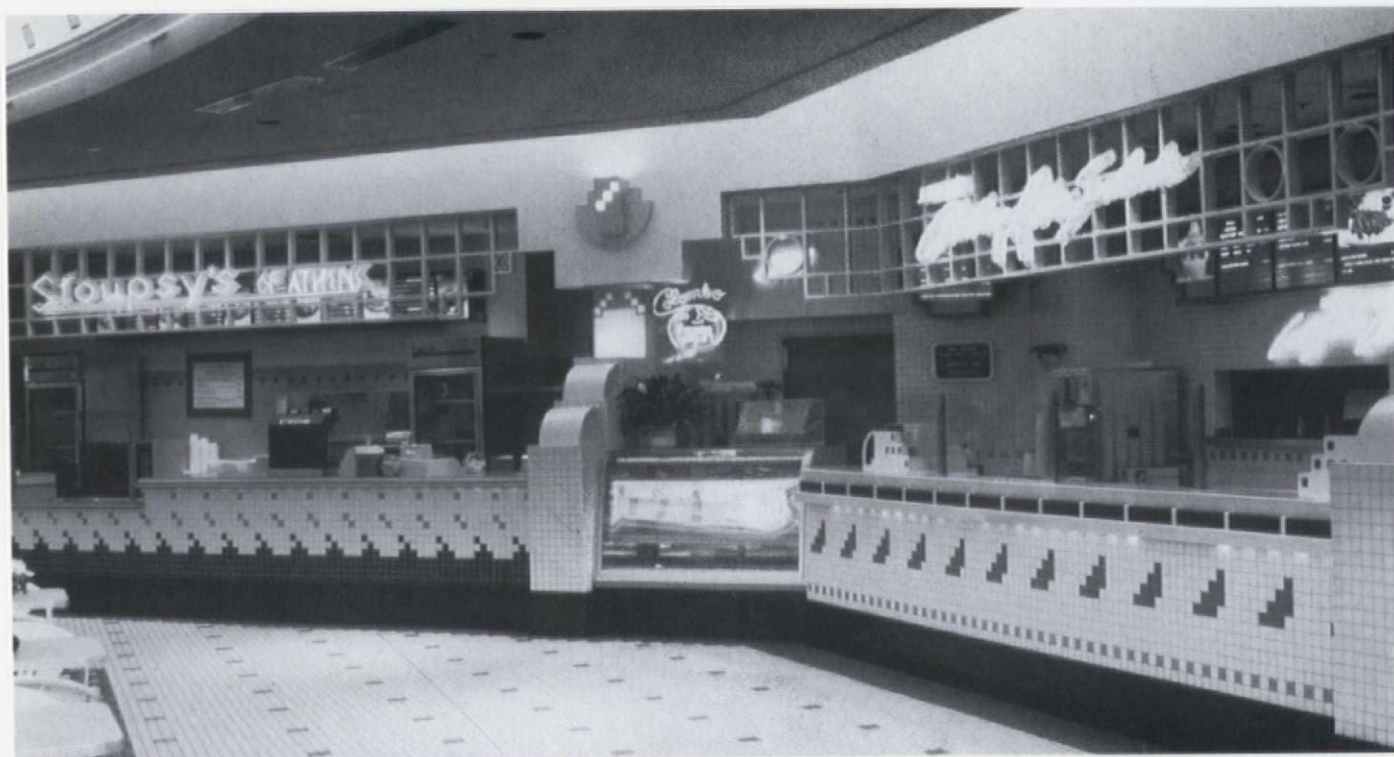
**O**riginally opened in the 1970s, The Eatery at White Flint Mall in Rockville, Maryland was the first food court to open in the Washington metropolitan area. Although a successful operation, the 12-year-old food park was very dark and somber and in need of an exciting new look. When the architects were contacted, it was decided that The Eatery renovation would be styled after the diners of the 1950s, giving it a spectacular nostalgic atmosphere.

Decorative detailing with stainless steel and brightly-colored neon enhance The Eatery's theme of an eclectic blend of 1950s and modern. Other features include three distinctive floor patterns in ceramic tile, and a new 1950s style logo designed by the architects in pink, aqua and bright yellow. The overall intent of the renovation design was to create an exciting interior to draw people into the food court, since the existing food court was dark and dated with restaurant storefronts that weren't conducive to optimum lines of vision from the

mall. The new layout features a curved storefront plan providing the best visual access for tenants and shoppers alike.







Adding further to the visual excitement of The Eatery is a romantic Maxfield Parish-style mural by Michigan artist Jim Jeffries. The mural extends 170 feet long and six feet high, the entire length of one dining area wall. Jeffries, a local artist, was commissioned to paint the mural with the intent of drawing the shopper's eye into the food court, while creating a sense of a larger space. The mural is integrated into the architecture and the seating elements of the food court to create the illusion of looking through a window into a serene, yet intriguing, landscape.

The original food park was made up of 12 fast food restaurants, a common seating area, and operational facilities. The renovation, completed in October 1989, consisted of downsizing the food park to six international "gourmet-to-go" food concessions, each approximately 700 square feet, and completely redesigning the common seating area for 445 diners. The architect selected all furnishings for The Eatery and redesigned two of the existing food court tenants remaining in the renovated space, while setting stringent design criteria for the other four restaurant facades. The light, energetic design and strong graphics of the new tenant storefronts complement the common dining area.

In the fast-paced atmosphere of today's shopping malls, it is refreshing to find a well-designed oasis apart from the crowd. The success of The Eatery is generated by not only its attention to detail and the nostalgic atmosphere, but also by responding to the needs of the food merchants to be visible and accessible. This combination of thoughtful planning and good design make for a pleasant eating experience. ▼

**It was decided that the renovation would be styled after the diners of the 1950's.**



**Stainless steel and brightly colored neon enhances the Eatery's 1950's theme.**

Project: The Eatery

Architect: James P. Ryan Associates, Architects and Planners, P.C.  
Farmington Hills, Michigan

Client: The Lerner Companies

Lighting: Carl Hillman Associates

Mechanical/Electrical/Plumbing: E.K. Fox & Associates

Acoustical: Polysonics Acoustical Engineering

Photography: Visus, Ltd.



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