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THE MAGAZINE OF
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MICHIGAN

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SUMMER 1992



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ARCHITECTURE / EVENTS



The Michigan Architectural Foundation is pleased to publish the second issue of ARCHITECTURE / EVENTS. In keeping with our primary mission of increasing public awareness of Architecture, this issue highlights a number of special events, including two house tours featuring very unique homes you will not want to miss! In addition, we have scheduled the first MICHIGAN ARCHITECTURAL FOUNDATION fundraiser auction. Items to be auctioned include a Vail Condo for one week, weekend at the Grand Hotel, Lake Charlevoix cruise and a box at a Pistons game, just to name a few. We hope this calendar will make it a little easier in planning your fall Architectural activities.

Eugene C. Hopkins, AIA
Michigan Architectural Foundation

SEPTEMBER

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

20 AIA DETROIT House Tour. Featuring homes in the Gross Pointe area. Contact AIA MICHIGAN (313) 965-4100 for further information.

OCTOBER

S	M	T	W	T	F	S
				1	2	3
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11	12	13	14	15	16	17
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25	26	27	28	29	30	31

4 AIA HURON VALLEY House Tour. Featuring homes in the Ann Arbor area including Frank Lloyd Wright's Palmer House. Contact Seth at (313) 663-1910 for further information.*

29 MICHIGAN ARCHITECTURAL FOUNDATION Fundraiser Auction. For ticket information and reservations contact MAF (313) 965-4100.

29, 30 AIA MICHIGAN/CSI EXPO 92 being held at the Hyatt Regency, Dearborn. Contact AIA MICHIGAN (313) 965-4100 for further information.

NOVEMBER

S	M	T	W	T	F	S
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22	23	24	25	26	27	28
29	30					

AIA SOUTHWEST Awards Program being held at Kalamazoo Institute of Arts. Contact Gregg at 616 343-6133 for further information.

DECEMBER

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

10 AIA MICHIGAN Holiday Party at the Beaubien House, 553 East Jefferson, Detroit.

* Michigan Architectural Foundation Members admitted free. Please call for reservations.

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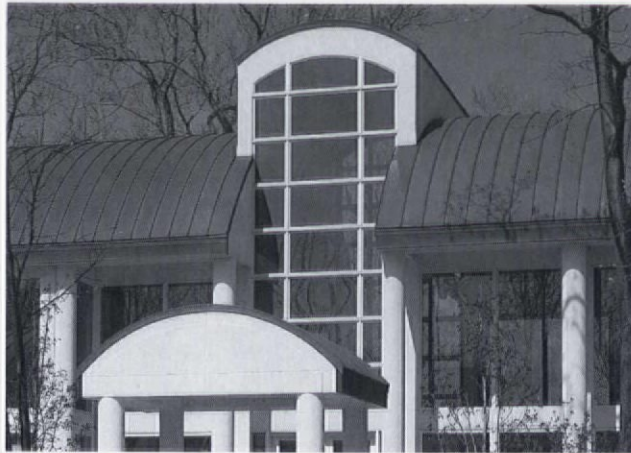
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built environment

c o n t e n t s



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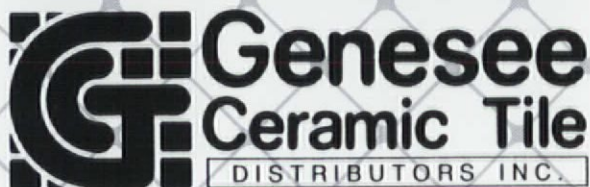
It was important that the design of Dawson + Company's office and studio express not only the creativity and excitement of advertising, but also communicate the strong capabilities of the firm as well.

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PLACE, (ISSN 1062-8657)

553 East Jefferson, Detroit, MI 48226. Editor: Timothy Casai; Art Director: Nancie Magnuson; Associate Editor: Peter Pennline. Please address all letters and inquiries to the above address in care of Rae Dumke.

Many Hats

What do you wear to work? It is not always an easy question to answer for the principal of a small architectural firm. Your day is composed of a multitude of tasks which can ruin a good suit. You may have scheduled a client meeting in a small town 20 miles from your office. While there, you need to perform a field visit to a project construction site and prior to leaving for the meeting, you must install your new window air-conditioning unit. This is the typical conundrum faced when selecting your attire for the day.

The diversity in clothing needs exemplifies the diverse nature of practicing architecture in a small firm setting. Within a one-week or even a one-day time frame, the principal can be performing marketing, drafting, bookkeeping, designing, blueprinting, sending statements or correspondence, solving personnel problems, visiting job sites or performing maintenance on office equipment. All of these tasks are required in a large office also, but how many principals in a large firm would encounter the full responsibilities of running the office from top to bottom?

Some small firms are actually a microcosm of larger firms. They may have a similar internal structure, they may specialize in designing specific building types, they may utilize CADD systems, and sport a marketing director (principal in charge of marketing). The ability to joint venture with other firms or to provide consulting architectural services in an area of expertise also helps the small firm to gain a broader perspective on practice beyond the microcosm. Small firms vary tremendously in their operational structure and smallness can encourage many good qualities such as accountability, low overhead

and camaraderie among employees. The interesting thing about a small practice is the wide range of experiences which are presented to those who choose to run a small office. As you can see in the pages of this issue, the small firm is alive and talented in the state of Michigan today, offering a diversity of services to a multitude of clients.

One thing that must be kept in mind is that no matter what size firm produces the final work of architecture, the stature of the completed project can be of equal value to the user. The only real difference is that the small practitioner must keep a closet stocked with many hats. And he or she may wear them all in one day! ▼

Lincoln A. Poley, AIA

Place Magazine

Editorial Schedule 1992/1993

Editorial Materials Must Be Submitted to AIA Michigan By

Places that Sell/

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Winter '93 October 24, 1992

Renovation and Restoration

Spring '93 January 24, 1993

For editorial consideration, materials must be received at the AIA Michigan, 553 East Jefferson, Detroit, MI 48226, by the above dates. If you are interested in advertising in Place Magazine contact: Karl Rabeneck, TSG Publishing, 940 Western Avenue, Pittsburgh, PA 15233. Phone 412/323-1808. Fax 412/321-4541.

s k e t

Off To Camp...



"Hello Muddah, hello Faddah, here I am at, Camp Granada..."

In September of 1991, the north woods came alive with the clicking of slide projectors, the chatter of eager minds—and other assorted noises—as more than eighty MSA members, students and friends converged on Torch Lake



for the second annual "Ideas of Architecture" retreat at Camp Hayo-Went-Ha. Organized and loosely tethered by Dick Fry, AIA, of Ann Arbor, past-president of the MSA, the retreat was designed to allow architects to gather in an informal setting and discuss their work. Standard

structure was abolished so presentations were made by principals, project managers, designers and draftspeople from around the state offering attendees a diversity of design and presentation approaches. Cool weather, warm fires, hot food and magnificent scenery, combined with stimulating images and ideas, made for a memorable weekend for all those who attended.

This unique idea was presented to incoming chapter leadership from around the country in January as part of the "Grass Roots" program of AIA National. After this the idea may spread, so MSA Members are encouraged to sign up for the trendsetting 1992 retreat—September 11-12—and next year you can proudly wear your souvenir sweatshirt, guaranteed to be a collector's item!

The elusive sense of community can arise from the least likely of circumstances. In these difficult days for the nation as a whole and the architectural profession in particular, it is refreshing to be able to note the work of concerned individuals in helping to create a community where it is needed most. In the spring of 1990, dedication ceremonies were held for the ICCF Facility Haven in Grand Rapids, a facility providing short-term shelter to homeless families that is the culmination of a two-year process begun by the West Michigan Chapter of



Architects, Designers and Planners for Social Responsibility (ADPSR/WM).

Organized locally in 1987, ADPSR/WM is composed of professionals and affiliates, many of whom are members of the Grand Valley Chapter of the AIA and the Great Lakes Chapter of the ASID. In June of 1988, the organization defined a need to address the problem of homelessness in Kent County, and declared its intention to sponsor a competition seeking designs for

c h e s

a homeless shelter. Working in tandem with the Inner City Christian Federation (ICCF), which would fund and manage the facility, ADPSR/WM sought entries which would not only address an immediate need, but would, in the words of advisor Jack Hartray, FAIA of Chicago, "engage the

interest of people who do not normally think about national priorities." The competition was structured in the context of the "real world," with an actual site and the understanding that the author of the winning entry would play an active role in its implementation.

More than thirty entries were received from throughout Michigan, indicating that the imagination and conscience of many were touched by the problem and its solution. The First Place entry was submitted



by David Bouwsma of Grand Rapids, and was praised by the jury for its functional qualities and the way in which the design integrated itself into the existing community. The Second Place entry by Ed Bolt, AIA and Dale Robart II, AIA of Grand Rapids; the Third Place entry by Jeffrey Renterghem and Jim Schneider of Royal Oak; and the Honorable Mention entry by Smith and Schurman Associates, Inc. of Bloomfield Hills, each had strengths of their own, and the post jury design development included the integration of jury comments about all the entries. Funding was provided by MSHDA and private sources and the completed building has been serving the community for over two years.

This remarkable undertaking is illustrative of the depth of

conscience and commitment that exists within the design community of Michigan. We extend our congratulations to



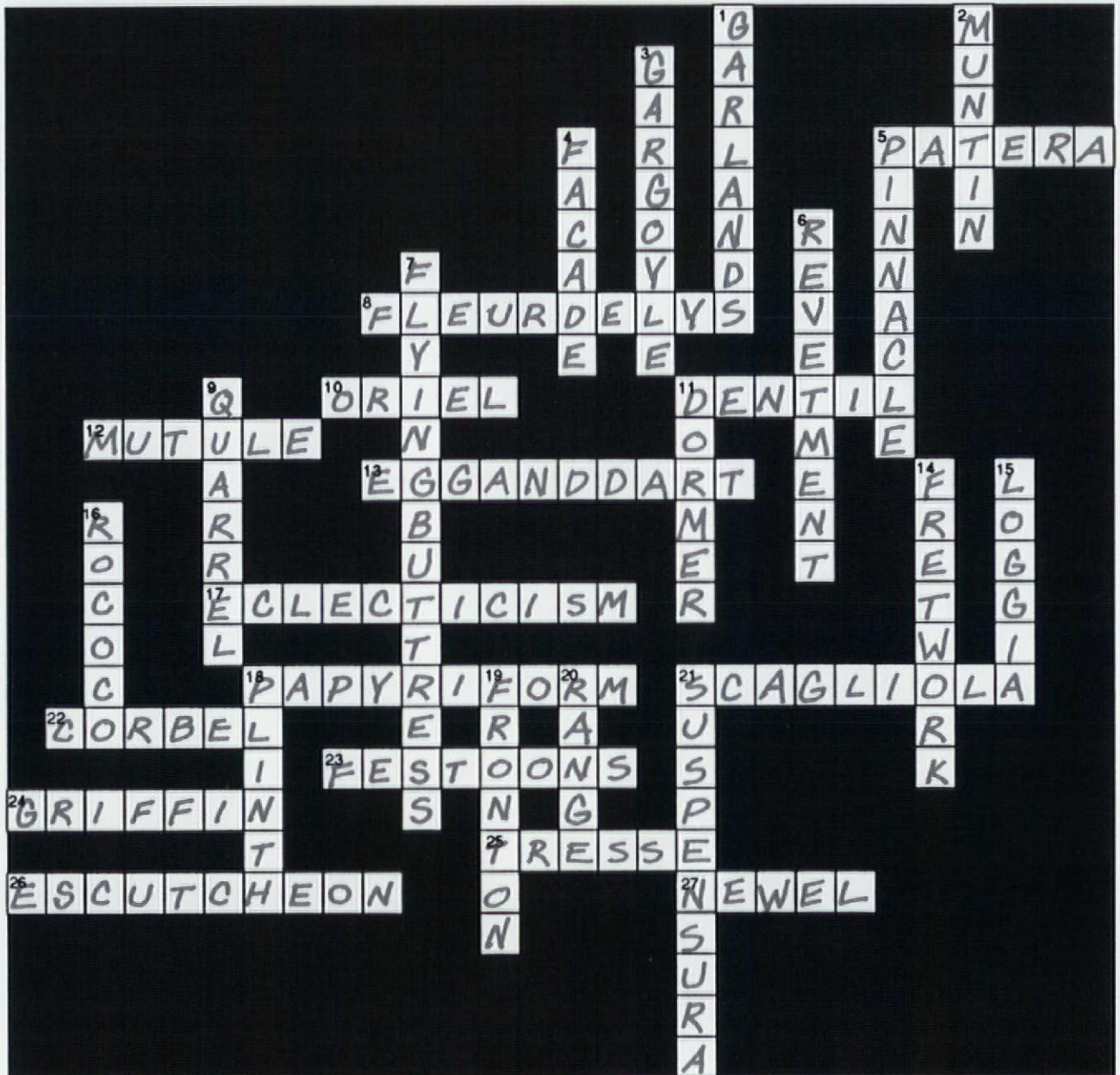
the ADPSR/WM and its members, along with its affiliates at ICCF and its supporters for their willingness to use their skills to build a sense of community where and when the need is truly great. ▼

Dane Johnson, AIA



SOLUTIONS

The Long Awaited Solution To The Winter 1992 Crossword



What better *place* for a *solution* to a crossword puzzle than in the Solutions section of *Place* magazine? Well here it is and, if you've forgotten about it, the puzzle and its questions were originally published in the Winter 1992 issue. Sorry for the delay in getting the answers to you! ▼

The editors

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THE MEDIUM IS THE MESSAGE



Architecture as a form of expression communicates through the vocabulary of space, form, color and texture.

In the two projects presented here, the client's programs emphasized the need to create an interior office space conveying an image reflecting the character and function of the firm and its enterprise. In both instances, space constraints challenged the architect to

organize a solution with maximum utilization and circulation integrated with a strong visual impression.

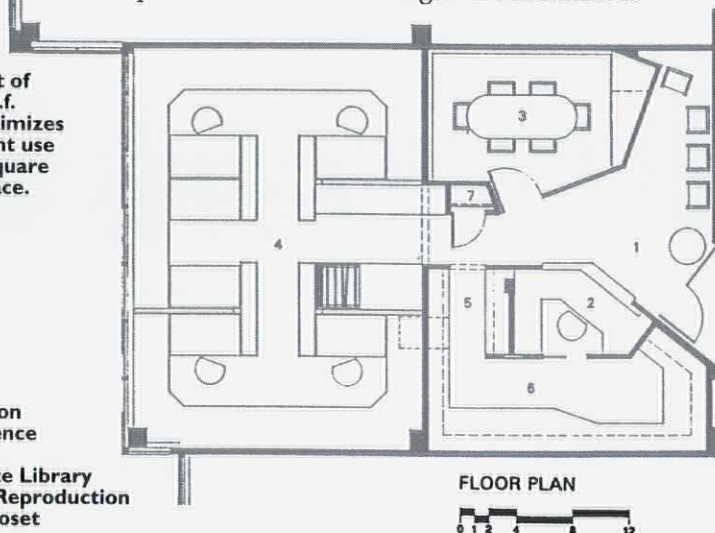
The Office of Arthur F. Smith Architects

Faced with demanding space and budget restrictions, the newly formed firm of Arthur F. Smith Architects elected to use a limited range of inexpensive and available materials and finishes within a carefully crafted context of color and form. The result is 1100 square feet of office space that establishes an immediate "design" image for the firm, while functioning well with a limited staff, and providing for future growth.

The office has been designed to exploit the potential of the basic materials while maximizing functional use of the total space. Each area has been carefully carved out to achieve a balance between the solid forms and the circulation voids. This is expressed through hard geometric lines and the strong use of color. The placement and

The layout of the 1100 s.f. office maximizes the efficient use of every square inch of space.

1. Lobby
2. Reception
3. Conference
4. Studio
5. Resource Library
6. Supply/Reproduction
7. Coat Closet



FLOOR PLAN
0 1 2 4 8 12

shape of the conference room create the void for the lobby, while the shape of the reception desk itself defines both the lobby void and the workroom space.

Although the conference room and reception forms are similar in plan, they convey contrasting messages. The conference room, given a jewel-like form, is painted with a strong color to express movement, richness and excitement. As a counterpoint, the reception desk can be seen as a shell which has been carved open to reveal the yellow yolk within—a sense of beginning that is fragile, and at the same time welcoming.

This careful carving creates a simple, clean rectangular design studio. The open work stations and the lack of private offices enhance communication and maximize the available area.

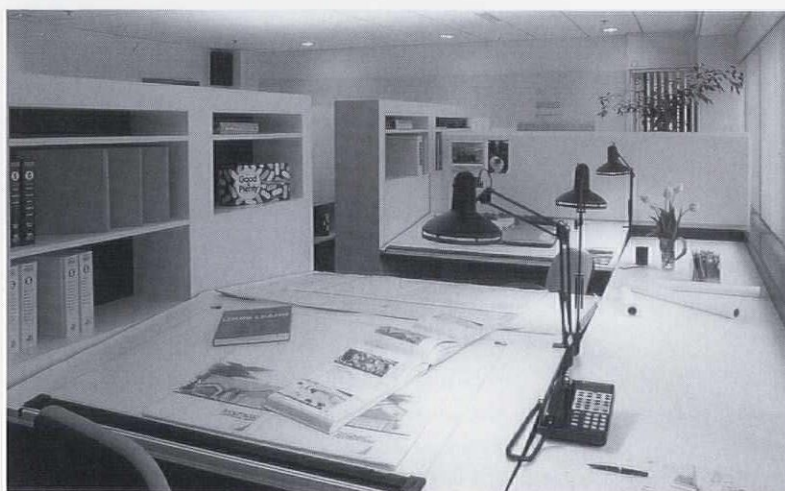
The intersection of the corridor leading into the design studio with the crossing axis is identified by the red edges of the storage units. These edges express, literally, the power fed along those ends to the indirect lighting atop each unit and, symbolically, the central source of power achieved through the cooperation of everyone within the studio.

continues

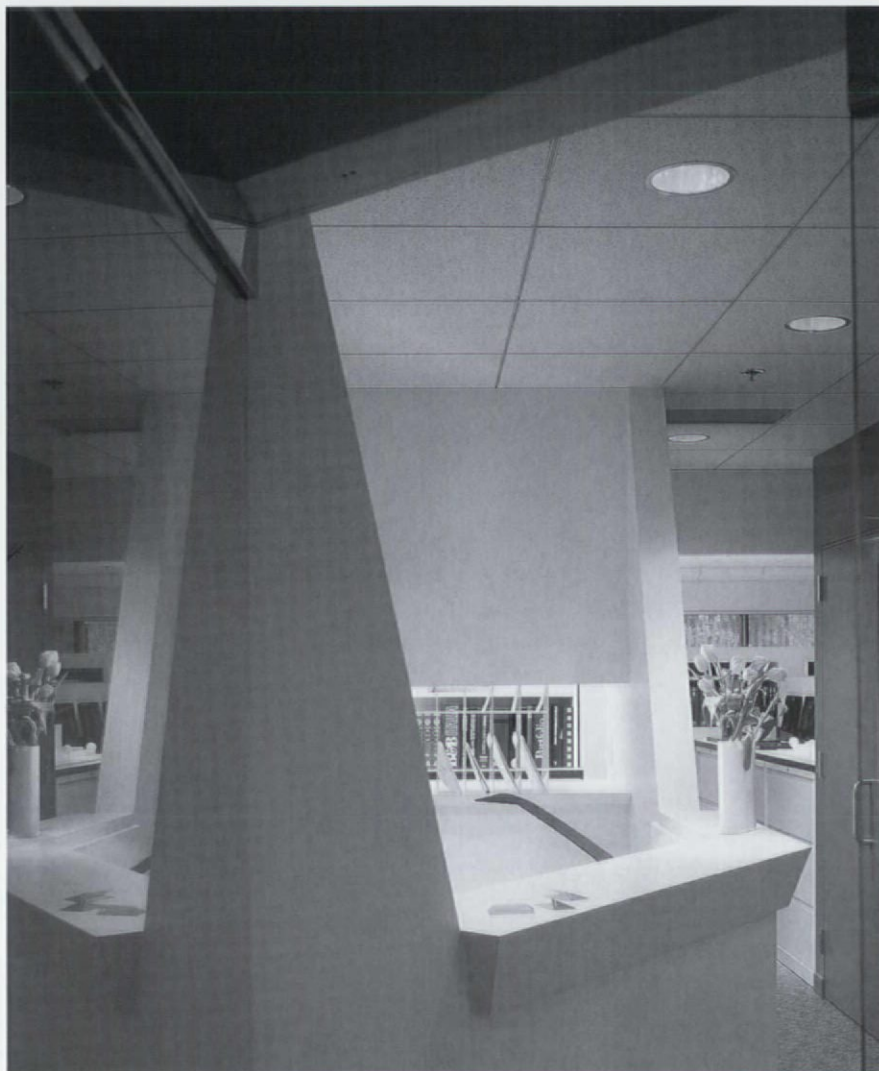


Form and color establish an immediate "design" image for the firm.

The openness of the clean, rectangular design studio fosters staff interaction and communication.



The design vocabulary of the reception area provides a point of beginning and a welcome to the offices.



The millwork has been detailed to take advantage of every opportunity for storage and display. The color scheme has been coordinated to draw attention to detail typically overlooked and to emphasize the special quality of this young and talented design firm.

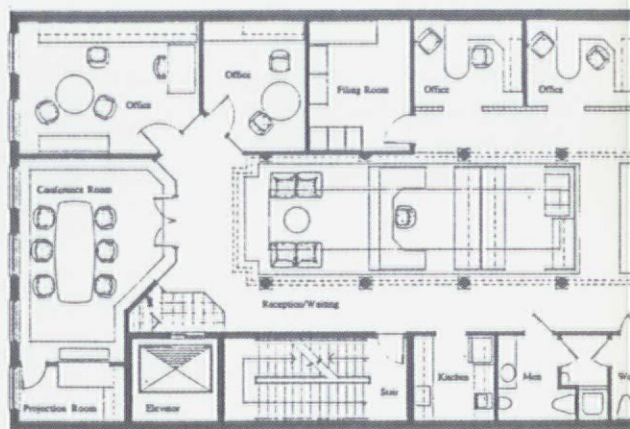
Dawson + Company Office and Studio

The client, an established marketing/advertising firm, presented Architect Robert Hill Associates with requirements to plan an office and design studio to meet the functional needs of a successful business organization. It was important that the design express not only the creativity and excitement of advertising, but would also communicate the strong capabilities of the firm.

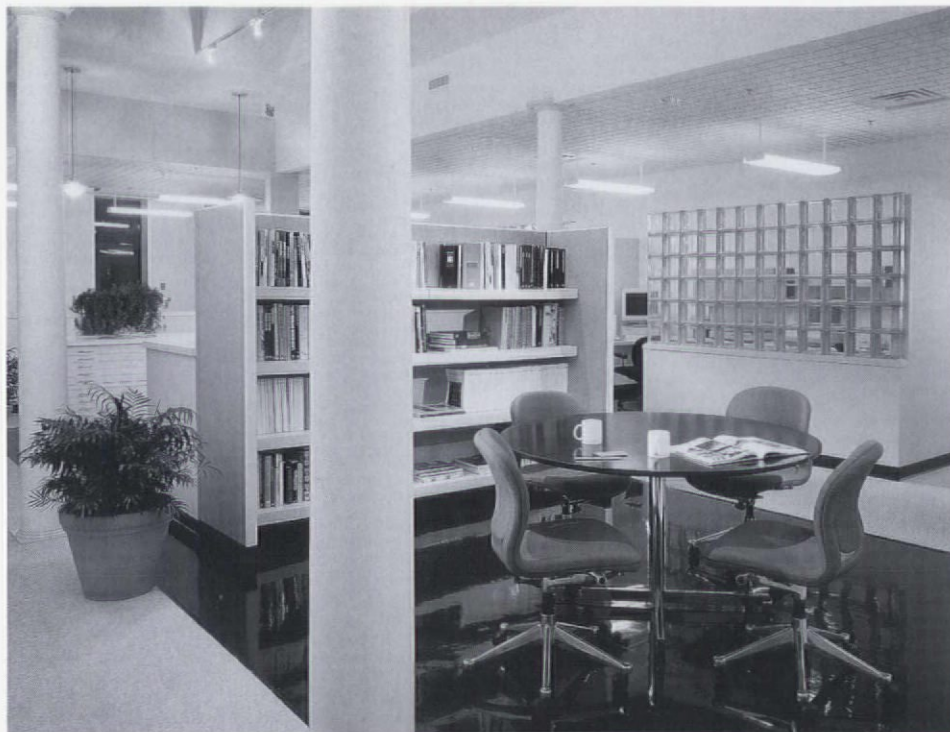
The area to be renovated was approximately 4000 square feet of upper floor space in an older building. The disadvantage of a long narrow shape, existing building and structural conditions demanded careful planning to accommodate the varying business functions within an atmosphere that would enhance operations and provide the desired image.

Existing skylights were a natural focal point for the development of the work environment. An open floor plan with limited compartmentalization was adopted to

encourage communications and the sharing of ideas. Low glass block office partitions, in conjunction with continuous ceiling and lighting treatment, accentuate the openness of the plan while de-emphasizing the narrowness of the space. Interior bearing walls were replaced with a double row of columns



flanking the skylights, again opening up the interior space, and also defining the centralized support functions. The classically detailed colonnade provides a subtle contrast to crisply detailed interior fixtures and furnishings. ▼



Central walls were replaced with rows of columns, which open up the interior and define the support areas.

Interior detailing and furnishings lend a strong professional touch to a creative and exciting image.

The Office of Arthur F. Smith Architects

Architect: Arthur F. Smith Associates
Southfield, Michigan

Contractor: Contract Interiors
Southfield, Michigan

Photography: Balthazar Korab Ltd.

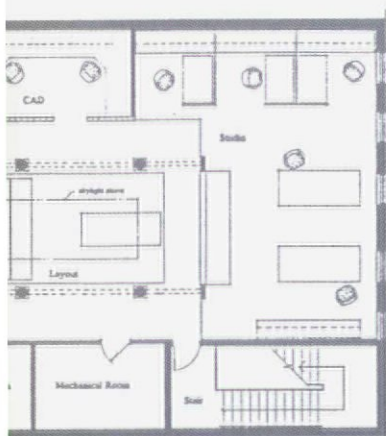
Dawson+Company Office and Studio

Owner: Thomas Dawson

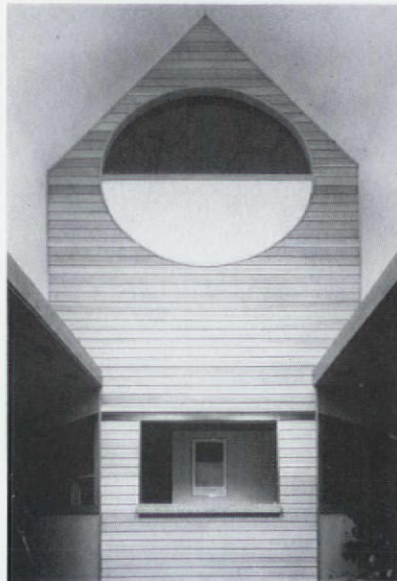
Architect: Robert Hill Associates
Grand Rapids, Michigan

Structural Engineer: JDH Engineering, Inc.
Contractor: DVK Construction, Inc.

With the relatively narrow space, careful planning was essential to achieve the open atmosphere desired.



GOOD NEIGHBORS



The elliptical "eye" motif gives the clinic an identity.

The gabled roofs and clapboard siding reflect the residential character of the neighborhood.

Two very diverse commercial projects are presented here illustrating ways in which the client's desire to be a good neighbor played a significant role in the development of the project.

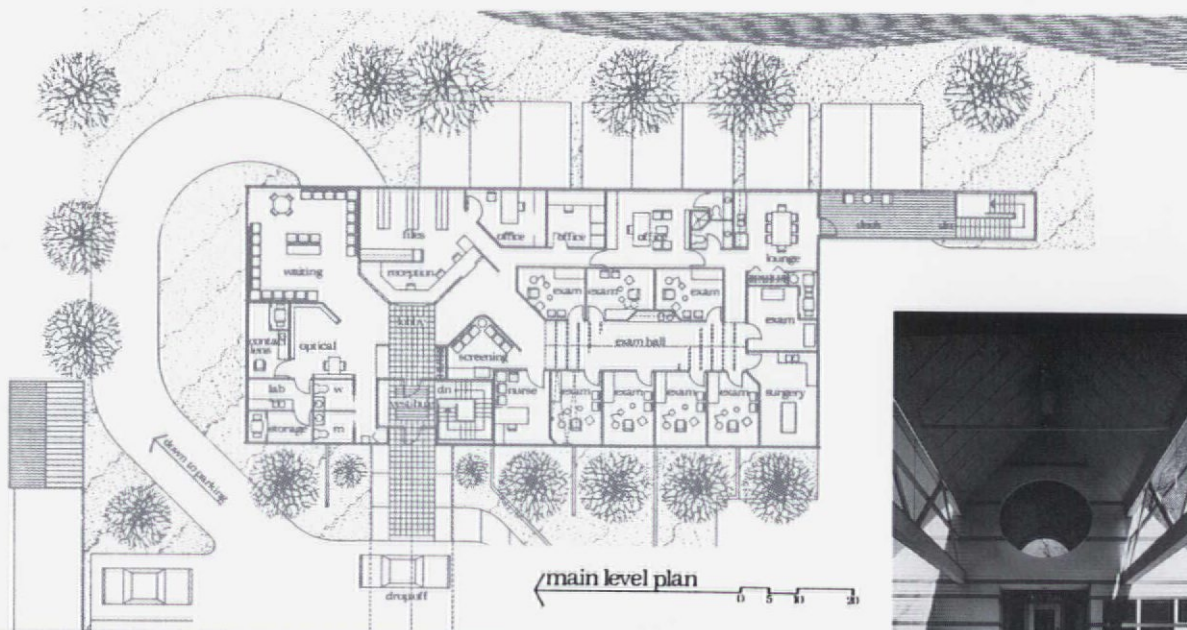
Sassaman Eye Associates

Often architecture takes the form of simply respecting the existing residential architecture of a locality and meshing a divergent building use into this setting without sacrificing the desired identity and design quality of the new structure.

This was the solution achieved by Architects Eckert/Wordell of Kalamazoo when commissioned to design a 5000 square foot ophthalmology clinic within the city.

The site, although located on a major artery leading to the city's central business district, presented a decidedly residential context. Existing houses on three sides established a strong neighborhood locale. A pond adjacent to the site at the rear further emphasizes the

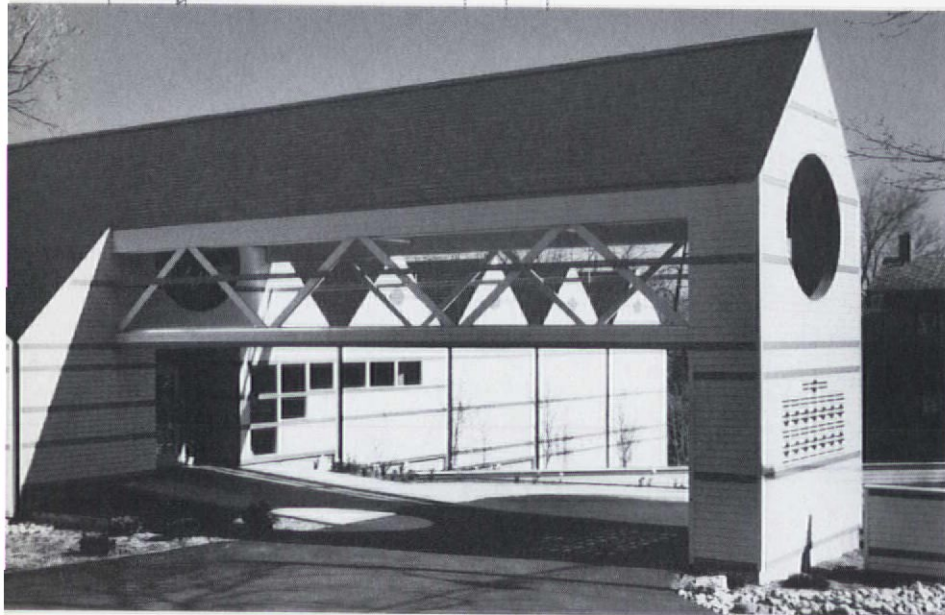




Major parking areas were located beneath the building and to the rear of the site to further lessen the impact of the busy practice on the neighborhood.



Open trusses flanking the entry are symbolic of the "machines" utilized in ophthalmologic practice.



The extension of the porte cochere contrasts with the rhythm of the facade.

natural environment.

The challenge was to create a professional, yet informal environment for a

busy ophthalmologist, his staff and patients. Primary considerations were to develop a contemporary facility that would capitalize on the site's design opportunities, while maintaining the neighborhood's residential qualities. Easy access to and from the building and sufficient parking were necessary. Building planning demanded efficient traffic patterns to effectively handle a large patient load, with special attention to lighting to accommodate the requirements of this medical specialty.

Blending form, materials and symbolism, the architect's solution is sympathetic to the residential character of the neighborhood

through the repetition of the gabled roof form and the use of clapboard siding. The extension of the entry porte-cochere breaks the rhythm of the facade and reinforces the residential symbolism. In contrast, the rigidity of the geometric forms and the crisp detailing of the entryway and the exterior surfaces provide an image appropriate to the technical, professional nature of the clinic. The use of the elliptical "eye" in the gable ends playfully emphasizes the building's identity.

The finished project readily adapts itself to the neighborhood scale of its surroundings while maintaining its own identity and distinctive character.



Building interiors have been detailed to provide a warm and comfortable environment characterized by the use of natural wood and indirect lighting.

continues

The 45,000 sq. ft. manufacturing facility was built on the site of the former Diamond Reo Plant.



O'Leary Paint Manufacturing Facility

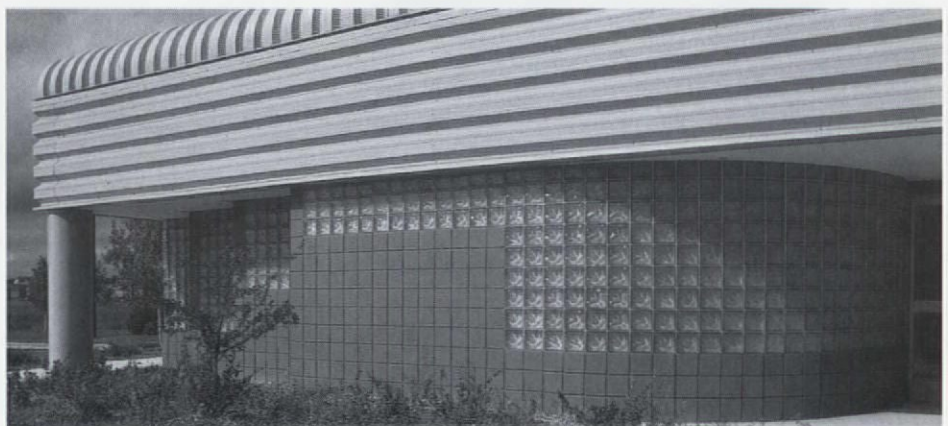
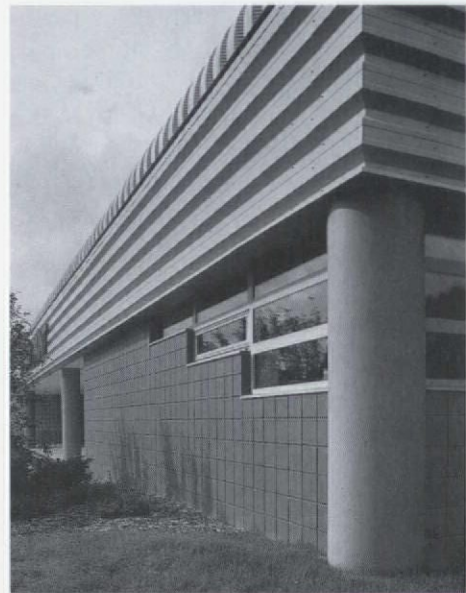
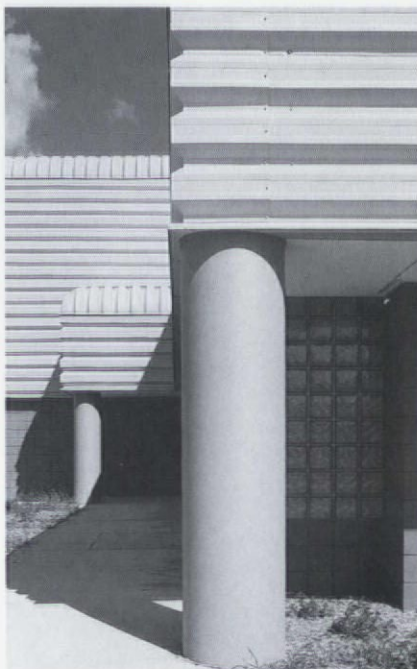
O'Leary Paint, a Lansing-based, family-owned company, with retail outlets throughout the middle of Michigan, has always recognized its community roots. When the need arose to expand their manufacturing operation, the 100-year-old company elected to locate on the vacated site of the old Diamond Reo factory in Lansing. With the completion of the new 45,000-square-foot facility, the owners led the way in what was hoped would be the beginning of a whole new development on one of the state's historic industrial sites.

MBDS, Inc. Architects addressed the client's program needs by designing a well-functioning facility that readily identifies with the paint industry and the building's manufacturing function. The characteristics and treatment of exterior materials create a machine-like symbolism. The vivid splashes of color suggest the

qualities and capabilities of the company's product.

The building houses warehousing and a contractors sales outlet, as well as the primary

The vivid use of color suggests the qualities of the company's products.



manufacturing process. Efficiently designed laboratory spaces handle quality control and research activities.

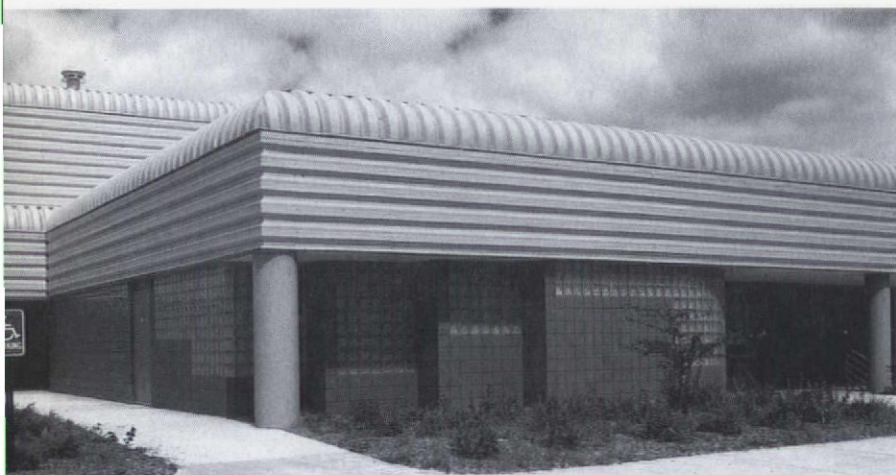
Building interiors are characterized by the use of industrial high-tech materials, forms and colors. Extensive use of roof-mounted skylights maintains a high level of natural light. As a result, the higher ceilinged manufacturing and storage areas are light, open and airy.

The building was planned not only to provide manufacturing and sales facilities, but also to incorporate a physical fitness center. These facilities—weight training, an aerobics room and a locker room—are available for the use of all O'Leary employees.

Industrial high-tech materials and forms identify the building's manufacturing function.



The final result is a well-designed, smoothly-operating building that captures the dynamic spirit of this young/old firm and demonstrates its commitment to the community and to its employees. ▼



The treatment of exterior materials creates a machine symbolism.

Sassaman Eye Associates
Architect: Eckert/Wordell Architects, P.C.
Kalamazoo, Michigan
Structural Engineer: Stuart H. Eddy, P.E., P.C.
Landscape Architect: O'Boyle, Cowell, Blalock & Associates
Contractor: D.V. Builders
Photography: Scott Buttrick

O'Leary Paint Manufacturing Facility
Owner: O'Leary Paint
Architect: MBDS, Inc. Architects
Lansing, Michigan
Engineer: Capital Consultants (Structural)
Clark-Trombly-Randers
(Mechanical/Electrical)
Contractor: Clark Construction Company
Interior Design: Joan O'Leary
Landscape Architect: Mark Hornung
Photography: W.F. Nuechterlein, J.D. Small

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The exaggerated scale and design of the new east portico reflects the traditional detail of the restored west entry.

REUSING OUR RESOURCES

The rising cost of new construction, coupled with a growing inventory of older buildings and a greater community attachment to the products of the past, has fueled the growth in renovation, restoration and adaptive reuse of existing structures. The starting point is an existing building with historical, economic or perhaps emotional value. The process is as varied as the problem. Three different results are presented here.

The original west wing was renovated and restored.



211 South Rose Street - The Parkstone Building

Since 1921, the four-story Federal-style structure at 211 South Rose had served downtown Kalamazoo as a YWCA center. When the building became available with the Y's move to new quarters, the new owner asked Architects Eckert/Wordell of Kalamazoo to study the feasibility of converting the structure into an office facility. The existing building, sited between a pedestrian mall and a park, provided a sound commercial location and the necessary floor area for the proposed First of America Bank Corporation Headquarters.

The initial program called for the renovation of the entire





A stepped plan and varied scale clearly identify the new portion.

structure to provide the desired 40,000 square feet of space. Careful analysis, however, determined that existing north and south wings, for structural and aesthetic reasons, could not be economically renovated. The decision was then made to renovate and expand the remaining 20,000-square-foot west wing.

A 20,000-square-foot, four-story addition was matched to the existing structure on the eastern half of the site. The exterior of the original building was

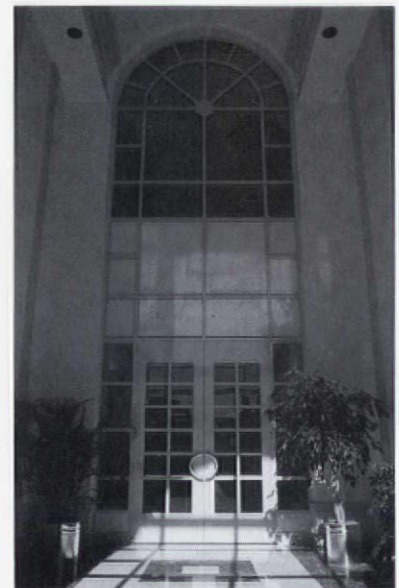
restored and surface materials, window treatment and cornice details were repeated in the new construction to capture the character of the original. The stepped plan and the differing scale of the addition contrast with the existing portion and clearly identify the building's new facade. The exaggerated scale of the east entry also addressed the nearby pedestrian mall and reinforces the urban connection. The corridor extending from the new two-story arched lobby through the building to the restored west entry continues the pedestrian walkway from the mall to adjacent Bronson Park.

Restoration of the original interior was not practical and new interior detailing was carried throughout. Although this differs from the original, the essence of the earlier character was maintained.

The completed project maintains the dignity and usefulness of an "old friend" and provides an attractive and familiar focal point for the area. In doing so, another piece of Kalamazoo's architectural fabric has been preserved.

continues

The volume carved by the east portico extends into the two-story arched lobby and vestibule.



New interior detailing captures the original character.

The building presents a strong street image, reflecting the traditional architecture of its neighbors.

Two existing buildings were combined to provide expanded retail and office space.



that undoubtedly auspicious occasion.

When Architect Marc Reuter was asked to renovate the structures currently occupying the site, he incorporated these into the project in recognition of that heritage.

The owner had grown beyond the capacity of the existing ground floor space and had acquired the adjacent structure.



Central Title Building

Almost obscured on the alley corner of the building is a somewhat tarnished historical plaque proclaiming this as the actual building that housed the fledgling University of Michigan's first commencement.

Now only the 45-foot oak trusses remain from the 150-year-old church that played host to

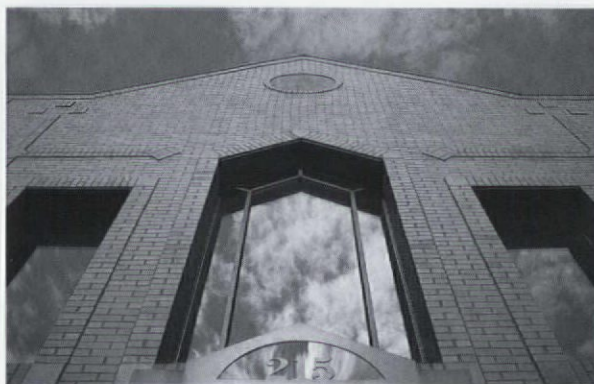
This additional portion had undergone several remodelings throughout its history, including a move from an earlier site, and comprised what remained of that original 1937 church now historically commemorated. The owner wished to combine the two adjacent buildings to provide an integrated structure with retail space on the ground level and office space on the second floor.

An historical restoration of the existing structures was not attempted and the building's history can be found only in the utilization of the original oak truss members in the interior detailing. Emphasis was placed upon the building's exterior, which the architect elected to render with materials and motifs accentuating traditional forms and designs. The common offstreet areas were designed to provide light open interiors.

The result is a strong street image for the owner's and tenants' businesses and a harmonious design that respects the architecture of the area.



Large glass areas flood natural light into the two-level vestibule.



The clean detail of the windows and masonry accents reinforce the visual image.



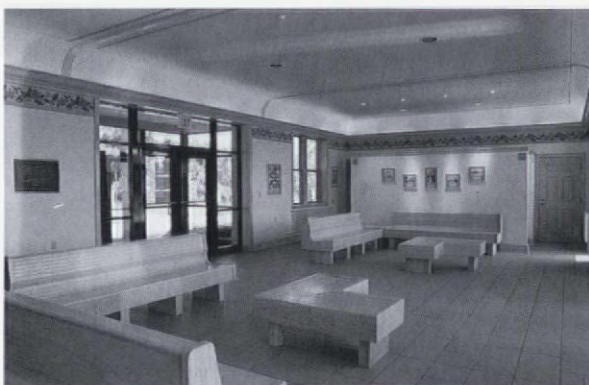
Welcome to Holland!

Louis and Helen Padnos Transportation Center

With the steady extinction of the nation's rail passenger traffic, it is not unusual to come across small urban or rural railway stations enjoying new lives as restaurants, antique shops, saloons or any number of other equally adaptive reuses. Our last project, however, is a railway depot in a small Michigan city that has been restored for use as, of all things, a railroad depot. True, the good citizens of Holland expanded its use as a transportation center to include bus and motorcoach operations and incorporated, appropriately, offices for the Visitors Convention Bureau. The challenge, however, to the Architect, GMB Architects-Engineers of Holland, was to recreate the charm and atmosphere of the era of rail travel.

The original depot had been constructed in 1925 and was actively used into the early '70s.

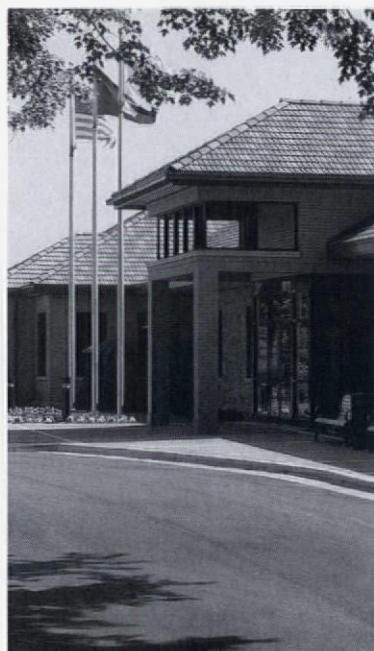
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New oak seating in the passenger waiting area was stylized from one of the original benches.



Office areas were provided to house the Tulip Time/Visitors Convention Bureau.



The original steel columns, which had been preserved by the city, add to the charm and authenticity of the restoration.

A new concrete tile roof was installed over new wood roof trusses.

Years of neglect had seriously deteriorated the facility by the time the City of Holland, with state assistance and a gift from the Padnos Foundation, purchased it.

Reconstruction and renovation proceeded, utilizing the original structure and materials where feasible. New space was added between existing depot buildings and a new roof structure and covering were constructed. The canopy over the train platform was reconstructed using the original steel columns, which, miraculously, had been saved by the city following their earlier removal.

Interiors were completely renovated to provide appropriate public and office accommodations for the expanded functions.

The finished project is a pleasing addition to Holland's old-world charm and presents a strong visual image to the visitor. Welcome to Holland! ▼

211 South Rose Street -
The Parkstone Building

Owner: Parkstone Properties

Architect: Eckert/Wordell Architects, P.C.
Kalamazoo, Michigan

Structural Engineer: Stuart H. Eddy,
P.E., P.C.

Landscape Architect: O'Boyle, Cowell,
Blalock & Associates

Contractor: Kalleward-Bergerson

Photography: Image Centre

Central Title Building

Owner: Washington Street Associates

Architect: Reuter Associates
Ann Arbor, Michigan

Structural Engineer: Ehlert Bryan

Mechanical Engineer: Don Pon

Contractor: Willis Building, Inc.

Photography: Mark Reuter, Hellen Abed

Louis and Helen Padnos
Transportation Center

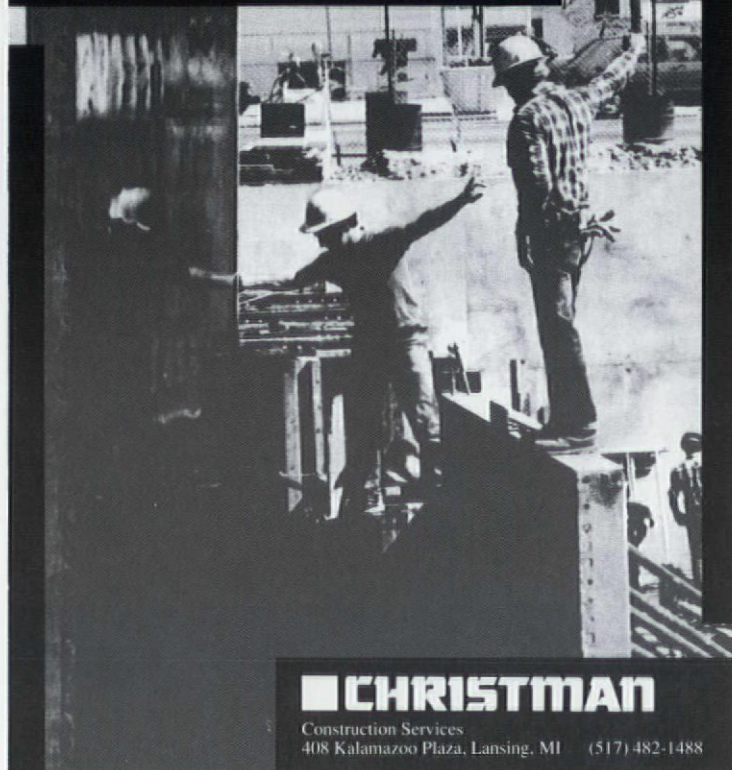
Owner: City of Holland

Architect: GMB Architects-Engineers
Holland, Michigan

Contractor: Dyke-Highland
Construction Co.

Photography: Randy Zwiers

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The white colored buildings contrast with the natural surroundings, yet the transparency of the structure maintains the focus on nature.



A HOLIDAY ON THE SHORE

Michigan lakeshore architecture is rich in form and imagery. The project presented here, a vacation home on Michigan's Western Shore, is a worthy addition to the state's heritage of beautiful summer residences.

The repeated columnar motif and curved roof surfaces give the buildings their own identity.



The owners, an urban couple whose children had grown, wanted a summer home catering to relaxed living and entertaining. The site, north of New Buffalo in a developed resort area with access to Lake Michigan,

provided a forested dune setting with views of the long blue shoreline. Allegretti Architects, Inc. of St. Joseph were asked to develop a design for the home that would reflect the owners'

lifestyle and take advantage of the views of Lake Michigan.

The design of the house respects the residential atmosphere of the area, yet provides a sophisticated contrast to the wooded surroundings. Exterior rows of soaring concrete columns flank the long axis of the house, defining the sheltered space within, as well as carrying the laminated wood beams and vaulted roof structure above. A thin wall of windows separates interior and exterior space, creating a transparent structure allowing the views of Lake Michigan to pervade all portions of the site as well as the house. The house and site become a stage set for entertaining with the focus on the natural beauty of the lakeshore.



continues

Living areas can accommodate leisurely relaxation or lively entertaining.



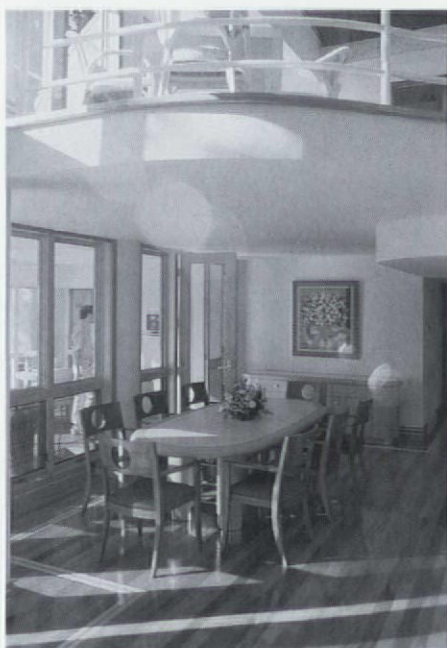
The columnar motif, which is repeated in the entrance portico, the colonnaded walkway and the accessory buildings, together with the vaulted copper covered roofs, give the buildings a uniform identity. Design and siting work together to achieve a subtle classicism and a highly refined serenity.

The residence's interior provides space for leisurely living or for lively gatherings, while reserving private areas on the upper level for the family retreat. The openness of the gathering areas are reversed in the almost stateroom-like detailing of the guest rooms and master suite. The house becomes a ship, with its cabins, its decks, and the ever-present view of the "sea." The use of mahogany floors, maple and brass accents, pipe railings and open stairs, and curvilinear forms deliberately reinforce this image.

The finished project is impressive in its expression and detail. The owners clearly achieved their goal of a home responsive to their particular needs. One also

can feel the personal characteristics and qualities that are articulated in the clean forms and the attentiveness of the design, a tribute to the architect's ability to translate the clients' wishes into material form. ▼

Smooth white wall surfaces and large expanses of glass suffuse the interior with light, while contrasting with the rich mahogany flooring and casework.



Interior materials and details contribute to a shipboard accent.





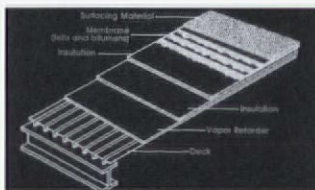
Design and siting combine in a classic serenity.

Architect: Allegretti Architects, Inc.
St. Joseph, Michigan
Contractors: Universal Construction Company
Edgewater Associates
Landscape Design: Allegretti Architects
Landscaping: Hunzingers, Inc.
Photography: Donald Johnson, Arunas Rumsa



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l a n d m a r k s

Small Offices, Large Contributions

By Balthazar Korab

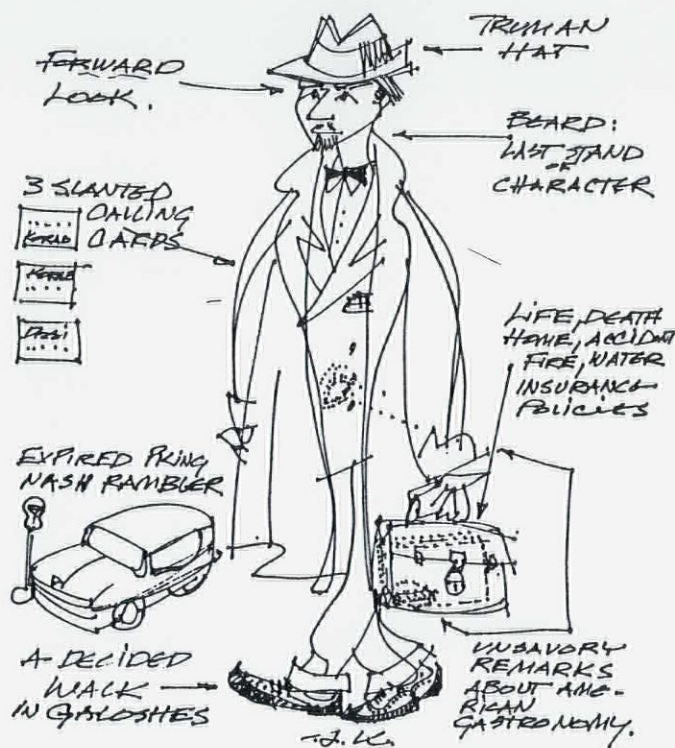
This sketch leads me back on the memory trail; Balthazar Korab, Architect DPLG and journeyman was found in small offices from Hungary to France, from Sweden to the USA, working with many architects. Here I should relate my experience with Eero Saarinen, Le Corbusier and Frank Lloyd Wright, whose work left a legacy hugely disproportionate with the size of their offices.

The illustration shows me outfitted by an able advertising man, my father in law, for effective job hunting in this land. Starting at the Saarinen's, I sensed the mood of the place and got rid of my hat. So I found a job.

With a payroll of 25 one could call it a small firm, even though it was double the size of Le Corbusier's when I worked there in 1952. For Taliesin East, I am at a loss to come up with a head count. True, there were but a few around the drawing boards when we visited in 1958, but who knows how many more were milking the cows or practicing the violin? Mr. Wright actually wished to hire us with an offer to pay, a first ever made to anyone, he said, a pay of one dollar a day each. But this amusing incident is another story.

Low pay, by the way, was a characteristic shared by those prestigious firms. At Le Corbusier, two or three Columbians were unpaid volunteers working on a master plan of Bogota. They were a sullen, uncommunicative bunch in the dark end of a strung out office adapted from an old monastery. The three Greeks in this "monastery" were another matter: warm, lively, with complex talents, they were the spirit of the place. Big Ari was big on Communism; I, a refugee from that kind of paradise, loved him notwithstanding. Xenekis, a mathematician besides being an architect, reached world fame later as a

MY AMERICAN METAMORPHOSIS
1952.



composer of avant-garde music. The third one was playing, seemingly forever, with a little plaster model. This sculptor, doubling as a model builder, sort of blocked our passage to our drawing boards. "Will it fly, your kite?" or "When is the launching of this barge?" were some of the remarks as we squeezed by. The "barge" eventually got built on a hill at Ronchamp.

My talents were ill exploited. While other firms hired me, usually for my rendering skills, here I spent eons on 6H drawings of elevations of Marseille-like "Unite d'Habitations." Monsieur Le Corbusier (we did not call him Charley) had all the fun, sketching his wet cotton-like trees in before I retraced, all in ink, stopping my lines meticulously at his cotton balls, which in time he came to scribble in with a pen. But all in all he showed rarely in the studio and God only knows where the design was done.

How different it was at the Saarinen office! Eero, who by the way, was Eero even for the office boy, was omnipresent virtually around the clock in his little wood and glass building. And design was the thing in it. Heaps of models of discarded schemes, onionskin sketches pinned all over, various clay chairs and, at one point, a full-scale segment of the steps under the St. Louis Arch was mounted all along the entire building.

Of course Le Corbusier was nearly 80 then and he was merely implementing ideas he had developed long before, while the Long Lake Road office was a boiling cauldron of ideas and we were there not just to stir the goulash that Eero's design approach was, but to contribute meat and potatoes, salt and pepper to it.

It was quite different at the rue de Sevre. Unlike his imperious, oracular public image, Le Corbusier was kind

and sensitive in our daily dealings; nonetheless for us he was still Zeus descending in human form with heavy black-rimmed glasses. Even though Eero's glasses were thick too, the parallel stopped there. For one thing, the age differences in his inner circle were negligible and Eero's eclectic approach to problems left him—and us—open to search, to dialogue, to experiment. This sense of creative participation was the great stimulant that kept us going—underpaid and overworked.

There were only two Frenchmen at Le Corbusier. Similarly, while English was the language at Saarinen, it was spoken in many colorful accents. Besides multiple nationalities, the talents were multiple too: Roche, Pelli, Kennon, Birkerts, and Venturi once worked there beside those who excelled in spin-off professions.

This spin-off is richer with the memories of those "small offices." ▼

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