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SUMMER 1998

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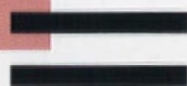


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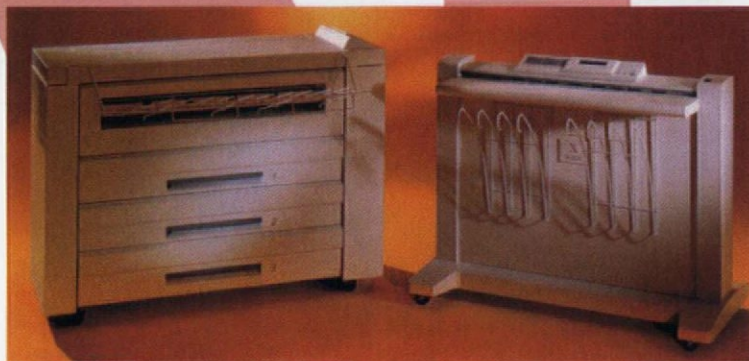
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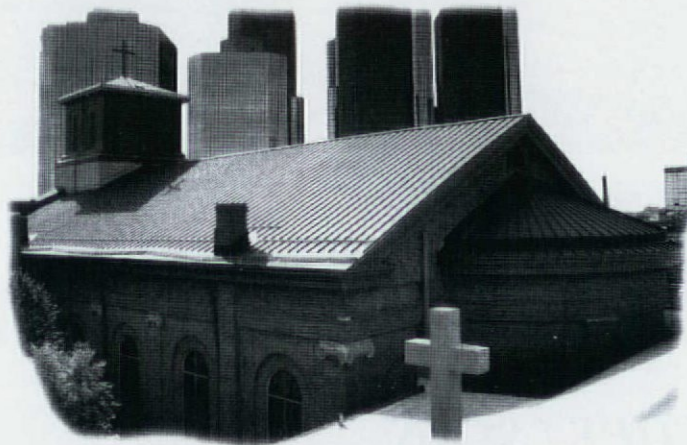
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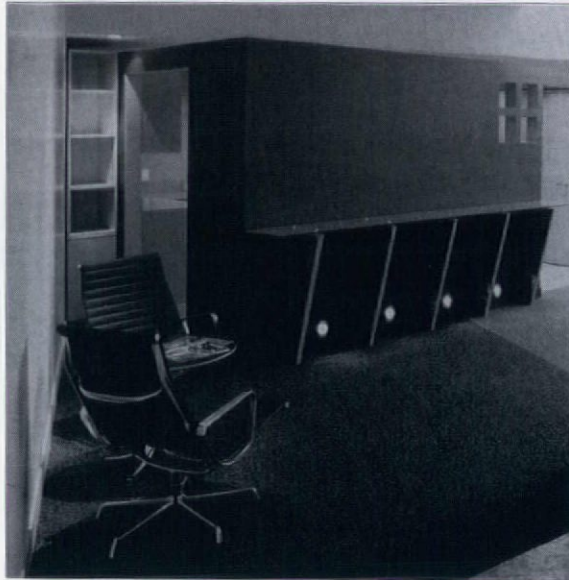


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General Motors Building Wing 4A Prototype, Detroit, MI

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The timeless design of the Frankenmuth Mutual Insurance Company represents both traditional and contemporary architectural values.
Architect: Wigen Tincknell Meyer & Associates

Photographer: Gary Quesada, Korab Hedrich Blessing

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PLACE, USSN 1062-86571

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RenoRetroRedo

Gliding down Woodward Avenue, top down, driving my father-in-law's 1965 Mustang, brought me thoughts of the decade of my youth. This year's Dream Cruise represented an opportunity to self-indulge in who we were and who we wanted to be. Of course, much has changed in the last 30 or 40 years. Cars were different then. Hair was different. Architecture was different.

But in the throwaway 90's, there is an astonishing amount of renovation going on out there. The buildings of our youth just simply do not serve the needs of our adulthood (or the needs of our children's youth either). Today's demands are obvious – technology, efficiency, accessibility. We have changed our ways of working, living and playing. Should we throw away what we used then or can the older structures be re-used? Careful renovation can serve everyone's requirements.

Renovation itself is a broad term which describes a spectrum of work from historic preservation to adaptive re-use. Projects can be of any type and represent any use. There are, however, common opportunities in all kinds of building renovations. First is the ability to save resources. Existing structures represent stored energy and dollars which can be exploited through design to create new efficiencies. The cost/benefit ratio is improved. Second is the preservation of location. Renovated

structures tear less at neighborhood fabric, and they respect the needs of the surrounding community, which helped give them life in the first place. Third, and perhaps most important, is the opportunity to connect our current design experiences to an architectural past – not necessarily an historic one but perhaps a professional one. This work is an infusion of continuing education for architects. The chance to re-think, re-design, re-build the work of our predecessors gives owners and architects alike insight into why it worked, why it failed, or how it survived. Older structures are a living laboratory of ideas both good and bad. It is our understanding of the difference of that can determine our level of success in renovation projects.

It occurred to me during that cruise that most of the older cars were not restored to museum condition but rather were renovated back to street condition. They looked good and they felt good to drive. The cars stimulated us to re-imagine their former life just as the renovation projects featured in this issue of PLACE challenge us to make a link from the former use to the current one. What we learn from this creative and educational process can make us better architects for the future . . . by understanding the past. ▼

Timothy A. Casai, AIA

Place Magazine Editorial Schedule 1998/99

Editorial Materials Must Be
Submitted to AIA Michigan By:

Fall '98	Dec. 1, 1998
AIA Michigan Membership Directory <i>Placemaker</i> and AIA Michigan Awards	
Winter '99	Feb. 1, 1999
Retail	
Spring '99	May 1, 1999
Recreation	
Summer '99	Aug. 1, 1999
Residential	

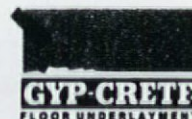
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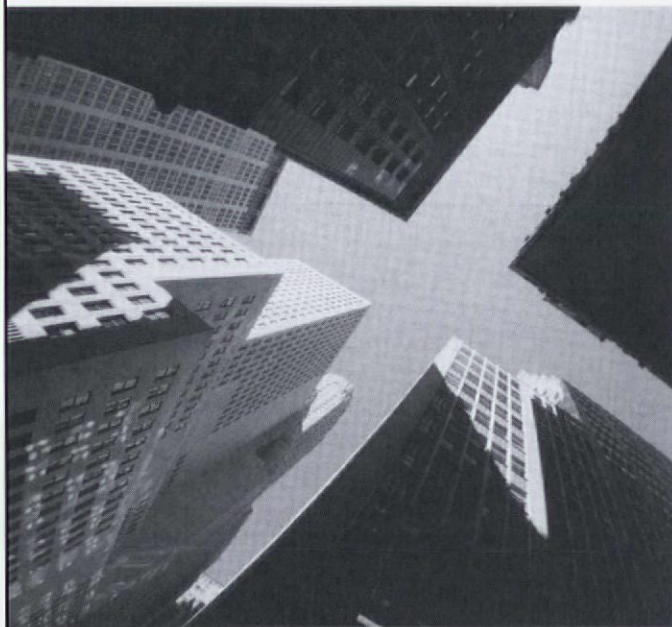
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View of an alcove space used as a conference room.

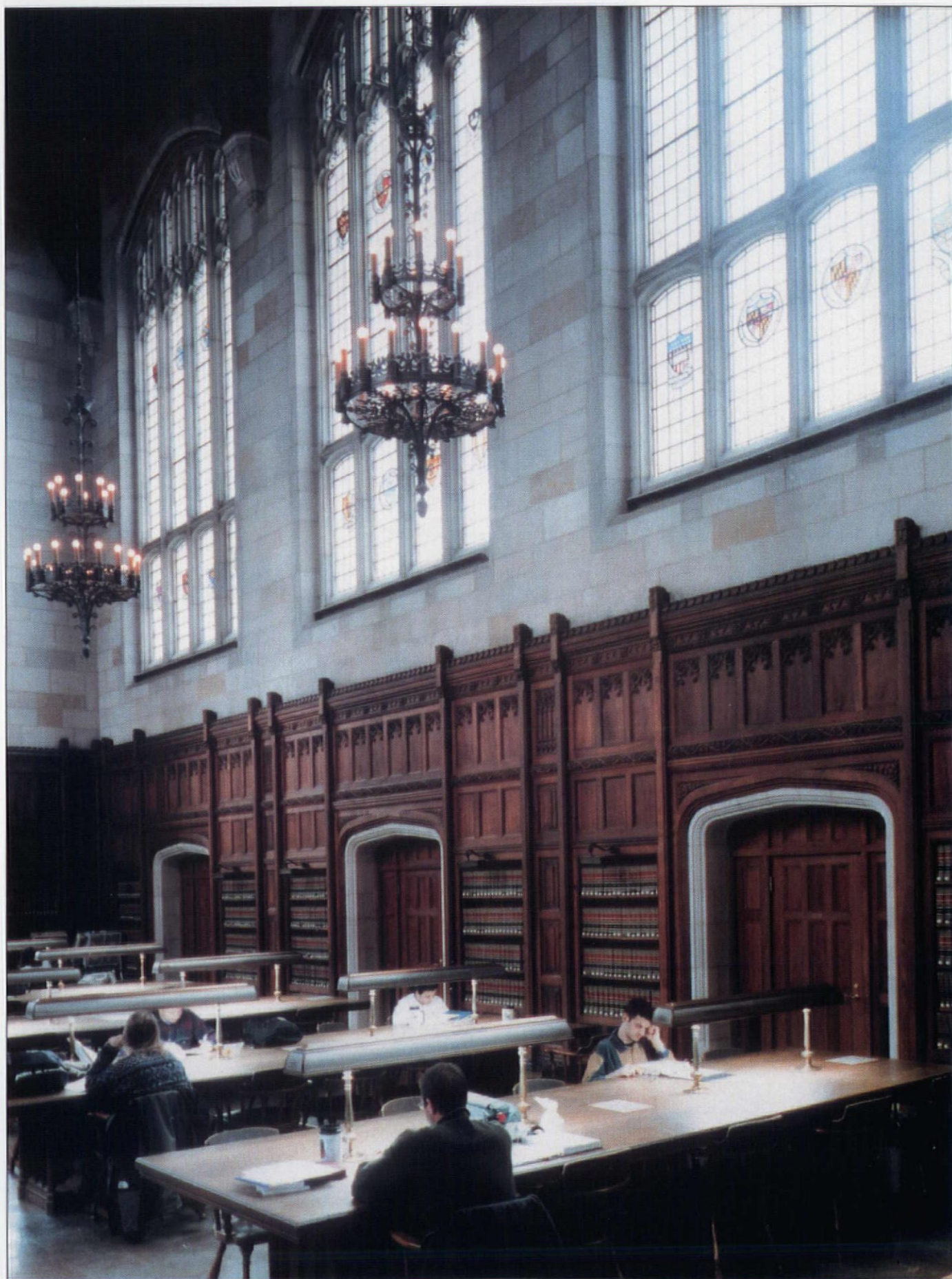
Introducing a new function into an older building can be a significant architectural design challenge. When the building is the historic University of Michigan Law Library, the renovation challenge is increased tenfold. Indeed it was the architect's experience with restoration of historic structures which enabled the design team to find a solution which is both sensitive and responsive.



The alcoves are located in the William W. Cook Legal Research Building (commonly called the Law Library) which was constructed in 1931. The alcoves were originally used for library bookcases. In 1997, Quinn Evans/ Architects was commissioned to convert the alcoves into nine office spaces. In the conversion, half of the original built-in bookcases were preserved in their original state. Further, all new construction was detailed such that it did not destroy the preserved bookcases and could be reversed. The new construction utilized salvaged wood from the bookcases that were removed so that the grain and type of wood matched. In addition, salvaged red-grained marble bases were reused and the stenciled canvas and decorative plaster ceilings in each office were refurbished.

This renovation project sought to develop useable space in a facility which had little to give. The resulting design is thoroughly crafted and elegantly detailed. This project can be best described as: small project – big success. ▼

- Project: Law School Alcoves
University of Michigan
Ann Arbor, Michigan
- Architect: Quinn Evans/ Architects
Ann Arbor, Michigan
- Engineer: TMP Associates, Inc.
Bloomfield Hills, Michigan
- Contractor: C.J. Farley & Sons
Brighton, Michigan
- Decorative
Painting: Seebohm, Ltd.
Petosky, Michigan
- Photographer: Fred Golden
Ann Arbor, Michigan



View forward the alcove entrance in the Reading Room.

RENOVATION

CAMPUS REBIRTH

Built in 1935 as a private estate, this French eclectic manor had all the required luxuries — grand staircase, secret passages, theater, wood paneled library, billiard room, and servants quarters. Recently restored, the , 17,240 square foot home now serves as administrative space for a small liberal arts college. The goal of the project design architect, Architects Four of Ann Arbor, was to maintain the residential look and warmth, the historic character, and the beautiful spaciousness of the building while providing functional, sustainable space for the owner.

continues



The dining room now functions as an office, but still features a dining table used for formal dinners held by the college.



The restored living room looks much the same as it did originally, including similar furnishings, and functions as meeting and reception space for the facility.



The former master bedroom suite has been transformed into the President's office and conference room.

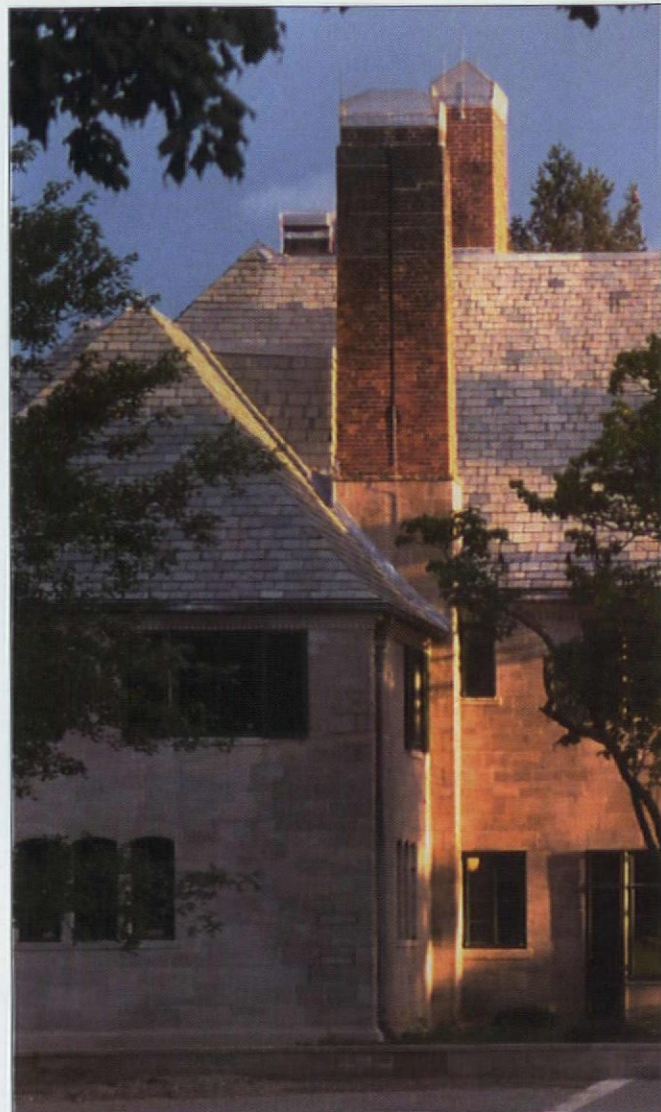
The manor's location at the entrance to the campus and its role as the college's front door required preserving its grace and stateliness, while its need to support both private up-to-date offices and public reception and meeting areas required state-of-the-art support systems, flexible interiors, and durable materials.

Many of the original fixtures have been preserved, restored, and in some instances returned to the manor, including silver chandeliers, Pewabic tile, walnut paneling and bookcases, wall sconces, and nickel plated stair rail.

Although constructed as a private residence, the manor was built to last, with structural steel and reinforced concrete. The commercial structural characteristics of the building — including floors with bar joists and concrete decks and ceilings suspended from bar joists — facilitated the upgrading to commercial quality electrical, heating and ventilating



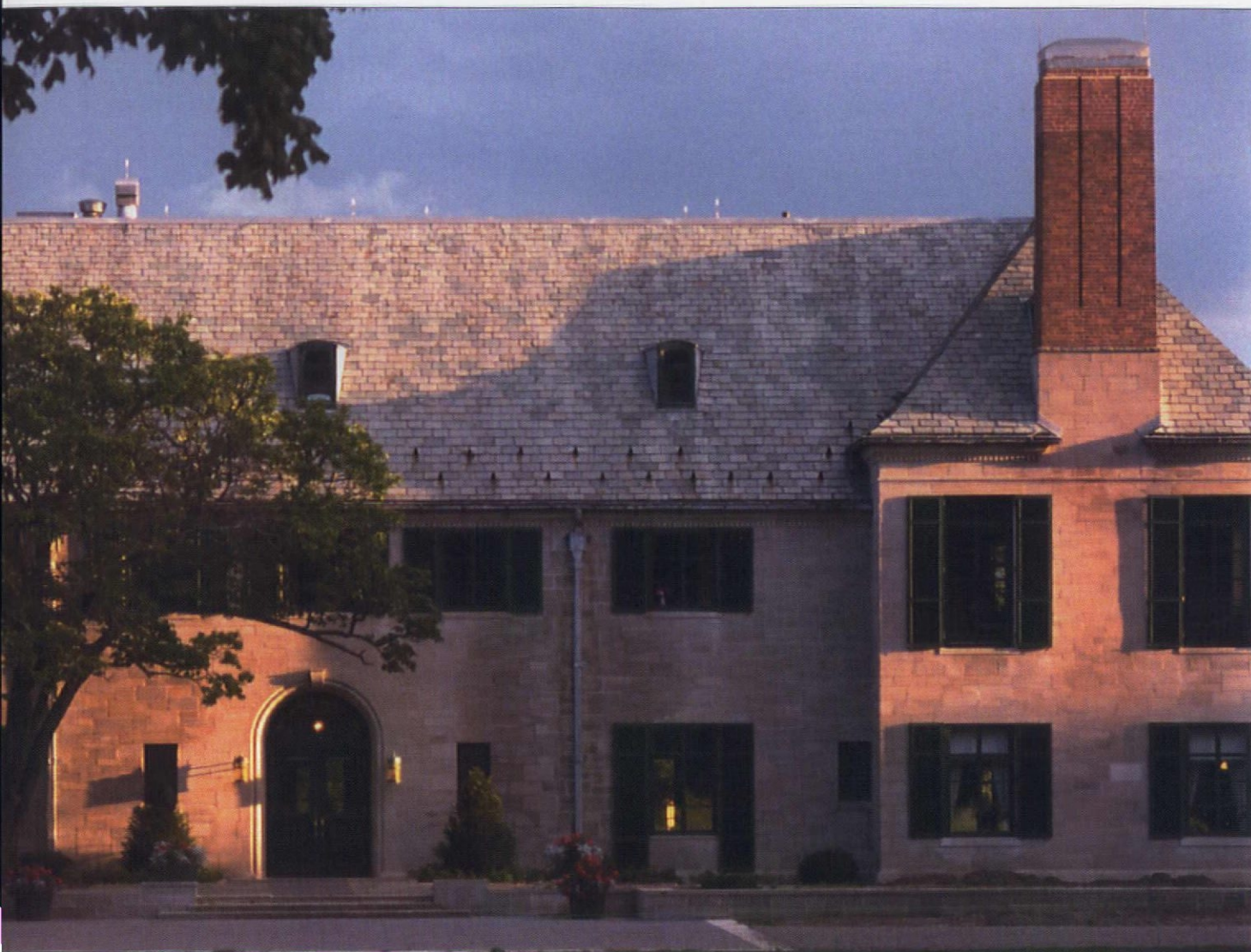
The elegant stair accesses new office functions.



The exterior was expertly restored and functionally updated.

systems. Structurally, very little was changed. A barrier free elevator was installed in the former servants' area, a less historically significant space. Doors were widened and restrooms converted from existing bathrooms and cloakrooms where necessary to meet ADA requirements.

In the manor's main rooms, stringent historic preservation guidelines were followed to allow it to be placed on the state's Register of Historic Places. This required extensive research into the home's original interiors and creative solutions to allow its administrative and public use. While the manor's exterior and grounds — originally designed by the Olmsted Brothers between 1918 and 1934 — were well documented in original drawings and photographs, very little documentation could be found on the interiors. Original paint colors were determined through research and examination. Carpeting, drapes, and furnishings were selected based on styles popular at



the time and known preferences of the home's original occupants. In some instances relatives of the family have returned furnishings or pledged their future return. Where trim and millwork had to be replaced, it was meticulously matched to the original so that no difference is discernible.

The architect worked within the home's existing spaces, despite the difficulty of shaping off ices from the manor's many small rooms. Rather than remove entire walls, the architect carefully selected rooms and opted for minor alterations. The result is a showplace for the college. The renovation is so sensitive to the original architecture that the new functionality blends seamlessly with the original estate.

This renovation achieved, through painstaking design analysis and study, a complete change in building use without any loss of character or spatial quality. Bringing the modern office function to a 1935 estate re-

quired skill and creativity. Adapting the graciousness of the manor architecture to contemporary college function required understanding and insight. This project delivers the best of both worlds. ▼

Project:	Earhart Manor Concordia College Ann Arbor, Michigan
Architect:	Architects Four, Inc., Preservation Architects Ann Arbor, Michigan TMP Associates, Inc. Bloomfield Hills, Michigan
Structural Engineer:	Robert Darvas Associates
Landscape Architect:	HKP Landscape Architects
Construction Manager:	The Christman Company
Photographers:	Fred Golden



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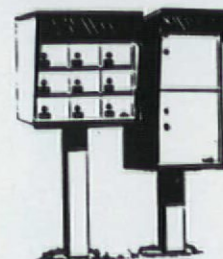
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RENOVATION

INSURANCE POLICY

In looking to address both corporate and human space needs, this Frankenmuth, Michigan insurance company developed a program that called for an addition of approximately 65,000 square feet to their existing 50,000 square foot 1960-era glass and steel office building and the subsequent renovation of the existing space to conform to the new addition. Aside from their specific

interior space requirements, the owner's stated objective was that the architecture should establish a totally new corporate image. They requested that architects Wigen, Tincknell, Meyer & Associates design the building as both "traditional" and "contemporary" at the same time, repeatedly using the term "Timeless Design" when defining their expectations. In

continues



Exterior at night with the bold prow of the new addition.



Timeless design representing both traditional and contemporary values.



View of the employee garden with the E.O.C. below.

addition to the requirements of a typical office building, the owner's program also included an operational "Hot-Site." The Hot-Site would house their data processing center and sufficient office space to maintain the operation of the company during a disaster recovery period.

The owner's request for "Timeless Design" was fulfilled by using traditional materials (granite, limestone and cherry wood) in a contemporary aesthetic. Repetitive stone clad columns support clean rectangular limestone panels. Handcrafted Pewabic ceramic tiles are inset into the columns to reinforce the traditional aspect of the design. Horizontal lines capture the pattern of the curtain wall system and are used to create a more intimate building scale in keeping with the scale of both the immediate neighborhood and the community. Wood panels and fabric wallcoverings complement a warm and inviting office environment for 500 employees.

The masonry skin was also chosen because of its unique qualities as a building material. The inherent stability and permanence of limestone reflects characteristics that people seek in their

insurance company. The building facade presents a straightforward image that reflects the corporate culture of the insurance company housed within.

Skylights and atriums are used to bring natural light into the interior spaces of the building. Common areas such as the Employee Dining Room, Conference Rooms and the Education Center are organized around these light filled elements to allow all employees to enjoy these amenities.

The 18,000 square foot EOC (Emergency Operations Center) is buried beneath the Employee Garden, but is still attached to the building to allow for everyday use of the Data Center. The EOC is designed to be tornado resistant, fireproof and self-sufficient from the main building. All major building systems have backup or redundant systems to allow the insurance company to continue operations in the event of most foreseeable disasters or calamities. All major equipment for the entire facility is located below grade and/or behind screens to maintain the residential character of the immediate neighborhood.

Creating a unified architectural expression through the addition/renovation of an older structure, required an understanding of company needs and growth. To achieve such a successful integration of new and renovated spaces demanded a vision of corporate goals and ambitions. This facility artfully integrates natural light into a series of delightful spaces which together transform the former structure. Management and employees alike have found a new level of enjoyment and performance in the renovated facility. Quality design is the reason! ▼

Project: Additions and Alterations to
Frankenmuth Mutual Insurance Company

Architect: Wigen, Tincknell, Meyer &
Associates, Inc.
Saginaw, Michigan

**Mechanical & Electrical
Engineer:** DiClemente-Siegel Engineering, Inc.

**Structural
Engineer:** William A. Kibbe & Associates, Inc.

**Interior
Designer:** Corbin Design

**Lighting
Designer:** Gary Steffy Lighting Design, Inc.

**Landscape
Architect:** Mark Robinson & Associates

**General
Contractor:** R.C. Hendrick & Son, Inc.

Photographer: Gary Quesada
Korab Hedrich Blessing



Cascading forms of the renovated facade.



The boardroom with richly detailed wood trim and built-in electronics.

G.M. PROTOTYPE

Built in 1922 at a relatively unprecedented scale of 1.2 million square feet, the GM Building anchored one of America's most successful urban design ensembles. The landmark building is widely recognized today as a corporate icon and perhaps Albert Kahn's personal masterpiece. The Albert Kahn Collaborative designed a prototype office interior to demonstrate the renovation potential of the General Motors Building in Detroit.

The original building plan evolved from a repetitive pattern of closed office modules and double loaded corridors. Four cross-wings were extended from a linear service core, and each finger-wing was designed for efficient layout, optimum daylighting and natural ventilation. The Wing 4A interior renovation prototype occupies an outside corner wing comprising six thousand square feet.

The historic interior context for the project exhibits both classical and early modern influences. The entrance lobbies are finished with marble and the gilded coffered ceilings exude an air of corporate luxury. A more reserved palette of white marble and plaster was employed in the upper lobbies, many of which are well preserved. The original glass and wood partition system brought both warmth and transparency to the typical office wing. Spacious eleven foot ceilings with exposed floor structure completed a rigorous modular geometry, articulated with spare detailing. Much of this original character has been altered over the years by drop ceilings, partition systems and paint.

The interior renovation prototype addresses a number of program goals, many of which represent challenges that are generic to the adaptive reuse of early modern office buildings:

- create flexible office environments for a variety of workplace applications;
- update a corporate image as a progressive leader in its industry;
- respect a landmark building's historic integrity;
- integrate new building-wide systems, including central air conditioning;
- meet current life safety standards without sacrificing grandfathered exiting conditions;
- increase building utilization and occupancy;
- demonstrate building-wide applicability through economies of scale;
- design an environment adaptable to alternative furniture concepts and systems;
- create a prototype that can be readily converted from short term showroom to long term workroom.

Project Description – Design Solution

The GM Building's finger-wings were reinterpreted as open "neighborhood blocks". The prototype envisions support spaces at the building core and closed offices and conference rooms limited to the wing-tips. The predominantly open plan offers layout flexibility, exploits the typical wing's narrow proportions

continues



Custom "hoteling" modules on the left and mobile work stations on the right define a secondary circulation way and the path for visitors returning to the distant hospitality area.



A transparent vestibule provides entry to the wing's reception area from the central corridor. A transitional presentation and teaming space offers multi-media capabilities.

and three sided exposure, and meets current life safety requirements without introducing additional exit stairs – which would compromise the building's historic value and reuse feasibility.

The desire to restore the volumetric qualities of the original coffered ceilings was balanced against the need to modernize mechanical services. The off-center column line anchors a multi-purpose plenum that recalls the original corridor below and consolidates central building systems above. Branch extensions are similarly concealed beneath existing drop beams to the building perimeter. The plenum intervention both restores and reinvents the spatial character of the original interior.

Lighting plays a central role in the Wing 4A design prototype. A history of closed office renovations was peeled away to restore the rhythmic wash of perimeter natural light. A glare-free environment was desired for optimum use of modern office technologies. Daylighting is controlled by vinyl mesh fabric window treatments. Indirect lighting fixtures highlight and lift covered ceiling volumes. Unobtrusive spot down-lights accentuate points of visual interest and add spatial depth.

A layered circulation concept is integral to the interior's spatial organization and

follows the program's dual purposes of showroom and workroom. A transparent "vestibule" provides entry from the central corridor. The reception and presentation space inflects to both embrace and outwardly orient visitors to the office interior, the building context, and the urban environs. Open space order is achieved primarily through strong patterning of floor and ceiling planes. The arced ceiling plenum defines the primary circulation path, while a cobalt blue neon ray orients and directs visitor traffic through a defined tour loop.

The nexus of that tour loop is a support "cube" serving entry orientation and exiting hospitality rituals. For general application, support modules are to be one-off elements that will vary in location, character and content from one wing to another. The free-standing element in Wing 4A play off the orthogonal ceiling planes.

Designed to evaluate a variety of workplace settings and proprietary furniture systems, the prototype interior addresses the client's growing emphasis on teamwork and creative collaboration. Alternative work environments were developed to support the client's evolving corporate culture and goals. Team centers,



The off-center column line anchors a new suspended plenum that recalls the original closed corridor below and consolidates central building systems above.

hoteling, free-address, and open workstations were designed for flexibility and future alternative reconfigurations.

Materials and finishes were selected to appeal to diverse groups within the organization. A mixture of glass, neon, and stainless steel creates a distinctive contemporary environment. Wood, fabrics, and carpet add warmth. Maple work surfaces, fabric-wrapped acoustic panels, glass tiles, and ebony metal components contribute to an upscale image.

Detailing recalls the original, modular clarity and straightforward expression of the 1922 landmark office building – for example, custom perforated metal radiator covers were designed to demonstrate cost effective, building-wide applicability. Detailing thus extends the exploration of several complementary themes - of memory and progress, transpar-

ency and closure, light and volume, threshold and movement, technics and technique, craft and machine. ▼

Eric J. Hill, AIA

Project	Wing 4A Office Interior Renovation Prototype General Motors Building Detroit, Michigan
Owner	General Motors Corporation
Architect/ Engineer	The Albert Kahn Collaborative, Inc. Detroit, Michigan
Contractor	LaSalle General Contractors Livonia, Michigan
Photographers	Glen Calvin Moon Chris Lark



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INSIDE OUT

Transforming a warehouse into an attractive and functional business center required partnering of Allied Office Interiors with Keystone Design Group Architects and Parish Corporation contractors. Establishing an environment which reflects the latest thinking about workplaces which support and enhance business results, required creative thinking and a very high level of cooperation from the team partners. The result is a generous feast of color and geometry which welcomes employees and visitors alike.

In a move to strengthen services and capitalize on rapid growth, Allied Office Interiors consolidated its Lansing area operations into a 55,000 square foot location on West Grand River Avenue in Watertown Township. The building houses corporate and mid-market office furnishings, sales, a retail store, and an operations and distribution center. The existing structure resembled a 60's



The colorful "pass-throughs" define space in a creative way.

style inexpensive school building not particularly adaptable to a creative center.

Three major issues surrounded this renovation project whose design goal was space to sell design services in conjunction with cutting edge furniture technology. First was to affordably create interest on the exterior while not changing the overall shape of the building. Second was to bring the exterior circulation path in form and function into the building and work spaces. Third was to create a dynamic interior which capitalizes on this inside/outside mingling at the entry and again at the centrally located Guest/Employee hospitality area.

The interior space uses aesthetics to show energy and creativity, and to reflect and support the work process. As a working showroom, there are spaces for three separate groups whose workstations can be shared to allow for teaming and cross-functional interaction. Curves, spirals and other geometrical shapes not only create interest, they define definite paths throughout the space and enhance communication while breaking up the rectilinear, "warehouse" shape of the building.

Colors and shapes also enhance budgetary considerations. For example, rectangular "pass-throughs" in walls help maintain visibility and provide unusual settings for the introduction of color without using glass.

The library, conference spaces and hospitality areas are centralized for all groups' convenience, including customers. The new Allied space illustrates an excellent example of what



Geometric circulation paths connect inside and outside.

can be achieved when companies collaborate to create space that is visually stunning, functional and cost effective. ▼

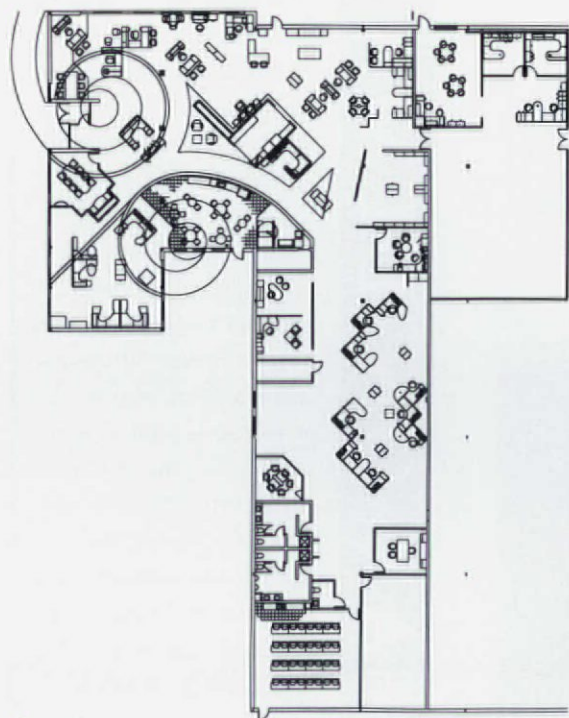
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Lansing, Michigan

Architecture/Interior
Design: Keystone Design Group
Lansing, Michigan

Interior Design: Allied Office Interiors
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General
Contractor: Parish Corporation
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Photography: Multicom Group
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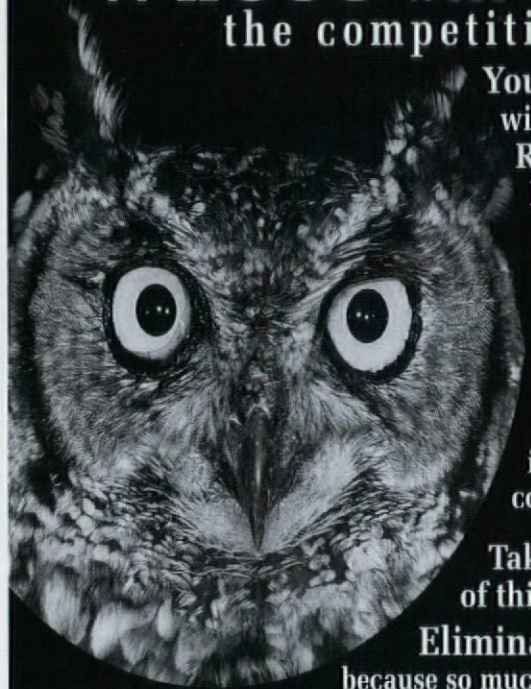


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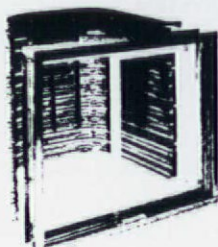
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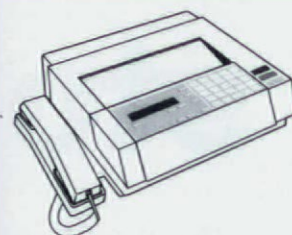
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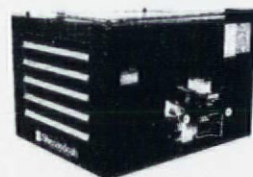
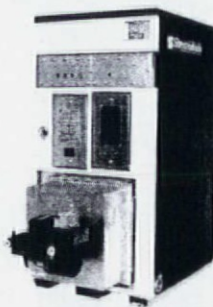
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*"I'd like all wood,
inside and out."*



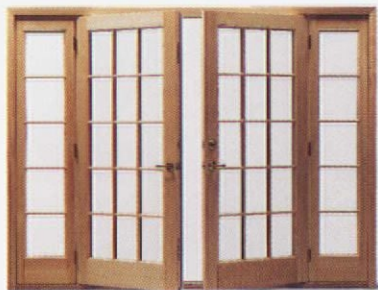
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*"Oh, and I want it to
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