

AIA Huron Valley

2018

No. 1 ANNUAL PUBLICATION



**PICTURING
BUILDINGS**
PHOTOGRAPHY AND ARCHITECTURE
1960-1980



CONTENTS

AIA HV Board of Directors & President's Comments	04
David Osler: That Was Your First Lesson <i>by Martin Schwartz</i>	06
2018 AIA HV Awards Submissions	28
2018 AIA HV Award Winners	60
Thank you to our Sponsors	78



AIA Huron Valley | 2017 Board of Directors

Bradford Angelini – *President*

Joshua Hendershot – *Vice President*

Stephen Wilson – *Past President*

Dan Pierce – *Secretary*

Anne Cox – *Treasurer*

Leann Dreher – *Emerging Professionals Director*

Carolyn Corbett – *Associate Membership Director*

Ernesto Whitsitt – *Media Director*

Philip Proefrock – *Continuing Education Director*

Sharon Haar – *TCAUP Director*

Giovanni Martinez – *AIAS Representative*

Kristen Nyht – *AIA Michigan Director*

Special thanks to:

Jodi Germain-Tolliver – *Continuing Education Associate Director*

Chuck Bultman – *At-Large Ambassador*

Kelsey Jensen – *Cover Design & Publication Layout*

Terry Gallagher – *Editor*

AIA Huron Valley | President

Welcome,

It is my pleasure to introduce the inaugural edition of *AWARDS*, the new publication of the AIA Huron Valley. The purpose of the publication is to document and celebrate the architectural achievements of our chapter members, past and present. Our first edition has three parts: the first an article on an architect or architectural topic relevant to the Huron Valley AIA, the second an exhibit of the work submitted by our chapter members for awards consideration, and the third section is a celebration of the work selected to receive an AIA Honor Award or recognition.

As the Board discussed its goals for the publication, the topic kept returning to the question, "is there enough interesting architecture in the region to sustain an annual publication"? The fear of being "too local" quickly dissolved after reading the first draft of the article on David Osler by Martin Schwartz, a member of our chapter and associate professor of architecture at Lawrence Tech. "That Was Your First Lesson" reveals Osler's exceptional work that exists in our back yard. Martin worked for David Osler for a number of years and gives us an inside glimpse and analysis of five of Osler's most important works.

The publication concludes with Michael Quinn's "Lifetime Recognition Award" and Jan Culbertson's acceptance into the AIA College of Fellows. Congratulations to Jan and Michael! This is a culmination of a life in architecture for the both of them.

Within the pages of *AWARDS*, we take time to honor and celebrate the work that is currently being designed by our members. It is our goal that by sharing this work it will raise the expectations and quality of all of our work. This publication provides an outlet for the many hours of work, creativity, and intelligent architectural solutions. The realization that our region has a wealth of interesting people and topics to explore fills me with pride to be a member of this exceptional group of architects.

Best,

A handwritten signature in dark ink, appearing to read 'Brad Angelini'. The signature is stylized, with a large 'B' and a long, horizontal, slightly curved line extending to the right, ending in a small hook.

Brad Angelini
President, AIAHV 2017



Pictured here: Oslund unit entry

Overlay: David W. Osler, pencil on vellum drawing of an Oslund unit interior with a view to its garden;
undated. David W. Osler papers, 1956-2014, Bentley Historical Library, University of Michigan.

DAVID OSLER: That Was Your First Lesson

Martin Schwartz

Introduction

While a very small number of architects reach a level of recognition approaching celebrity status, many more of us, probably most of us, toil just to keep the heat on in the office. Between those extremes, there are a few architects who work in an enviable middle zone, developing careers with significant local recognition for real design accomplishments, even if they otherwise work in the shade of national and international fame. This interesting group includes, among others, Frank Harmon in Raleigh; Fred Powers and Bill Bowersox in St. Louis; Errol Barron and Michael Toups in New Orleans; and David W. Osler in Ann Arbor.

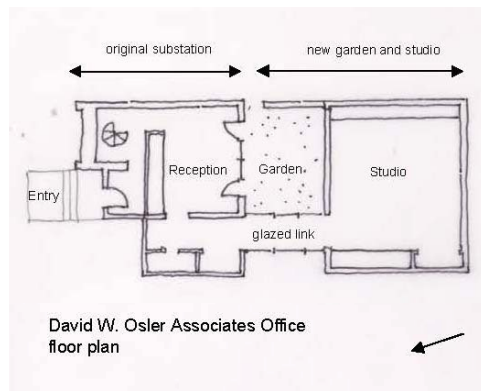
It is not as if there have not been other talented and notable practitioners in Ann Arbor; the city is favored with the work of architects who are responsible for the fine residential work that can be found throughout our neighborhoods. However, in retrospect those designers do not seem to have had the breadth of interest or, equally likely, the good fortune to work at different scales and on a range of building types. And it was probably for those reasons, opportunities to produce a range of work as well as intellectual inclinations and disinclinations, that David Osler was able to fashion a career that now can be considered a "body of work," with a set of ideas that were established early and developed over the years. These ideas were articulated, altered, and reconsidered over time and appear in different kinds of projects.

There are two larger notions, both related to "place," that are particularly apparent in Osler's work, both of which are rooted in Ann Arbor—really the Midwest in general—and in the middle to late 20th century, his time in his place. He possessed a great and specific sense of place, and not just in the way that this loaded phrase has been tossed around in recent decades, but in a very focused way. He looked at a piece of land, its shape, the possibilities for enclosure, access and circulation, privacy or publicity, its orientation, and he was then almost unfailingly able to advantage his projects such that they took full account of the land and (except perhaps, for the fact that it might have been nature up to the point of his arrival) made some better sense of it than existed before.

The other part of this equation was his sense of the time in which his buildings were to exist. I am thinking of southern Michigan and the Midwest, in the middle and late 20th century, a time during which David and his contemporaries grew up seeing traditional buildings conceived with intelligence, crafted and constructed properly in common building materials, and inhabited comfortably well past the time in which they were made. These buildings are with us still and have lasted and become better, well into a time in which traditional building design has devolved into an art of thin pastiche, and at the same time that “modern” architecture with its sensational possibilities and grave disappointments has become the norm. The question David Osler’s architecture addressed was how to cultivate the best of two worlds, how to use familiar forms and common materials but make spaces that were substantially contemporary, relevant to the way we live now, occasionally surprising but in very pleasing ways. When his buildings are successful, and this has been fairly often, they achieve a synthesis of old and new, common and uncommon. They are highly practical but they lend a delight derived from how they were made to work, here, now, and in the future.

The widely celebrated architects of our time are great formgivers (for what that is worth) but the really good architects, the ones we depend on to make a difference, close to home where it counts, the locally known and respected designers, must be great synthesizers. As a result, they operate frequently on a knife’s edge, designing things that exist on the boundary between the ordinary and extraordinary. They don’t set out to stun us into submission. Instead they lull the viewer into a sense of comfort before they pull the rug out from under everyday assumptions. You look at these architects’ buildings and they seem entirely familiar; you blink and look again, look a little more closely, and they flip. They suddenly reveal themselves to be somehow new and challenging. Then, they flip back again. They broaden that boundary into something generous, an avenue of that which we know, but invested with ideas and inhabitability.

David Osler established his own firm in 1957, moving into an old electric substation on Fuller Road in Ann Arbor in 1959. He added a small work area for himself and his usually compact staff, but in a manner that was predictive, typical of how he would work with old and new things, throughout his career. To this end, he said, “I always kept one specific goal in mind: to make sure that my buildings look better in 10 or 15 years than they did when I completed them.”⁴ This is why the Osler work is worth re-consideration, now, three years after his passing at the age of 93 and five years after closing his practice.



The Osler Office

The renovation of this early 20th-century Washtenaw Power and Light substation on Fuller Road is a good and very early example of how new and old things were brought into an unexpected alliance so that they make sense in a particular place. The original, a 400 square-foot, two-story, brick structure with a tower, was enlarged by an additional brick structure, behind the original, in the form of one squarish room with a shed roof. The two buildings are separate, but linked with a new, 12-foot long glazed passage. The old and new buildings barely touch; they are linked lightly and from the street only the substation can be seen: it appears untouched. The new room is daylighted by north-facing clerestory windows enabled by the pitch of the shed. The space left between the two structures is a small garden, planted with vinca and with a Japanese maple tree. It is this in-between space and the few seconds that one spends walking in daylight between the two structures that provides an unexpected moment of grace.

In its Osler office days (it was recently sold and renovated for new owners), one arrived, opened the front door and was stopped quickly by a blank wall that caused visitors to turn left, then right, where they encountered a larger and much taller space. Here, a reception desk and a small, round conference table, were showered in daylight from a set of wood and glass doors, at least ten feet tall, that opened onto the small garden. Those unexpected doors and the fact that they were straight and sturdy, tall and elegant, years after they were installed, gave David the confidence to mistrust the parade of door and window company representatives that arrived to offer their modern, but lesser, wares at meetings around that conference table. Those meetings and conversations with clients, consultants, builders, friends, and others, were monitored from the adjacent reception desk of the firm's office manager and protectress, Helen Aminoff. Conversations also could be surveyed aerially, from a loft in the tower. Reached by a much-too-narrow spiral stair, the loft provided storage for drawings and a quiet office space. When there was a lot of work in the office, drawing tables were set up in the loft for additional staff.

All of this was accomplished by strategic, modest interventions: a hovering loft in an old, industrial structure, daylight, two views of a garden, and a small, otherwise unremarkable shed structure. This is how David made architecture and where it happened, in the houses, then in housing projects, and later, in commercial and cultural buildings. Architectural careers commonly begin with work commissioned by friends and associates. This was true of David Osler's early practice and it led to a number of fine houses in Ann Arbor and sometimes more than one for the same family. Of these, two early houses stand out for their simultaneous simplicity and richness. The two are distinctly different while they achieve similar goals.

The Osler House

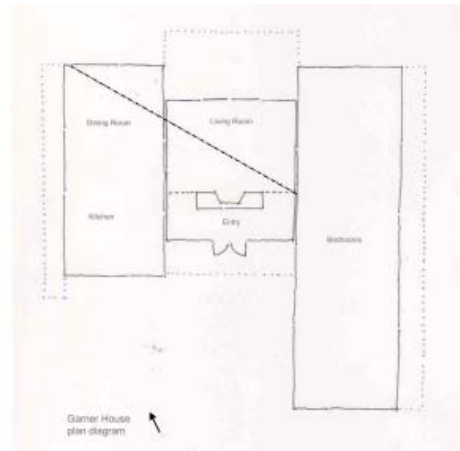
The house that David Osler designed for his family in 1960 in Ann Arbor, east of the UM north campus, is a compact cubic volume, embedded in the side of a hill. It is not without windows, but appears introverted as the street and entry sides are essentially blank. The footprint of the two-story house is less than 1400 square feet. The drawings are somewhat deceptive. There is an alliance with the land and a full three-dimensional sense, particularly in the main, public level of the house, that is not apparent in the flatness of the plan and elevation drawings issued for construction.

From a tall front porch, visitors enter onto what immediately turns out to be a stair landing between two floors. The lower level holds the bedrooms, but moving up a half-level, one arrives at the main floor. The inversion of the usual order of things, with public rooms on a ground floor and private rooms above, gives the public area the better views. This level is essentially a basilica space: a central aisle flanked by and open to the living, study, kitchen, and family rooms—its side chapels. This house is, of course, a drastically scaled-down version of its ecclesiastical predecessor, but the diagram is entirely clear. The middle zone is several things: entry, lobby, gathering, a dining area and, at its conclusion, a screened porch that floats in the trees. This arrangement of events may have been inspired by the Purcell-Cutts House (Minneapolis, 1913), which Osler admired. At the dining table is a view, through a large window, west toward the UM North Campus and toward downtown Ann Arbor. In varying degrees, the flanking rooms are open to the middle space such that each modestly-scaled space, seems larger by virtue of its openness to other visible spaces. Glazed bays with brightly colored deep jambs, added in later years, extend out from the north side of the living and family areas; they reach toward tall trees and capture daylight.

The vistas across rooms enable daylight to be shared and there is a sense that there are always new things to be discovered. Among the bookshelves and occasional Eames furnishings, are personal treasures: drawings, sketches, watercolor paintings, and of course, books. They include pieces by friends and relations from University of Michigan days, like Roger Bailey and Charles W. Moore. It is, in part, the quality of the treasures, their accessibility, and how they personalize the house that make it additionally noteworthy. The house is still occupied, happily, by David's wife, Connie Lorch Osler.

The Garner House

Where the Osler House is compact, sited on a hillside with a long view, and with public areas established as subdivisions of one large space, the Garner House is spread over one floor, on a slight rise in the land, and displays a greater definition of individual rooms. The house Osler designed for the Garner family in 1962 might be the most diagrammatically correct work of his career. It is a slightly asymmetrical H-shaped plan with public rooms (kitchen and dining) in one long bar, the public and high-ceilinged living room at the center, and private bedrooms,



are clearly defined as such. This is a different plan approach to the same spatial intentions as in the Osler House. Here, David Osler used a subtle spatial trick to make this work: the dining room and living room are open to each other, but the dining room has a much lower ceiling. The two spaces are offset in plan such that they are distinct yet open to each other. The two right-angled rooms are then felt to be connected by an implied diagonal axis.

This careful zoning of public and private space, and the development of connected but individual spaces, is an extension of the site plan, a clear series of spaces developed around the house. This fairly obvious and straightforward footprint of a building is sited to organize the surrounding landscape. The site is on the curve of a still unpaved road in northwest Ann Arbor. The house is set back substantially from the street, with tall, glazed, living room doors facing the public road. This makes what would be the backyard into the front yard, but the house is sufficiently and comfortably private by virtue of the setback, a densely wooded area. The driveway curves slightly to reach the house. What might be conventionally called the front lawn and entry are concealed from the street, making this, effectively, a back yard. The dining room and kitchen face west and see the sunset as well as a tree-filtered survey of the road. The bedrooms in the east-facing bar receive morning light through large windows. The Garner House is a Japanesque-modern house in which nearly every room has access to at least a narrow porch. It is very simple building, on a single floor, with great spaces and very simple finishes. It would have worked perfectly in Los Angeles in 1962, alongside the well-known "Case Study Houses" in the year it was built, achieving much with modest means.

Osler's houses were designed to be private, with choreographed sequences of approaches, often by automobile, continued on foot, up to and into a dwelling. Even where there are front porches, they are not, as Peter Osler, David's son, pointed out to me recently, meant for waving at the neighbors. The porches are thresholds, a place of arrival along the entry sequence, and less social spaces than a place to pause and prepare to enter or leave. The approaches are rarely, if ever, axial; they shift and unfold. This is true of the houses, but also of the housing and larger public buildings designed by Osler.

With its portfolio of accomplished house designs, the Osler office moved into multifamily housing projects, in Ann Arbor but also as far away as Kalamazoo and Cadillac. The designs for two condominium schemes, Newport West and Oslund present two quite different approaches to the organization of buildings on a site and to the configuration of the living units themselves.

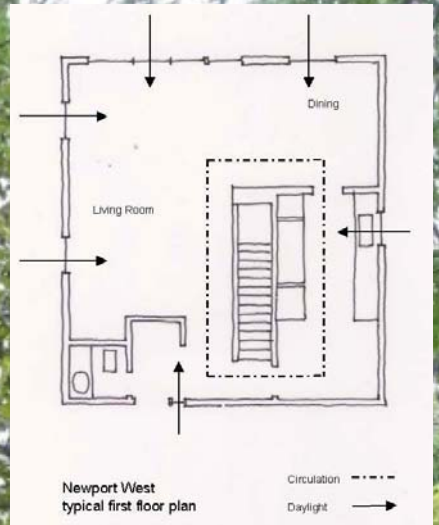
Newport West

"The funny story that dad always told about that project was that he and the LA (landscape architect) had some disagreements on the site plan. He always grumbled 'Jesus, they give me a presentation and waste my time telling me where the sun rises and falls...'" This grumbling was not because Osler did not care about light, but because clearly knew something about daylight. Evidence of his knowledge of where the sun rises and falls can be seen in two of his housing projects, Oslund, in northeast Ann Arbor and Newport West, in west Ann Arbor.

The Newport West condominium project (1971-1979) is a multi-family suburban housing development. (Additional units by other designers were also built on this site.) The development is shielded from traffic on Newport Road by a row of older, single family houses such that the condominiums, removed from traffic, live in a different atmosphere altogether. A crescent-shaped road that defines the site takes the visitor east from Newport Road, dipping slightly downhill and into a neighborhood of sand-colored, wood-sided, two- and three-story structures. The units emerge from and retreat into thick trees and manicured lawns. Access to the units is from a centralized motor court with short rows of grouped garages, all of which is tucked away within the housing cluster.

The result is, as one resident informed me as he generously showed me his unit, that as modest as the buildings are, the residents understand that the landscape is the overwhelming definer of the neighborhood. The land and trees greet the visitor first, but once inside an apartment, the multiple views outward toward trees and lawns, and access to private gardens and daylight from all around, give the community its character.

The individual apartment units make all of that possible, of course. The units (there are several versions) are compact; this is multi-family housing. But there is a strategy as to how the space is allotted. The ground floors with public spaces—entry, living, and dining—are open to each other such that the spaces seem larger than they might. The views and light also contribute to the perception of openness and more space. The bedrooms on the second floor (in the units I saw) are mostly small and private, except that some bedrooms were designed as lofts which overlook a two-story living room and corresponding tall windows. The apartments are approached by shifting paths and steps, and through small garden areas.



HURON PARKWAY

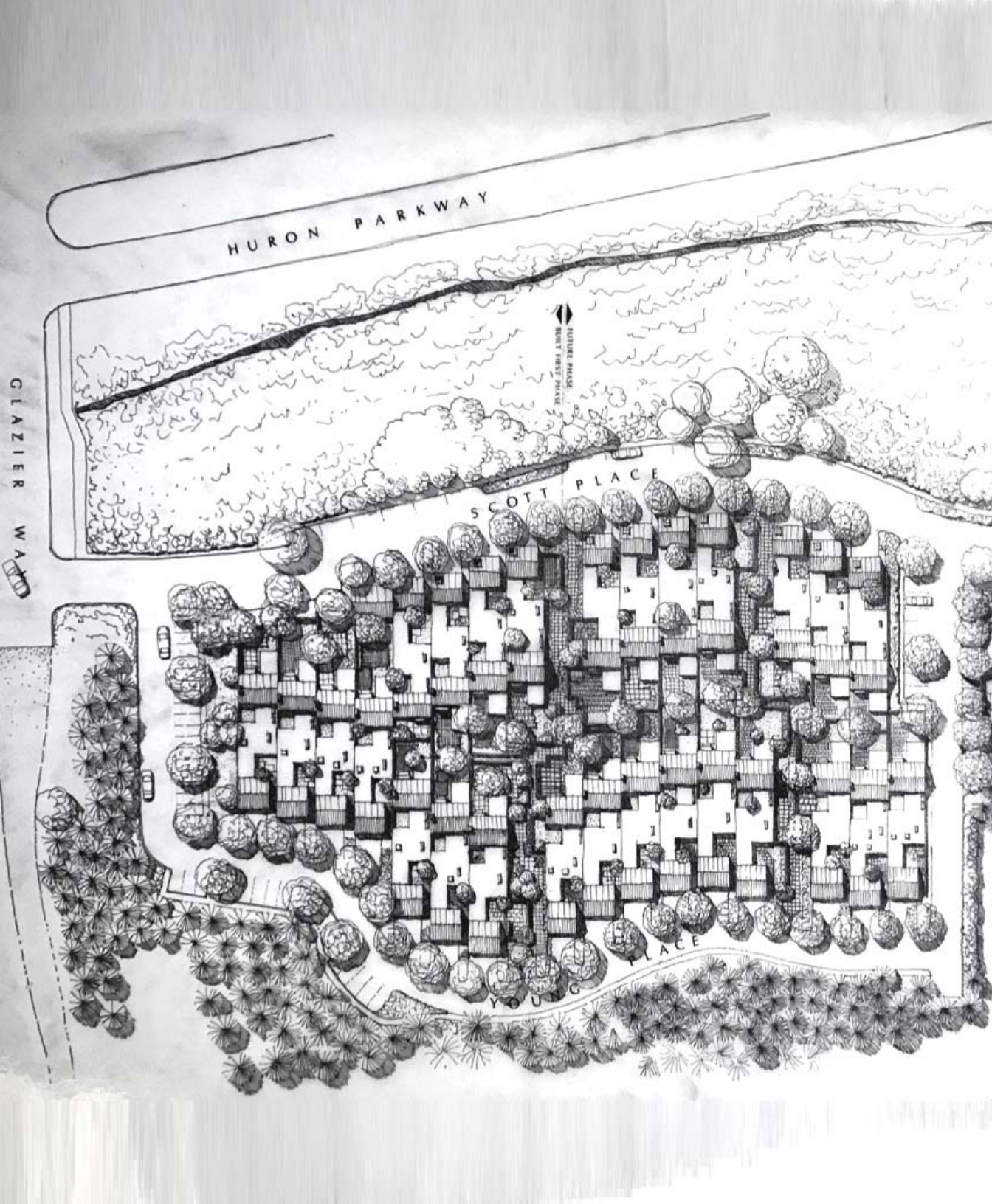
NATURE PLACE
MOUNTAIN VIEW

SCOTT PLACE

PLACE

YOUNG

GLAZIER WAY



Oslund

Oslund is an Americanized spelling of the Swedish or Norwegian Åslund, composed of the elements ås, meaning 'ridge' and lund, meaning 'grove,' which is an accurate description of its location just to the east facing side of a planted hillside. But, even if it finds itself in what is now a suburb, this Oslund is really an urban idea in which people are offered an opportunity to live in a close, efficient community, but with great privacy. Where Newport West units appear to amble casually around and over rises and falls in its site, Oslund units are long slices of dwellings aligned side-by-side on land that slopes up toward the north and down from west to east. The units are tight and contiguous, but then slightly staggered, in plan and vertically, to accommodate themselves to the irregular property lines and the slope. The way in which the Oslund units accommodate themselves to the landscape is subtle, revealed by the offset profiles of the structures, which distinguish one similar dwelling from another. At the same time, the units converge into one coherent composition.

The 27 condominium units at Oslund in northeast Ann Arbor were built over a period of years, from 1987 to 2001, in three stages. Based perhaps on European prototypes for urban row house living, there had been little condominium living available in the area prior to its construction. There are now more, low rise, city center condominiums in Ann Arbor, but nothing quite like Oslund or its precedents. The Oslund units are long, narrow, party wall arrangements, with most of the living space on one floor, typically with one additional bedroom and bath on a second floor. The units have a partial basement, which are often finished as living areas as they are served by a light well. The exterior walls are white-painted brick, vivid in the sun and distinctive under overcast skies, but relieved by the texture of the staggered masonry joints. It turns out that these walls, which read as bright but impenetrable, are a hint as to the character of the interior spaces.

The lives of the residents are substantially masked from public view: at the front by the garages, at the sides by the brick walls, at the rear by garden walls. The impression is one of impenetrability, enforcing a great feeling of privacy. It comes as a surprise then, that each unit is filled with sun and skylight from skylights above, from small walled gardens carved from space between units, from terraced entry courts between the garages and front entries, and from the rear gardens. The organizational pattern of an opaque face to the public followed by interior rooms that alternate with small, daylighted courts is an extension of the open and closed flow of space and light found in the Osler Office building. The sense of protection is strong, but it is mixed with the relief of exposure to the world.

The entry courts are private, fronted by metal gates unique to each unit and tucked behind the garages, then flanked by high party walls of white brick. The front doors are offset from the gates. This continuous but shuffled path continues into the units. Interior spaces flow one into the next, sharing the daylight and views to the gardens. The residents can see

through several spaces at a time and from the inside across a garden to another interior space, giving the interior rooms a sense of much greater size. Nevertheless, each space is well defined and, distinct from what one often sees in multifamily housing, one does not walk into the living room, for example, only to stumble over a stray dining room table.

Oslund, as built, departed from Osler's interesting earlier scheme that deployed compact duplex-garage-duplex combinations and a few individual units intuitively around the site. A large, cardboard model of this earlier scheme hung on the Osler office wall for years, even after the first set of condominiums was completed. What the two schemes have in common is an approach to circulation that runs converse to the organization of Newport West at which cars are tucked into the middle of the site. At Oslund automobile access is relegated to a perimeter ring. In the unbuilt scheme, this left the interior of the housing area as a complex weave of paths and housing, a pedestrian village with the character of a Mediterranean hill town.

While David Osler designed and completed other housing projects, the range of projects in the office broadened as he moved into the design of commercial and cultural institutions.

Michigan Square and Liberty Plaza

The Michigan Square office building (1977) sits in the middle of downtown Ann Arbor's shopping district, on East Liberty Street. It is an office building associated with a small city park at the corner of Division Street and one of the few "urban" projects produced by the Osler office.

The office building part of the project is a four-story, sharply defined, rectangular structure, clad in a rich, purple-brown brick. The upper floors are served by individual or "punched" windows, with precisely detailed heads, sills, and jambs of the same brick. The glazing units are set back from the face of the wall so that the wall looks thick and the building's weight is emphasized. These openings are centered between columns in an alternating pattern of one and two windows over each arcade space. All that mass is poised on a tall, narrow arcade at the street and with large areas of glass that enable one to see into offices, a recognition of pedestrian life on the street. As the arcade is a double-story in height, it appears at Liberty Street that the building is only three stories in height.

Michigan Square is understated and it likely appears to most viewers as if it is a built version of a quick caricature of an office building: a rectangular volume with a regular series of modest openings. Even the continuous glazed bay that projects from the building on the east and south, in bronze-tinted glass, is understated and so not terribly unusual. A restaurant once occupied the space behind the bay. But the building does several important things well.



Oslund units

In terms of fitting into the Ann Arbor cityscape, Michigan Square is a direct descendent of the sturdy and similarly well-proportioned brick and timber warehouses—now occupied by offices, too—a few blocks away, just west of Main Street. The Square is a “background” building, a structure not intended to call attention to itself with a unique form or uncommon use of materials. It does all the right things to support pedestrian life (the arcade, views into businesses, alignment along the sidewalk with existing buildings, the texture and color of the brick cladding) and it shies from competition with existing buildings in the neighborhood. The eloquence of Michigan Square makes one question newer structures that rely on faux-classical, decorative devices from a misunderstood or non-existent past.

There are no frills on this building. It's only if you look close, and again a bit closer, that the care and precision stand out. Instead of ornament on the building itself, some energy and requisite funds were dedicated to a small, elegant urban park. Liberty Plaza terraces down from Division Street, about 100 feet to the west to fully expose the lowest level of the Michigan Square structure. The park was designed by David Osler with two University of Michigan faculty landscape architects, Ken Polakowski and Terry Brown.² From the sidewalk, two park levels terrace down to reach a fourth level, that of the library parking area. The park terraces and ramps are made of colored concrete pavers and are connected by concrete walled planting beds and stairs. These few elements establish a pleasant but completely visible maze of sub-spaces. Visitors sit on benches or on the low walls of the planters. In the warm months, trees create an enveloping canopy, a textured ceiling that also enables one to see into and through the park, while lending it a sense of having the character of a room. There is just enough of this tree-ceiling and definition by the planters to establish an intimacy in the form of flowing, comfortably-scaled spaces.

Liberty Plaza was designed to provide the kind of spatial relief and casual atmosphere that is realized when a park appears in the middle of a city, as it offers a contrast to built space, with greenery, daylight, winter textures, and summer shade. The park hosts occasional music and cultural events and a mix of visitors, which range from people on lunch breaks from work to alleged vagrants. There have been reports of drug use and petty crimes. The City of Ann Arbor, which owns the park, has entertained various suggestions that would have resulted in changes that range from reasonable renovations to an obliteration of the space. Like the housing at Oslund, Liberty Plaza eventually may be seen as having been built before its time. According to Peter Osler, his father envisioned an inevitable construction of larger buildings on this block in the future and imagined the value of a diagonal connection across it to the public library on the southwest corner. The future development of the so-called “library lot” in the middle of this block will want to take advantage of the Plaza as an amenity. The density of downtown buildings, residents, and workers, is only now substantially increasing. With these changes, the value of Liberty Plaza may become more obvious. The park is already appreciated by many; there is only one review of Liberty Plaza on Yelp, but reassuringly, it gets four out of five stars.³

St Clare of Assisi Episcopal Church / Temple Beth Emeth

Few Osler buildings were geometrically perfect objects intended to stand alone on a site. Instead, they usually adjusted themselves to natural and built surroundings to compose a new whole. The Garner House with its "H" plan and its clear zoning of public and private space is something of an exception as was the new sanctuary designed for St. Clare of Assisi Episcopal Church (1967-1969). And even this project was an addition to and renovation of an existing smaller facility, and compromises were part of the design. The Osler worship space connects to a renovated office, classroom, and former sanctuary building to the east, but due to its size, location, and compositional simplicity, the new building reads as an independent entity. Based on the geometric idea, common in the history of architecture, of inscribing a circle in a square or a sphere in a cube, the plan of St. Clare was an elliptical sanctuary inside a square structure. Recalling the feeling of this space, Peter Osler has conjectured that congregants may not have realized that the space was elliptical and not perfectly circular.⁴ The space remaining between the square enclosure and the floating interior ellipse was narthex (essentially, the lobby) and ambulatory (traditionally, the circulation space behind the chancel, altar and etc.). Sacristy functions were tucked into that remaining space as well.

The 69-foot square worship building stands 20 feet high. The lower eight feet of the exterior was, originally, fully glazed on three sides and part of one more, with the upper half clad in white-painted brick. During the day, the opaque upper portion is bright, but the lower dark-tinted glazing goes dark. Electrically lighted on the inside, it then reverses at night. Inside, the ellipse was made up of a series of slowly curving, eight-foot-high, vertical-grain fir panel partitions that overlapped. Once inside the elliptical sanctuary, direct views to the outside were minimized. The tops of the wood partitions aligned with the top of the exterior glazing. As in many religious buildings, the inside was meant to be a different world, focused away from day-to-day activities. Daylight entered into the room from almost all around but had to find its way, by reflection, bouncing from brick floor to the white-painted interior brick above the glass, and down again, into the sanctuary. Even the illumination from a large, skylight monitor over the altar was reflected by a series of wood baffles that hung below it. The result is that daylight was present in the sanctuary, but always subtle and diffused.

David Bona, an architect who worked in the Osler office for a number of years, recalls that the quality of light in that room was quite wonderful.⁵ It may have seemed, at times, that the exposed wood ceiling floated above the brightened wall surface that was its support. The past tense is used consciously in this text as the building, unfortunately, no longer exists in the condition described here. A completely new sanctuary was constructed in the opposite, northeast corner of the site in 1994 by another architect. The wood-paneled ellipse was taken down and the worship structure, now unencumbered by partitions or seating, became a social hall. On the good side, and befitting Ann Arbor, the complex now functions as both a church and a synagogue, for the congregations of St. Clare of Assisi Episcopal Church and

Temple Beth Emeth. The project was awarded a 1970 Michigan Society of Architects (MSA) Award of Honor.

By the time I arrived to work in the Osler office, in the mid 1990's, David had matured into an amusing yet serious man, gruff in the best sense of the word. One day, knowing that he was on the UM golf team during his college years, still a great fan of the sport, and thinking he'd be interested, I mentioned that I had been given a set of golf clubs. He just said: "Throw 'em out." Somewhat surprised, I said, "Well, I thought you'd give me my first lesson." Without missing a beat, he said to me, "That was your first lesson."

Public library commissions became a staple of the Osler office in its last couple of decades, but David's first library was the Nellie S. Loving Branch (1963-1965 with a 1978 addition) of the Ann Arbor District Library system, its first satellite location, on Washtenaw Ave. (AADL sold that building a few years ago and now serves that neighborhood with the recent Mallets Creek Branch.) Osler also designed the major expansion of Ann Arbor's main branch on South Fifth Ave., in 1991, as well as libraries or major expansions of libraries in Auburn Hills, Berkeley, Canton, Howell, Brandon Township, and Walloon Lake, among others.

Highland Township Public Library

One late library, the Highland Township Public Library (2002) is a compendium of David Osler's architectural enthusiasms. Daylight accompanies the movement of people inside the building. Although it is a structure of public scale, there is spatial variety, particularly spatial intimacy, which is rare in public architecture, and there is a strong relationship between the building and its landscape. Additionally, the library develops a respect for books and for the experience of reading.

Highland was an entirely new structure sited at the eastern edge of an intended civic township complex still in progress. The building receives patrons in a long, wood-columned arcade: it reaches out to arriving patrons as a pedestrian antidote to a foreground of automobile parking. The exterior of the building is subdued. Gray-stained vertical wood boards and a pale green metal roof merge with the sky and with the trees into which the building projects.



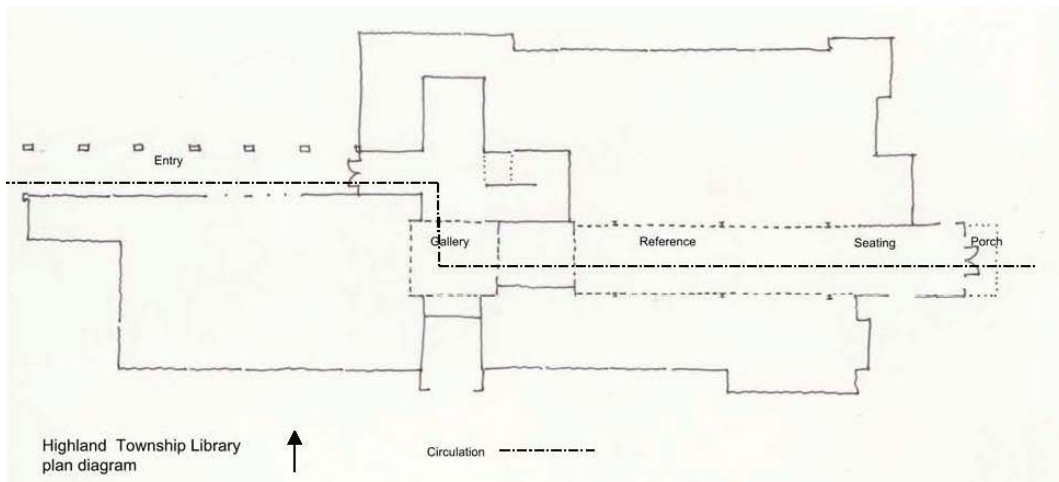


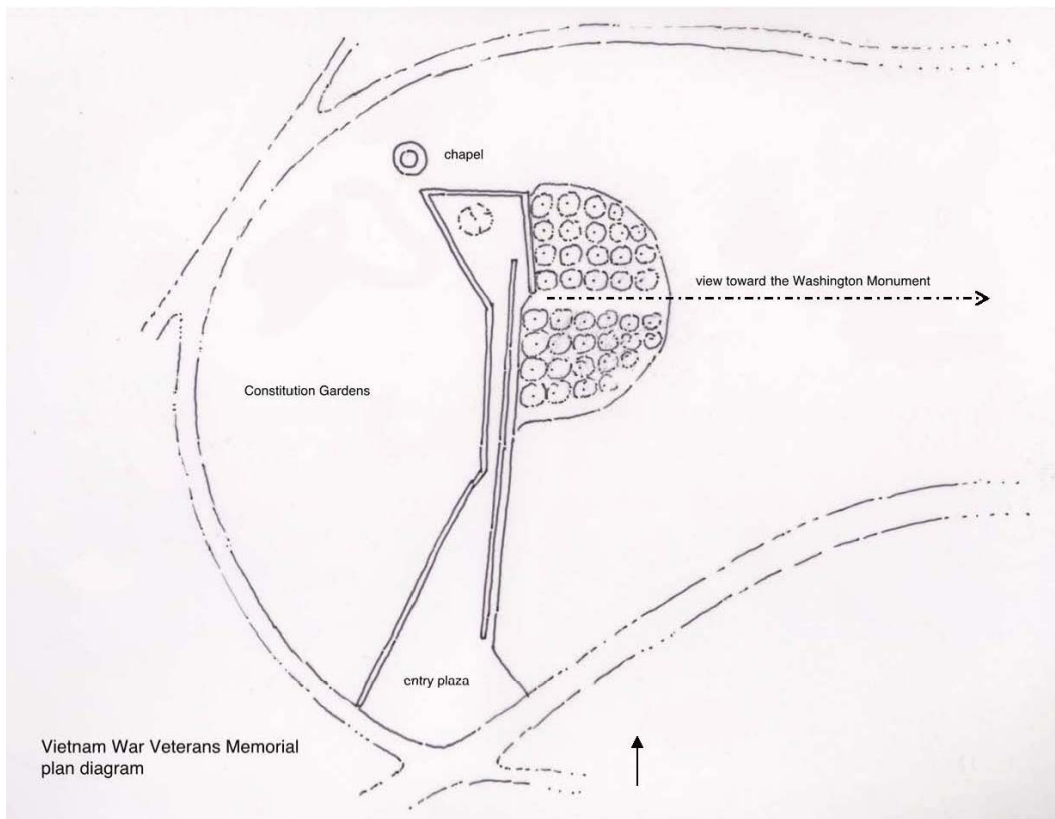
Highland Township Public Library

It is only by walking inside, into and through its long introductory “nave” to a concluding room-sized set of glazed doors and windows, that the visitor realizes that the structure sits at the crest of a hill that drops down into Downey Lake on the west. The walk from one end to the other, beginning in the arcade and concluding at that glazing, then the porch, finally and completely changes the visitors’ perceptions of where they are and why.

But that first space is not just a long, narrow chute. That space opens to side rooms, people-scaled sitting rooms of different sizes, with walls of books, comfortable chairs, large windows, and daylight. Library director Jude Halloran, who worked with David Osler to get the library built, recalled recently that patrons specifically requested small reading spaces.⁶ One such area, with reading tables and views to the north and east, is called the “Tree House,” but with large trees encroaching on almost all sides, any one of the rooms might have earned that name. The reading areas that project variously at the west end offer views outside and also toward other bays. The library has a way of looking back onto itself to reinforce a sense of where you are. Moving from one room to the next, to find a book or just the right place to sit, is a small adventure. The character and rightness of the rooms makes one want to explore, an entirely fitting theme for a public library, a place for enquiry. The Highland Township Public Library received a 2003 AIA Michigan Honor Award.

In the Osler office, we worked at old-style, heavy wood drafting tables, everyone in the same room, David included. One day I took a phone call from a man who sounded like he might be interested in hiring the office to design something. I turned the call over to David. In the small studio we could hear each other's phone conversations easily. I did was not listening, in particular, to David's conversation with this potential client, but looked up when I heard David say into the receiver, "Well you know, we don't ride up to our houses with a horse and carriage anymore." We didn't get that job.





Vietnam War Veterans Memorial

Every architect's career is replete with unbuilt schemes and stories of just-misses; David Osler's portfolio is no different. In the case of his design for the Vietnam Veterans Memorial (1980-1981), a competition that received national attention and was the subject of some controversy in the early 1980s, the disappointment of the design not being built may have been offset by the knowledge that competitions are always a crap shoot, particularly when you face 1,420 other competitors.⁷ Even winning schemes are not always built. Then again, Osler's design was one of 15 honorable mentions and, it has been said, probably would have taken fourth place,⁸ but only three were officially provided.

As the Osler scheme is not a home, a place of work, or a cultural institution, the competition presented an opportunity to address issues that are essential to architecture but beyond the simple requirement of shelter. David was neither frivolous nor sentimental—at least publicly. There are few competitions in his files and most of his work was the result of a commission for clearly stated purposes. It is likely that he saw the subject matter itself as compelling in some personal way, particularly as he participated in the June 6, 1944 D-Day landing.



Oslund units

Osler's design proposal for the memorial in the Constitution Gardens in Washington, D.C. is a series of poignant episodes along a path. The visitor was to have been greeted by a broad wedge of space that narrows to a long, slowly rising path. This walk was defined on the east by a rough-hewn, black granite wall and on the west by a wall of a highly reflective version of the same material inscribed with the names of the fallen. Visitors would have walked along a rising ground plane made of a special glass, reflective in the daytime and lighted from beneath at night. The path culminated in an irregular, walled plaza providing access to a small cylindrical chapel, with walls washed with daylight from overhead and inscribed with the names of soldiers missing in action. Osler then envisioned visitors leaving by a different route, as if they might have been transformed by their experience at the memorial and who were then deserving of a respite, some hope for the future. This way out would have become apparent upon exiting the chapel as one walked a few steps across the plaza. One would have seen around the rough granite wall, and have been led into a bosk of carefully manicured trees that created a textured ceiling against the sky. There would have been benches for those who cared for some time to think. In accordance with the stipulation of the competition guidelines, there was no overt political message, but for those who needed to be reminded of a singularity of national purpose, the garden was to have been bisected clearly by a path and full view of the Washington Monument.

The VWVM design prepared by Osler was not, as we have said, a typical architectural commission, but it was constructed of devices and strategies from his palette. There was an approach and a set of episodes accessed over time along a designed path. Along the way, participants were to have been directed by light and guided through carefully-proportioned spaces and past contrasting textures. However, unlike Osler's other work, this design offered a different way out, something of a conclusion, as if the option of leaving a different way, through a softer space, might have addressed a new state of mind, perhaps reminding us that, as St. Augustine wrote, "The purpose of all war is peace."

Conclusions and Note

I have been given the impression, at least once from another Ann Arbor architect, that it was generally assumed that David Osler was blessed with lavish project budgets. This is not true. In fact, Osler was assiduous in considering how his clients' money was to be spent. He had great taste and architectural intelligence and was willing to make tough decisions about the scope of a project, where money was most wisely spent, and how strategically to make buildings appear to be elegant, expansive, and generous, even when they were not sumptuously funded.

David Osler's first career inclination was to pursue commercial art. He later switched to architecture, pursuing that as his life's work, but continued to draw beautifully, particularly with a soft, dark pencil, on vellum or cheap tracing paper. With these simple media, he made project renderings for many projects. These drawings are typically flat views—almost always elevations—which are faster and easier to generate. They had no color but were endowed with detail, light and shadow, and depth to the point where they often had the character of perspectives. They were simple and purposeful, meant to confirm what he envisioned in his mind's eye. They were, like his buildings, efficient and thoughtful, making the case that architecture, even when formgiving is not called for, may rise to the occasion as an act of intelligence.

The Osler drawings were also occasional devices for delight. He drew a parade of animals meant to be cut from steel plate for a children's library, a sketch that later became a steel entry gate, and, as at the Gallup Park Kayak Livery, a silhouetted line of swimming ducks that were fabricated and now graced the roof ridge. The pencil-on-vellum construction drawings that he and his early office collaborators prepared for the use of builders are delicate and precise. These kinds of drawings will never be produced again, in any office. By the late 1990s, Osler, like other architects, conceded that his office would have to use digital technology to document its designs and so acquired computers. As a result, in those years, general contractors were issued sets of CAD drawings, in which one or two sheets, tucked into the set, displayed manually-drawn finish details, in David's unmistakable hand. His pencil lines were then sometimes fat and dark, even shaky; they were no longer lean, intricate, almost machined. But as David announced at least once in the office, "We are not in the business of selling etchings." He clearly loved to draw and might have sold his sketches, but instead they mostly became the means for accomplishing something more.

Acknowledgements

Molly Osler, guide extraordinaire

Citations

¹ Douglas D. Fisher, "Ann Arbor architect surveys a 50-year career," Mlive.com, December 02, 2008, updated December 03, 2008, retrieved May 18, 2017, http://www.mlive.com/annarbornews/business/index.ssf/2008/12/by_cynthia_furlong_reynolds_sp.html

² Peter Osler in conversation with the author, August 15, 2017. The noted architect, George Grant Elmslie was Connie Lorch Osler's uncle.

³ Annette J., review, Yelp, <https://www.yelp.com/biz/liberty-plaza-ann-arbor>, posted July 12, 2012, retrieved June 24, 2017

⁴ Conversation with the author, July 11, 2017

⁵ Email with the author, August 10, 2017

⁶ Peter Osler in conversation with the author, July 19, 2017

⁷ There were 1,421 entries submitted according to VVWM brochure, University of Michigan Bentley Historical Library

⁸ Reported to me by Peter Osler, July 19, 2017, based on a conversation he had with one of the jurors after the competition.





2017 AIA Huron Valley Awards Ceremony- Michigan League



2018 AIA HV AWARDS SUBMISSIONS

The following 29 entries from 13 offices for the 2018 Honor Awards represent the skill and seriousness of the members of the Huron Valley AIA

2018 AIA HV AWARDS SUBMISSIONS

New Construction (Over 10,000sf)



The Mall of San Juan is a contemporary two-level regional retail with 827,000 square feet of gross leasable area, anchored by a 1,000,000 square foot retail Nordstrom and a 1,000,000 square foot Anthropologie. The city's largest location for luxury department stores. The property also offers a wide variety of dining and retail options, including a 1,000,000 square foot dining and retail area, a 1,000,000 square foot dining and retail area, and a 1,000,000 square foot dining and retail area.

As the architect of record, Hobbs + Black worked with Taubman to create a vibrant and rich design environment that is both modern and timeless. The building features a large, curved glass roof that allows natural light to illuminate the interior. The design also incorporates a large, central atrium with a tall palm tree and colorful seating areas. The building is designed to be a destination for shopping, dining, and entertainment.

One of the most challenging design elements was the 800-foot-long, glass-enclosed escalator that runs the length of the building. The design team worked closely with the manufacturer to create a glass-enclosed escalator that was both functional and aesthetically pleasing. The escalator is a key feature of the building and provides a unique experience for visitors.

The goal of the design was to create a vibrant and rich design environment that is both modern and timeless. The building features a large, curved glass roof that allows natural light to illuminate the interior. The design also incorporates a large, central atrium with a tall palm tree and colorful seating areas. The building is designed to be a destination for shopping, dining, and entertainment.

The Mall of San Juan is a vibrant and rich design environment that is both modern and timeless. The building features a large, curved glass roof that allows natural light to illuminate the interior. The design also incorporates a large, central atrium with a tall palm tree and colorful seating areas. The building is designed to be a destination for shopping, dining, and entertainment.



AIA
Huron Valley

THE MALL OF SAN JUAN
San Juan, Puerto Rico
Taubman
HOBBS+BLACK ARCHITECTS

2018
Honor Awards Program

Hobbs + Black
Architects
The Mall of San Juan



Hobbs + Black Architects *Innovation Center*

Consumers Energy is one of the leaders in the country at providing alternative energy sources for its customers. The goals for this project were two fold: further promote creative thought and collaboration within the company and promote downtown Jackson as a great place to live and work. Several sites were investigated and the vacant 1900's Woodworth building was purchased just a few blocks from the corporate headquarters. Criteria for the project included LEED-4+ certification, meeting specific credits that promote energy efficiencies and employee well being.

Occupants of the space included internal components of Consumers Energy (strategic innovation team, energy and customer service teams) and partner companies CFC Federal Credit Union, The Heat and Warmth Fund and the Anchor Initiative, which promotes downtown Jackson. An entire floor is dedicated to conferencing spaces and collaboration spaces of varying sizes, available to all tenants.



AIA
Huron Valley

INNOVATION CENTER
Jackson, MI
Consumer's Energy
HOBBS+BLACK ARCHITECTS
R.W. Mercer Company

2018
Honor Awards Program

2018 AIA HV AWARDS SUBMISSIONS

New Construction (Over 10,000sf)



West Washtenaw Medical Development is the result of several years of planning, coordination, design and construction for the purpose of creating a unified health services building. The building owner sought to consolidate their geographically scattered medical practices into a single location to better serve the community.

Nestled among tall oaks and adjacent to an existing residential family-care center, the new West Washtenaw Medical Development provides needed access to medical services in a calm and inspiring natural setting. The 78,000 square foot building respects its native surroundings and topography, and enhances the experience of the building occupants with strategic orientation and views.

Efficient placement of patient exam areas coordinated with the desire for clear, intuitive circulation paths resulted in centralized common areas for both patients and staff, with surrounding service zones. Specialized medical services are provided in their own wing, which still has access to the main circulation spine and plentiful views.

The building owner saw the value in good design in order to achieve an efficient and welcoming space for their patients. The completed building has demonstrated that success already. Healthcare design is forever an interest in delivering efficient, effective, comfortable medical services in a hygienic environment. However, West Washtenaw Medical Development was designed to be more than a sterile doctor's office: it is a community-focused, nature-centered welcoming hub to serve its users and staff in the most forward thinking way possible.

**Lindhout Associates
Architects**
*West Washtenaw
Medical Development*



AIA
Huron Valley

West Washtenaw Medical Development
Ann Arbor, MI
EP2 Development
Lindhout Associates architects aia pc
CWI Inc.

2018
Honor Awards Program



Entering into the light. This 88 year old corporation evolved from a metal fastener manufacturer to a maker of a family of home improvement products. A new headquarters was needed for corporate officers and administrators who support their various manufacturing companies around the world. The new building required more collaboration spaces than the previous headquarters and an open, bright feeling. The project team selected a site that allowed for a building orientation that sits towards the sun. This orientation is made possible by high performance thermochromic glazing (developed and manufactured by a Michigan company). Chromium doped glass allows the building's glass to automatically control the light by tinting the glass as the amount of sunlight increases and decreases.

A sculpture garden on the south side guides visitors to the public lobby which has a history above showing the chain of companies, including the last single headed faucet. The 2.5 story lobby has south facing glass which needs no sun shields. Bowers & Berke via the thermochromic glazing. It illuminates the 2nd level social areas which spill into the adjacent collaboration areas. Each collaborative area in turn spills into the departments (with feature patina by the). The south side of the lobby is a "quiet" zone of the social area as well as the main employee entry. The north side also has a fresh food market cafe above which in turn looks out onto the collaboration patio. The patio area has a steel trellis and device charging stations, and varied seating opportunities.



AIA
Huron Valley

Masco Corporation Headquarters
Livonia, Michigan
Seven Delta LLC
Lindhout Associates architects
George W. Auch Co.

2018
Honor Awards Program

Lindhout Associates
Architects
Masco Corporate
Headquarters

2018 AIA HV AWARDS SUBMISSIONS

New Construction (Over 10,000sf)



This new transit-oriented office and retail development reinterprets the design of the surrounding industrial buildings to create a 21st century space that connects its occupants to the vibrant Midtown Detroit neighborhood. Providing covered commercial and green space at street level with adaptable office space on the two upper floors, the building enhances the pedestrian experience along Woodward Avenue by continuing the commercial photography's vibrant and active streetwall, echoing the texture and cadence of nearby historic structures. Inside the building, light-filled office suites provide flexible spaces to meet contemporary office needs. Stunning views of Midtown and peaks of the downtown office towers connect office workers to the surrounding urban area, serving as a visual reminder of their place within the city. The design of this new building effectively adapts the architectural syntax of Midtown Detroit into a 21st century vocabulary, creating a vibrant presence in this resurgent neighborhood.

Quinn Evans
Architects
*Woodward Willis
Mixed-Use*



AIA
Huron Valley

WOODWARD WILLIS MIXED-USE DEVELOPMENT

Detroit, Michigan
Midtown Detroit, Inc.
QUINN EVANS ARCHITECTS
Monahan Company

2018

Honor Awards Program

The original concept designs for McLaren Engineering's new and renovated campus facilities were delivered to the architect of record (AOR) by McLaren's parent company, Linamar—a Canadian-based, global manufacturing firm. Working with McLaren and Linamar, the ACRS refined the design of the state-of-the-art technology, sales and engineering center to accommodate the office and manufacturing program while meeting U.S. building code standards and maintaining the high-tech, innovative and progressive values of Linamar.

Design, development, testing and powertrain systems RAD had been occurring in McLaren's multi-building engineering campus since 1989, when the one-story manufacturing facility was constructed. After the 2009 Linamar merger, McLaren began planning for a renovation and addition to the campus that would accommodate more than 125 people in high-skill engineering, CNC machining and manufacturing jobs.

The ACRS worked closely with the owners to develop a construction phasing plan that would accommodate the facility's need to maintain engineering and manufacturing operations during the demolition and renovation of the existing structure and the addition of the new space. A key structural challenge was lying in the roof of the new building with the existing roof in order to support new snow loads. Traditionally installing the new roof to meet those loads would require leaving operations during construction. To solve the problem, the ACRS designed a green roof shell to be built over the existing roof that would hang from the new structure and would allow operations to continue in the space below.



AIA
Huron Valley

McLaren Engineering
Livonia, Michigan
McLaren Engineering
OJX Studio
Newton Group

2018
Honor Awards Program

OJX Studio
McLaren Engineering

2018 AIA HV AWARDS SUBMISSIONS

New Construction (Over 10,000sf)








This new 35,000 square foot one story library replaces the Township's current 20,000 of library that has been housed in a renovated golf course clubhouse. The new library is located closer to the geographic center of the Township within Dodge Park, a densely wooded park setting. In other areas of the 100-acre historic Dodge Park, stand tracks of white pine trees planted by the Curran Conservation Corps. The siting of the library within this park setting required carefully balancing the need for high visibility of the library to the road while meeting the building into the woods, preserving as much of the natural wooded setting as possible to allow the new library to complement the passive recreational park activities that would share this beautiful setting.

AIA
Huron Valley

Commerce Township Library
Commerce, Michigan
Commerce Township Library
Daniels and Zermack Architects
Kummer Construction

2018
Honor Awards Program

Daniels and Zermack
Architects
Commerce Township
Library



Lord Aeck Sargent
Western Heights
Residence Hall Complex

The Western Heights Residence Hall Complex's creative design brings an innovative student housing concept to Western Michigan University, offering environmentally-conscious features, socialization through the purposeful use of public areas and restored green space.

The first pod style student housing in Michigan, three radiating "houses" each contain common kitchenette, living, and study nooks with centrally-private restrooms to encourage socializing.



AIA
Huron Valley

WESTERN HEIGHTS RESIDENCE HALL COMPLEX

Kalamazoo, Michigan
Western Michigan University
LORD AECK SARGENT
Miller Davis Company

2018
Honor Awards Program

2018 AIA HV AWARDS SUBMISSIONS

New Construction (Under 10,000sf)



For the last 60 years the client, Rex Materials Group, was operating out of a converted Fordham. Our firm was tasked to design a new headquarters more reflective of the technological ideals and collaborative nature of the client's business. The design approach separated the building's functions into three unified yet distinct volumes. The central volume is the collaborative heart of the facility. It houses the employees in a large, open, naturally lit space. The client's team-oriented approach to business is fostered here. The space has large southern exposed glazing with exterior louvers, acoustical roof decking for noise control, and modern barn doors symbolic of the company's roots. The central volume is bookended on each side by support and service functions. The western bookend houses the more private support functions. A large meeting room with expansive views to the site's wetlands, kitchen, bathrooms, and lobby are all accessed here. The east volume houses the more private support functions of the business. Here, employees use a shop, kin room, and research & development lab spaces. Similar materials and detailing are used on all three forms of the facility to give a unified look. Vertical metal siding, wood barn doors, exposed structural elements, and split face concrete masonry block were all used as modern interpretations of the client's historic barn-grown roots.



Lindhout Associates
Architects
Rex Materials Group



AIA
Huron Valley

Rex Materials Group
Howell, MI
Lindhout Associates architects aia pc
Schafer Construction

2018
Honor Awards Program



This new 2,780 square foot bank branch adds to a symbol of Ann Arbor State Bank's efforts to expand their reach and presence in the Ann Arbor area. The architect was challenged with squeezing a fully functional branch into a modestly sized branch space, while also satisfying Pittsfield Township's form-based zoning requirements. A variety of masonry and glazing details, a standing seam metal roof, and bright and aluminum frames offer a contemporary look and transform a rundown site into a focal point building at one of the township's most rapidly developing gateway corners.



Daniels and Zermack
Architects
Ann Arbor State Bank-
State Street Branch



AIA
Huron Valley

Ann Arbor State Bank – State Street Branch
Ann Arbor, Michigan
Ann Arbor State Bank
Daniels and Zermack Architects
Phoenix Contractors

2018
Honor Awards Program

2018 AIA HV AWARDS SUBMISSIONS
New Construction (Under 10,000sf)



Lord Aeck Sargent
*Batts Pavilion at
the Lilian Anderson
Arboretum*



With a mission to support conservation, experiential learning, community building, recreation, and contemplation, the 140-acre arboretum was an underutilized resource largely unknown to the public. Now the space serves to 1) support educational programming by the College, and 2) enhance community awareness of and access to the Arboretum.



AIA
Huron Valley

Batts Pavilion at the Lilian Anderson Arboretum
Kalamazoo, MI
Kalamazoo College
LORD AECK SARGENT
AVB Construction LLC

2018
Honor Awards Program

Addition or Renovation



Quinn Evans
Architects
Studio Glass Gallery



This 3,300-sf building renovation is a celebration of glass. Inspired by the art glass pieces housed within the space, the design team converted a defunct machine shop into a transparent jewel box of a gallery. Located on the campus of a large long history museum, the glass gallery's design creates a modern counterpart to the surrounding historic building and supports the museum's mission by demonstrating the versatility of glass as a medium.

A new cast glass vestibule beckons visitors to the building, creating a glowing beacon announcing the entrance to the gallery. This impressive expression of glass craftsmanship intersects the existing building at an angle, presenting a head-on plane to visitors approaching from the adjacent "hot shop" where historical interpreters conduct glassblowing demonstrations. Composed of cast glass blocks supported by custom steel brackets, the vestibule contrasts with the existing building and punctuates the rhythm of the surrounding historic structures.



AIA
Huron Valley

STUDIO GLASS GALLERY
Dearborn, Michigan
The Henry Ford's Greenfield Village
QUINN EVANS ARCHITECTS
O'Neal Construction

2018
Honor Awards Program

2018 AIA HV AWARDS SUBMISSIONS

Addition or Renovation



As part of Vail Resorts' urban-situated winter sports facility strategy, the design team was challenged to provide a bold & exciting new look to an existing local ski lodge, along with an interior renovation of an existing restaurant and bar space.

With a limited budget, and an even more limited design & construction schedule (completed prior to the first snowfall of the season), this project utilized strategic architectural interventions to catalyze a much-anticipated ownership change into a sought-after local snowboarding and skiing experience.

The project team transformed the facility in time for Vail Resorts to take advantage of the snowiest winter ever recorded in southeastern Michigan's history. Such a winter is a ski resort owner's dream, and this one was made possible by a team that tackled a lodge transformation marked by a host of unforeseen conditions.

On the exterior, the lodge's original brick has a host of innovative metal elements, ranging from a wall of perforated aluminum near the ticket area to a curving metal canopy that suggests the tip of an upturned ski or snowboard. Expanded metal, perforated aluminum, "Daredevil Red" paint and fiber cement board form the exterior palette.

The design team utilized the corporate marketing palette from Vail Resorts and integrated the fabrics, metals, carpet, quartz surfaces and paints into a vibrant interior. This dynamic combination, along with the new exterior, plays off of the energy from all of the ski hill activities and helps to make Mt. Brighton into a fun destination.

Altogether, the design team achieved a fresh face-off despite tight budgetary and time constraints. Preservation of existing structures, and simple, yet striking, construction details allowed for fast construction. The preceding winter seasons have proven the Mt. Brighton renovation a rousing success, as the facilities are hugely popular with the new younger generation of snowboarders and skiers.





AIA
Huron Valley

MT. BRIGHTON
Brighton, Michigan

Owner: Vail Resorts Management Company
LINDHOUT ASSOCIATES ARCHITECTS, aia pc
Builder: Contracting Resources

2018
Honor Awards Program

Lindhout Associates
Architects
Mt. Brighton

The 42-year-old student services building, named after Jackson College's first board of trustees' chairman, was the last of the school's original academic buildings to be updated. With a nod to the past and an eye toward the future, the design focuses on enhanced campus connectivity and is a blend of both current, contemporary aesthetics and the original historic mid-century campus fabric. Driven by a need to support an increasing student population, provide enhanced student services programming and update the building's aging infrastructure, the renovation and transformation of Bert Walker Hall into the new campus gateway maximizes and fosters a center for collaboration and creativity for students, faculty and staff. The design focuses on the connective nature of the street, or concourse, carving out and creating dynamic intersections between community, student life, student services and academic support. It was a fundamental belief that these spaces be intertwined and the interior space reflects that. The main concourse weaves through the interior space on a diagonal, tying into the strong pedestrian connectivity throughout the campus. Student life and academic support spaces flank each side of the concourse, giving the students unique opportunities to interact with support and faculty in a creative learning environment. The north facade addition anchors the building as the new campus gateway. The new canopy creates a central focus and accentuates the "front door" feel with an inviting and dynamic entry and adjacent lobby that is flooded with daylight. The south facade's entrance two-story columned and canopied entrance fills the second story faculty and staff spaces with natural daylight. With a new public exterior patio fronting the campus green and its landmark clock tower, the entrance enhances pedestrian connectivity throughout campus.



OJX Studio
Bert Walker Hall



AIA
Huron Valley

BERT WALKER HALL
Jackson, Michigan
Jackson College
OJX STUDIO
R.W. Mercer Company

2018
Honor Awards Program

2018 AIA HV AWARDS SUBMISSIONS

Addition or Renovation



Lord Aeck Sargent
*Eton Academy
Renovation*



The Eton Academy educates 200 grade 1-12 students with reading, attention, and other learning challenges. The project goal was to review existing building conditions and constraints in terms of suitability for planning and programming for existing space and growing enrollment and to develop a high-impact but cost effective new 'front door' to the complex.

The new renovated and expanded facility now functions as a cohesive whole, providing a new front door to the complex, a learning resource center, classroom wing, and a new courtyard for outdoor learning.

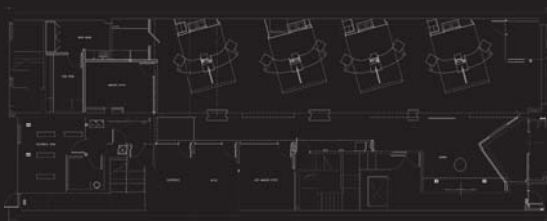


AIA
Huron Valley

ETON ACADEMY RENOVATION
Birmingham, MI
Eton Academy
LORD AECK SARGENT
Dailey Company

2018
Honor Awards Program

Interior Architecture



The challenge presented to the Architect was to revolutionize the way the Credit Union serves its growing membership. The focal point of the new model is an efficient, attractive and ergonomic Member Service Representative Desk (MSR Desk) that strengthens the relationship between the member and the Member Service Representative. All member transactions including new accounts, deposits, withdrawals and loans are performed at the MSR Desk. The Downtown Branch features the restoration of a century old brick bearing wall that defines the MSR Desk on the right from the office on the left. Existing and new masonry openings supported by exposed steel beams maintain important sight lines throughout the space. The new angled glass vestibule welcomes members into the waiting area with technology wall. The open MSR Desk feature multi-level suspended wood ceiling clouds and accent walls that invite members into this new model of financial service.

Daniels and Zermack
Architects
MSU Federal Credit
Union- Downtown
Branch



AIA
Huron Valley

MSU Federal Credit Union – Downtown Branch

Lansing, Michigan
MSU Federal Credit Union

Daniels and Zermack Architects

Granger Construction

2018

Honor Awards Program

2018 AIA HV AWARDS SUBMISSIONS

Interior Architecture



The Ann Arbor District Library project expands the Westgate Shopping Center branch into two adjacent tenant spaces. This increases the library's square footage by approximately 15,000 square feet. Included in the addition and renovation are a new information desk, reading room, children's area, computer lab, meeting and study rooms, a cafe, and restrooms.

Sightlines were an important factor while designing for the library. The custom designed information desk curves with the room and is visible from all areas. The information desk's placement was important, as a main hub. The LVP flooring creates large pathways that lead you to the main hub from all directions. A live edge wood counter was detailed at the front of the desk. The library wanted display niches and a "hairy door" on the desk.

The surrounding glass study rooms create a quiet retreat for those who need small group study or individual separation, but do not block sightlines from other areas of the library.

The use of playful shapes and colors in the children's area is a main part of the design and distinguishes it from the other areas. The beveled honeycomb cabinets attract eye by children and the curved bench area with pebble pillows is used for kids group activities.

The fireplace was another big feature for the reading room, creating a comfortable, welcoming environment that people can relax in. The open area in between the windows was left as an opportunity for a small stage or area to display local artwork.

The reading room was strategically placed toward the back of the library because it is an area where the library staff wanted people to know to be quiet. The large reading table was a feature part of the room.



**Hobbs + Black
Architects**
*Ann Arbor District
Library Westgate*



AIA
Huron Valley

ANN ARBOR DISTRICT LIBRARY WESTGATE

Ann Arbor, MI

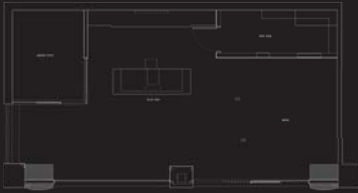
Ann Arbor District Library

HOBBS+BLACK ARCHITECTS

Lovell Contractors Inc.

2018

Honor Awards Program



The overarching goal of this interior branch renovation project was to transform the existing branch, located in a highly traffic student center into a more engaging and dynamic space. Incorporating the Credit Union's new brand identity that embodies a clean, contemporary and minimalist aesthetic providing a feeling of openness, reproducibility, and an enhanced and ethereal customer engagement strategy, all delivered with maintaining the use of natural light, frameless glass wall and sliding door panels, and materials consisting of stainless steel flooring, wood grain laminate cabinetry, quartz countertops, and yellow back painted glass accents and countertops. The Credit Union's incorporation of their signature murals also creates a striking backdrop for the branch entry and casual seating area. This branch also includes two interactive touch screen kiosks that are located along the public corridor, allowing members to interact via video conferencing with a Credit Union member service representative and iPads for online banking access, extending this branch's outreach beyond normal business hours.



Daniels and Zermack Architects
*University of Michigan
 Credit Union- North
 Campus Branch*



AIA
Huron Valley

University of Michigan Credit Union – North Campus Branch

Ann Arbor, Michigan

University of Michigan Credit Union

Daniels and Zermack Architects

Kummer Construction

2018

Honor Awards Program

2018 AIA HV AWARDS SUBMISSIONS

New Residential Construction



Located just 25 minutes outside of Ann Arbor, this residence was designed and built to serve as a family retreat on property that the owners grew up kayaking, camping and hiking on. The home allows the siblings and their families to gather throughout the four seasons and enjoy the surrounding area and adjacent nature reserve.

Built into the hillside and overlooking a pond, the retreat is a modern interpretation of a rustic cabin. The simple and open floorplan is enhanced by contemporary and natural materials. Expansive East-facing openings frame the views of the forest and pond. A large cedar screened porch and open deck area double the amount of living area.

Situated on a challenging 10 acres of rolling and densely forested land, the Tiplady Road Retreat sits far from the road down a private winding driveway.

An efficient 1280 sq. ft., this modern cabin provides simple entertaining spaces. Two bedrooms, one bathroom, a full kitchen and laundry facilities. 800 square feet of screened and open decking areas allow for three-season enjoyment. A full 9' x 12' full basement is below for storage and mechanicals.



A challenge presented was to allow for a covered screened porch off the living and dining areas while not obstructing the view and altering the natural light. Raising the roof of the porch and adding transoms and clerestory windows above enabled the spaces to remain flooded with natural light and maintain a clear view out over the pond from all points in the kitchen, living and dining areas of the home.

Energy efficiency and long-term maintenance were critical elements to the design. The home features composite cladding and first, natural cedar that will weather in time and composite decking. A structural insulated panel (SIP) roof system was used, along with a standing seam metal roof. A desire for low-maintenance and long-lasting materials were desired by the owners.

White-washed tongue-and-groove paneling was used for the wall surfaces and ceilings in the living/dining area. A "live edge" black walnut counter tops off the kitchen island. Warm-toned hickory flooring adds warmth to the kitchen, living, dining and bedrooms.

The screened porch allows the owners and their guests to be "in the trees" and interact with the surrounding nature.





AIA
Huron Valley

TIPLADY ROAD RETREAT
Pinckney, Michigan
Owner: James Reichert, Katharine Goe
MICHAEL KIRCHNER ARCHITECT
Marhofer/Campbell Development Co, LLC.

2018
Honor Awards Program

Michael Kirchner
Architect
Tiplady Road Retreat



HopkinsBurns Design Studio Arboretum House

The design of a custom home is a personal and often intense process. Part of the architect's role is to help the client understand the design process and the importance of the design team. The design team for the Arboretum House was a collaborative effort between the architect and the client. The design team worked closely with the client to understand their vision and needs. The design team worked closely with the client to understand their vision and needs. The design team worked closely with the client to understand their vision and needs.

After many months, the team reached a final design that was both beautiful and functional. The design team worked closely with the client to understand their vision and needs. The design team worked closely with the client to understand their vision and needs. The design team worked closely with the client to understand their vision and needs.

With a solid design in place, the team moved forward with construction. The design team worked closely with the client to understand their vision and needs. The design team worked closely with the client to understand their vision and needs. The design team worked closely with the client to understand their vision and needs.



AIA
Huron Valley

ARBORETUM HOUSE
Ann Arbor, MI
HopkinsBurns Design Studio
Meadowlark Builders

2018
Honor Awards Program

2018 AIA HV AWARDS SUBMISSIONS

New Residential Construction



This 2,344 square-foot contemporary new home is designed to accommodate both the lifestyle of the modern American family as well as the constraints of a very narrow lot (40 feet wide). With an open first floor plan, family members can easily flow between living, dining, and cooking areas. The living area provides a cozy space to relax in, out of the circulation path, but not far from the heart of the house – the kitchen. The efficient kitchen is easily accessed by both the living and dining areas. The large, centrally-located kitchen island is an ideal gathering spot for guests. The eating area provides a spacious place for meals with generous amounts of daylight. Upstairs, the three bedrooms, two bathrooms, full office, and laundry are linked to the two-story volume containing the entry and stair, creating a strong connection between the two floors. Windows on three sides of the master bedroom bring a variety of light into the space while the vaulted ceiling adds a feeling of spaciousness.

The narrow form of the house derives from the desire to provide a one-car detached garage and allows for very efficient framing in order to keep costs down.

The exterior skin utilizes a contemporary palette of materials and colors while the massing provides traditional forms to relate to the context of the surrounding neighborhood. The ship-up wood siding adds warmth and texture while drawing attention to the entry form.

(photos by Bob Miller)

HOUSE ON GRANGER AVENUE
Ann Arbor, Michigan

LEWIS GREENSPOON ARCHITECTS
Sentry

2018
Honor Awards Program

Lewis Greenspoon
Architects
*House on Granger
Avenue*

Residential Addition or Renovation



The layout of this remodeled condo unit is based on a nine-square grid on the lower level with a four-square grid on the upper level. The cubic massing of this urban high-rise building is reinforced throughout the project in the geometric details of the cabinetry, floor plane materials, and the volume and overlap of the interior and exterior spaces. The line, sharp, clarity and spaces are squares, often juxtaposed by circles. The home provides an unexpected calm state of subtle white and gray contemporary furnishings and materials that provide a welcome respite from the city and an elegant backdrop for entertaining. The interior of this condo was completely gutted to the structure, everything was removed including the stairs and interior walls. The new stairs are cantilevered from the walls with a concealed structural framework that reinforces the openness of the space and the overlap of the upper and lower level spaces.



AIA
Huron Valley

DOWNTOWN ANN ARBOR CONDO

Ann Arbor, MI

Frank Newman & Andrea Fischer Newman

ANGELINI & ASSOCIATES ARCHITECTS

Christian Tennant Custom Homes

2018

Honor Awards Program

Angelini & Associates
Architects
Downtown Ann Arbor
Condo

2018 AIA HV AWARDS SUBMISSIONS

Residential Addition or Renovation



This 900 square foot house was re-imagined into a 1,500 square foot modern livable bungalow in Ann Arbor's Water Hill district for HGTV's Urban Class 2016. The home was designed to remain livable as the future homeowners' lifestyle needs evolved.

The interior space was gutted and the majority of the interior walls removed, constructing a new L-shaped, open floor plan with kitchen, dining, and living spaces.

The large covered front porch spans the length of the home and creates a welcoming space and shelter from the elements.

A 15 x 15' addition was added to the back of the home which houses the guest suite with private bathroom and closet.

A laundry room, mud room, and powder room were added at the back of the primary living area. The lot size and existing small structure presented challenges, but a second floor master suite was added by building up. The master bedroom features a window seat nook to help offset narrowness of the room. The position of the dormer takes advantage of the neighborhood's historic location, with spectacular views of downtown Ann Arbor from its windows. Another dormer at the front of the house creates a vaulted ceiling for the first floor that opens to the living and dining room spaces below, bringing in light and visually enlarging the open plan beneath.

A screened porch was built behind the renovated garage, creating space for relaxing and entertaining in mild weather that maximizes the home's livable space. This space faces the serene, newly landscaped backyard and is a quiet escape from downtown Ann Arbor.

The end result feels much more spacious than its size suggests.



Studio Z Architecture
Water Hill Bungalow



AIA
Huron Valley

Water Hill Bungalow
Ann Arbor, MI
Name of Owner withheld
Studio Z Architecture
Maven Development

2018
Honor Awards Program

Preservation



Meadow Brook Hall is the historic home of one of the automotive industry's most remarkable women, Mattie Dodge Wilson, her second husband Albert Wilson, a lumber dealer and her four children, Frances and Lillian Dodge, and Edmund and Barbara Wilson. Edmund is an indirect product of the achievements and good fortune of his first husband, automotive pioneer John F. Dodge, co-founder of Dodge Brothers Motor Car Company who quickly prospered in the burgeoning auto industry before his tragic death in 1920, leaving Mattie one of the world's wealthiest women.

Meadow Brook Hall was built during the country place era, a time when wealthy American industrialists pursued rural life in settings of great beauty. Represents one of the finest examples of Tudor-revival architecture in America and is especially renowned for the superb craftsmanship, architectural detailing and grand scale of 80,000 square feet. Inspired by the country manor homes in England, it was designed and built by the Detroit architect firm of Smith, Hinchman and Grylls between 1920 and 1929. A total of nearly 30 rooms.

Carefully preserved with original family furnishings and art, the 170-room mansion is elaborately detailed with carved wood and stone, Tiffany stained glass, custom-made hardware, hand-made ceramic art tile, ornately molded and carved plaster ceilings, crystal and art glass lighting fixtures, and gold-painted bathroom fittings. And unlike the numerous other historic estates, the house is equipped with every modern amenity available in the late 1920s. It was fully electric with a central heating system, two elevators, four kitchens and a full-size home theatre. The house is currently used as a house museum, interpreted to illustrate the lifestyle of the Wilson family.

Even though the house is mostly restored, the "back of the house" or servant's area was not. The project involved restoration of Meadow Brook Hall's original service areas adjacent to the kitchen on the first floor. Extensive research was conducted to identify room layouts, function, original materials and finishes. The restoration of the Servants' Sitting Room and the Servants' Dining Room began in June 2011 and completed March 2012.

The outcome is a holistic restoration of the servant's back of house area that fully depicts the work environment of the support staff that was required to run a house of this magnitude.



AIA
Huron Valley

MEADOW BROOK HALL – BACK HALL
Rochester, MI
Oakland University
HopkinsBurns Design Studio
George w. Auch Company

2018

Honor Awards Program

HopkinsBurns Design Studio
*Meadow Brook Hall-
Back Hall*

2018 AIA HV AWARDS SUBMISSIONS

Unbuilt Project (Commissioned Work)



The Flint Public Library is a primary institution within the Flint Cultural Center. The proposed new library was developed from multiple studies, including opportunities to renovate and expand the existing 1957 building. At 130,000 sq. ft., the new facility provides a 300-seat auditorium, a two-story 100' diameter cylindrical Reading Room, Exhibit Spaces, an African American Sports Hall of Fame, greatly expanded Children's and Teen services and numerous computing and group meeting spaces.

As the gateway to the Flint Cultural Center Campus, this Library invites opportunities for patrons to be exposed to the rich offerings of nearby institutions including the Flint Museum of Art, the Sloan Museum, the Flint Institute of Music, Longsight Planetarium, and Whiting Auditorium.



David Milling
Architects
New Flint Public
Library



AIA
Huron Valley

New Flint Public Library
Flint, Michigan
Flint Public Library
David Milling Architects
Unbuilt Project

2018
Honor Awards Program



David Milling
Architects
*Northfield Township
Area Public Library*



The Northfield Township Area Library occupies the former Dodge family home in Whitmore Lake. This Barker Road landmark, built before 1950, has been restored to its current handsome appearance with involvement of the Northfield Township Historical Society, whose records are preserved in a second-floor office of the Library. Extremely popular with the community, the 2500-sq. ft. house is bubbling over with library programs and activities taking place under outdoor tents in the summertime.

To best meet the Needs Assessment, our proposed design solution relocates the main entrance to a link between the old and the new, providing a common lobby that can be accessed from front and the rear entrances, the latter being adjacent to parking. A sunken garden protected by artium grating allows the basement level to be equally desirable as the main floor, thereby maximizing the square footage of library space accommodated on a very small site.



Northfield Township Area Public Library
Whitmore Lake, Michigan
David Milling Architects

2018
Honor Awards Program

2018 AIA HV AWARDS SUBMISSIONS

Unbuilt Project (Commissioned Work)



People of all backgrounds are drawn to water; be it a leisurely soak in warm water on a frigid winter day, or a dip in a cool stream on a hot summer afternoon. In thousands of years of human culture, baths have acted as a site of community integration. People are happier, healthier, more productive, and more creative when they are relaxed. As our technology improves, it also tends to make us more distracted and scattered. However, the history surrounding a bath can make us break from the digital world and more fully connect with ourselves and the people around us.

Our goal with Sunbaths is to provide the residents of downtown Ann Arbor with a new, sustainable environment in which to heal and connect with each other through a Net Zero Energy community bath house.

The project harmoniously incorporates a 100,000 kWh solar array, reclaimed wood and stone materials, a rain garden, colorful window boxes, elements, rainwater retention, and a 50,000 gallon reservoir for energy storage. The interior was designed to include a mixture of common bath and sauna areas, smaller private bath spaces, and areas for other relaxation practices such as meditation. The Main Waters area can accommodate 10 bathers as they rotate through hot and cold pools and reef. Private spa areas provide options for individuals and smaller groups.

Programmatically, the bath house will reach out to a diversity of people to engage a range of ages and socio-economic groups. It is our intent that Sunbaths will set a new benchmark for environmental stewardship and sustainability and enhance the creative vitality of downtown Ann Arbor.



A3C Collaborative
Architecture
Sunbaths



AIA
Huron Valley

SUNBATHS

Ann Arbor, MI

Owner: Moving on Main

Architect: A3C Collaborative Architecture

Construction Manager: Meadowlark Builders

2018

Honor Awards Program



The opportunity to design a new home on one of the last available sites at the east end of the Nichols Arboretum is a dream project for any architect. To work with clients who come from a background of German engineering adds a higher expectation of excellence for high performance, low maintenance, energy efficiency, function, and aesthetics. The clients wanted to "follow the sun" when considering the layout of the spaces and how they would use them during the day. East light enters the house through the stairwell and front entry and then moves through the living spaces of the kitchen and great room with the master suite above along the south. The day ends with sunset on the den, dining room, courtyard, and master bedroom porch. The main living spaces are in the south wing of the house while the secondary living spaces are in a wing to the north. The garage is a lower cube to the east. This "T" shaped form creates a terraced east entry and a courtyard on the west opening to the Arb. The staircase and elevator form the pivot point between the two wings and the garage. The body of the house is clad in stone with corner joints carefully located to reinforce the geometry and coordinate with the windows. Vertical wood siding accents the stair tower and garage cube and where the stone skin is peeled away at the courtyard. Stone accents the fireplace and the interior/exterior privacy wall at the den and master porch. The design of the house in plan and elevation is strongly guided by the underlying geometry of squares and golden section rectangles. Energy efficiency considerations include geothermal HVAC, triple pane windows, and super insulated walls and roofs.



Angelini & Associates Architects *House on the Arb*



AIA
Huron Valley

HOUSE ON THE ARB
Ann Arbor, MI
ANGELINI & ASSOCIATES ARCHITECTS
Unbuilt Project

2018
Honor Awards Program

2018 AIA HV AWARDS SUBMISSIONS

Unbuilt Project (Commissioned Work)



This project is being developed from a state-wide, competition-winning design to commemorate Michigan Law Enforcement Officers who have died in the line of duty. The concept focuses on the creation of an outdoor room as a place of honor, contemplation, and celebration. The Memorial features a set of twenty-one 4' wide by 8' tall sentinels (the number inspired by the traditional 21-gun salute) bearing the officers' names and going back in time to the early 1800s. The place for the sentinels is to be paved and surrounded by bench seating, and it will include a raised section for speakers hosting annual ceremonies in which the deceased will be remembered and new sentinels will be added to the Sentinels. By night, the glowing sentinels will create an air of mystery, which may inspire a sense of curiosity and, potentially, a budding reverence for the history.



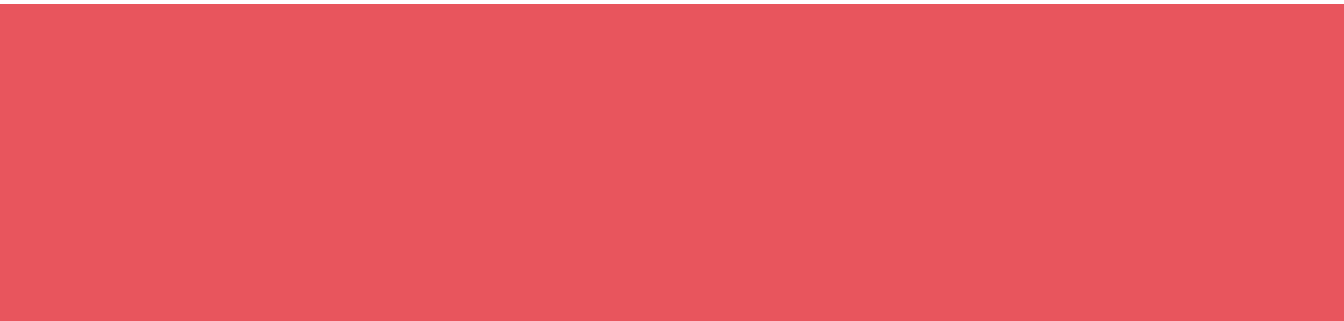
David Milling
Architects
with Bonnie Greenspoon
*Michigan Law
Enforcement Officers
Memorial*



AIA
Huron Valley

**MICHIGAN LAW ENFORCEMENT
OFFICERS MEMORIAL**
Unbuilt Project -- Lansing, Michigan
DAVID MILLING ARCHITECTS
with Bonnie Greenspoon

2018
Honor Awards Program





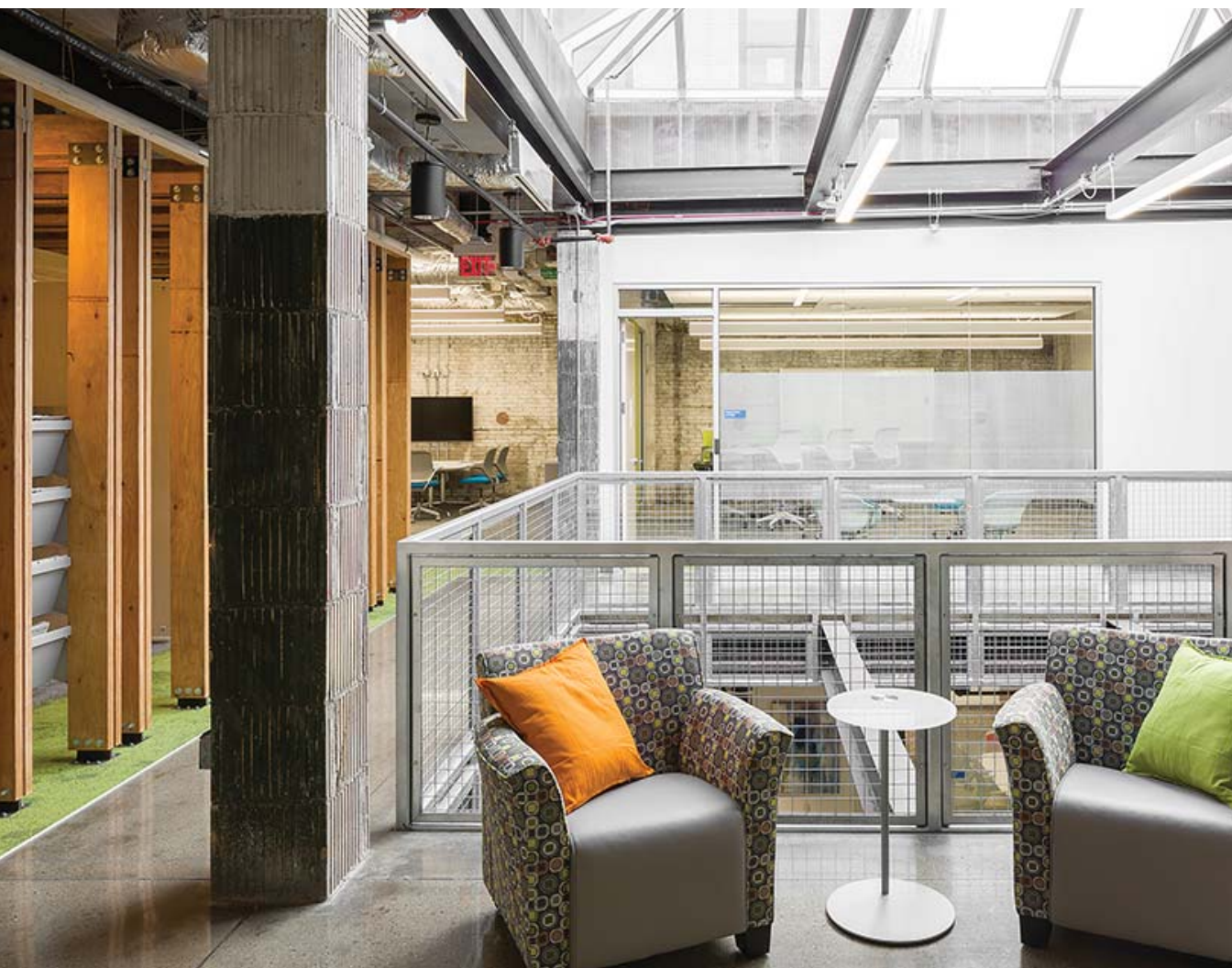
2017 AIA National Convention- Michelle Obama & Thomas Vonier, FAIA
Image Credit: Todd Winters



2018 AIA HV AWARDS WINNERS

And the winners are... This year six projects were selected to receive AIAHV Honor Awards. The categories include New Construction, Addition or Renovation, Interior Architecture, New Residential Construction, and Unbuilt Projects. Thank you to the Grand Rapids AIA Chapter for volunteering as the jury. Your insights and commentary on our work are very much appreciated.

Congratulations to the 2018 Honor Award Winners!





2018 AIA HV AWARDS WINNER **NEW CONSTRUCTION**

Innovation Center
Hobbs + Black Architects
Jackson, MI
R.W. Mercer Company

Consumers Energy is one of the leaders in the country at providing alternative energy sources for its customers. The goals for this project were two fold; further promote creative thought and collaboration within the company and promote downtown Jackson as a great place to live and work. Several sites were investigated and the vacant 1930's Woolworths building was purchase just a few blocks from the corporate headquarters. Criteria for the project included LEED v4 certification; meeting specific credits that promote energy efficiencies and employee well being.

Occupants of the space included internal components of Consumers Energy (strategic innovation team, energy and customer service teams) and partner companies (CP Federal Credit Union, The Heat and Warmth Fund and the Anchor Initiative, which promotes downtown Jackson). An entire floor is dedicated to conferencing spaces and collaboration spaces of varying sizes, available to all tenants.



“ *The Innovation Center is an exciting example of downtown revitalization through adaptive reuse. The designers give deference to the 1930s façade, and open up the interior, cutting a new, light-filled atrium through the center of each floor. In its details, the project creates a compelling tension between its new interventions, such as light wood screens and bright colors, and the rugged brick, concrete and terra cotta of the original structure.* ”





2018 AIA HV AWARDS WINNER

NEW CONSTRUCTION

Western Heights Residence Hall Complex

Western Michigan University

Lord Aeck Sargent

Kalamazoo, MI

Miller Davis Company

The LEED gold certified Western Heights Residence Hall Complex's creative design brings a new sense of community for Western Michigan University students through an innovative living-concept offering environmentally-conscious features, socialization through the purposeful use of public areas and green space.

A unique pod style housing model was developed with three "houses" radiating from a central, building common space. Each "house" features common kitchenette, living, and study nooks with centrally-private restrooms to encourage socializing.

Central building common spaces—including a social lounge, day-lit laundry facilities, study lounges, video-gaming rooms, and south-facing balconies—provide opportunities for socialization between houses.

The design is the first of its type in Michigan and is intended to build multiple levels of community engagement and facilitate academic success.

“ *Excellent detailing and proportional breakdown of the facades. We appreciated the weaving together of the various materials and details such as the partial stone surround at the windows.*

”







2018 AIA HV AWARDS WINNER

ADDITION OR RENOVATION

Studio Glass Gallery
The Henry Ford's Greenfield Village
Quinn Evans Architects
Dearborn, MI
O'Neal Construction

This 3,300-sf building renovation is a celebration of glass. Inspired by the art glass pieces housed within the space, the design team converted a defunct machine shop into a transparent jewel box of a gallery. Located on the campus of a large living history museum, the glass gallery's design creates a modern counterpoint to the surrounding historic buildings and supports the museum's mission by demonstrating the versatility of glass as a medium.

A new cast glass vestibule beckons visitors to the building, creating a glowing beacon announcing the entrance to the gallery. This impressive expression of glass craftsmanship intersects the existing building at an angle, presenting a head-on plane to visitors approaching from the adjacent "hot shop" where historical interpreters conduct glassblowing demonstrations. Composed of cast glass blocks supported by custom steel brackets, the vestibule contrasts with the existing building and punctuates the rhythm of the surrounding historic structures.

“*A sophisticated interplay between new glass elements and the existing masonry building. The solution celebrates glass not only through a refined display of artifacts, but also through the architecture itself.*

”







2018 AIA HV AWARDS WINNER
INTERIOR ARCHITECTURE

Ann Arbor District Library- Westgate
Hobbs + Black Architects

Ann Arbor, MI
Lovell Contractors Inc.

The Ann Arbor District Library project expands the Westgate Shopping Center branch into two adjacent tenant spaces. This increases the library's square footage by approximately 15,000 square feet. Included in the addition and renovation are a new information desk, reading room, children's area, computer lab, meeting and study rooms, a café, and restrooms.

Sightlines were an important factor while designing for the library. The custom designed information desk curves with the room and is visible from all areas. The surrounding glass study rooms create a quiet retreat for those who need small group study or individual separation, but do not block sightlines from other areas of the library.

The use of playful shapes in the children's area is a main part of the design and distinguishes it from the other areas. The beehive honeycomb cubbies attract use and the curved bench area with pebble pillows is used for group activities.

“Great use of a commercial shopping center tenant space. We appreciated the use of interior design to distinguish the various spaces and highlight the reading materials.

A well-organized planning strategy placing the information desk at the core with clear visibility throughout the library. The collection of different yet complimentary spaces creates a multitude of experiences for patrons.

”







2018 AIA HV AWARDS WINNER ***NEW RESIDENTIAL CONSTRUCTION***

Arboretum House
HopkinsBurns Design Studio
Ann Arbor, MI
Meadowlark Builders

In designing Arboretum House, the team worked closely with the clients and used innovative techniques such as “Visual Listening” to develop unique narratives which would guide the design process. Through the narratives, the house was described before “pen was put to paper.” In the case of this home, the clients’ vision was of a home which embraces nature, and brings the outdoors in. They wanted a Michigan Mid-Century modern house or as the client described so delightfully as the project began: “a cross between Frank Lloyd Wright and Neutra with overtones of Usonian and a pinch of arts and crafts!”

Active empty nesters, the clients wanted a home which would enable them to age in place. Sustainability, low maintenance, natural materials and a modern design aesthetic were important qualities. The clients chose their home site because of its location adjoining Ann Arbor’s famous Arboretum, and the beautiful natural views it afforded. The sites’ original mid-century modern house, designed by acclaimed Ann Arbor architect George Brigham, had already been demolished. Thankfully much of the irreplaceable fir boards had been salvaged and repurposing this material became a defining feature of the new house.

“ *A sensitive insertion into the natural surroundings.
The organization of the program in plan and section
takes full advantage of the beauty of the site.*

”







2018 AIA HV AWARDS WINNER **UNBUILT PROJECT**

Sunbaths **A3C Collaborative Architecture** *Ann Arbor, MI*

Our goal with Sun Baths is to provide the residents of downtown Ann Arbor with a new, sustainable environment in which to heal and connect with each other through a Net Zero Energy community bath house.

The project harmoniously incorporates a 100,000 kWh solar array, reclaimed wood and stone materials, a rain garden, colorful window louvre elements, rainwater detention, and a 50,000 gallon reservoir for energy storage. The interior was designed to include a mixture of common bath and sauna areas, smaller private bath spaces, and areas for other relaxation practices such as meditation. The Main Waters area can accommodate 80 bathers as they rotate through hot and cold pools and rest. Private spa areas provide options for individuals and smaller groups.

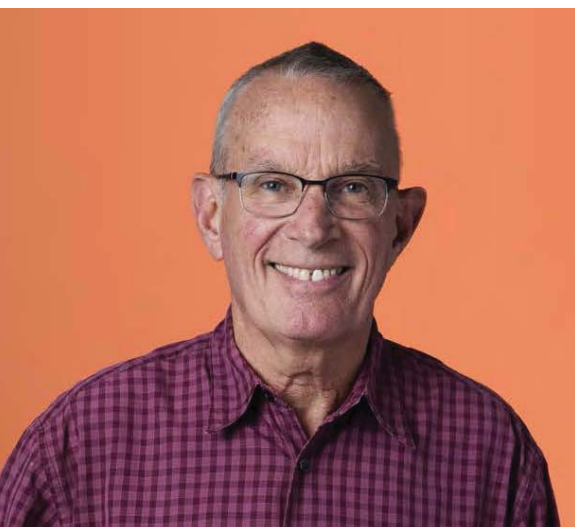
Programmatically, the bath house will reach out to a diversity of people to engage a range of ages and socio-economic groups. It is our intent that Sun Baths will set a new benchmark for environmental stewardship and sustainability and enhance the creative vitality of downtown Ann Arbor.

“ *This project was a well presented conceptual exploration of a unique program that showed respect for its context and a level of development that proved that the solution could be quite feasible.*

An intriguing program proposal. The rigorous environmental research, and subsequent expression in the formal solution is appreciated.

”







2018 AIA HV AWARDS WINNER ***LIFETIME ACHIEVEMENT AWARD***

Mike Quinn is one of the nation's most accomplished and respected architects, with a career that has spanned more than 45 years. His expertise in historic preservation and restoration has been instrumental in the widespread growth and impact of this important field. Mike has overseen many landmark, award-winning projects that serve as standard-bearers in preservation practice, reflecting the highest levels of creativity and professionalism in research, planning, design, and technical skill.

Mike studied architecture at the University of Michigan, spent two years with the Peace Corps in Barbados, and continued his academic career studying architecture in the Danish International Studies Program in Copenhagen. He then returned to the University of Michigan to earn his Master's degree in Architecture.

In 1984, Mike launched Quinn Evans Architects with fellow Michigan graduate David Evans, a two-person practice with offices in Washington, DC, and Ann Arbor, Michigan. Their vision for a preservation-based practice, with an approach that focused on meticulous research, design authenticity, economic viability, and long-term sustainability, quickly met with success. The firm has grown to more than 140 employees today, and is nationally recognized for its work in the preservation field.

A hands-on professional who cares deeply about each project and client, Mike has played a leading role in many exceptional projects, including Frank Lloyd Wright's Pope-Leighey house; the City Opera House in Traverse City, Michigan; the Wren Building at the College of William & Mary; the Hill Auditorium at the University of Michigan; the restoration of the dome on the Colorado State Capitol; the Academy Art Museum in Easton, Maryland; the Milwaukee Federal Building and Old Courthouse; the Smithsonian Institution's National Zoological Park; the Eisenhower Executive Office Building; the Peabody Conservatory of Music at Johns Hopkins University; and the U.S. Treasury Building.







AIA ELEVATES JAN CULBERTSON TO COLLEGE OF FELLOWS

Congratulations to Jan Culbertson for receiving her Fellowship from The American Institute of Architects for 2017.

Jan became a Principal of A3C in 1988 and managing partner in 1990. Known for outreach in sustainability, A3C's UrbEn Retreat hosted nearly a thousand local, national and international visitors as a demonstration project for deep green urban renovation. Jan recently led the design of the country's first net-zero community bath house (a winner of our Unbuilt Project category this year).

Jan's impact extends internationally with the founding of the non-profit Project Odakniwa. Through a community engagement process, Jan developed the organization's 5-year plan, secured funds, completed projects with four universities in the U.S. and Chile and served as a thesis mentor for a Chilean architectural student. Not only have 10 Mapuche communities benefited, but the multi-cultural collaborations have begun to overcome social and cultural divides.

When faced with the lack of school-aged educational options for working families, Jan, with a coalition of parents and educators, founded Washtenaw County's first charter school, Honey Creek Community School in 1995. Jan provided critical guidance to the school for over 10 years as a board member and school board president. HCCS closely collaborates with High Point, a public school in the same building, to meet the unique needs of students who are medically fragile with disabilities.

Inspired by students of diverse abilities overcoming barriers to play, Jan spearheaded an "Able to Play" project funded through the W.K. Kellogg Foundation as part of its 75th Anniversary. The resulting Boundless Playground at High Point daily engages over 300 children of all ages and abilities. Through national publications and seminars, it serves as a national example of inclusive play environments.



THANK YOU TO OUR SPONSORS

\$2000 Sponsor

MA Engineering
248.258.1610
ma-engineering.com



\$1000 Sponsor

ARC Document Solutions
734.663.2471
e-arc.com



Special thanks to ARC for supplying the Awards submission display boards!

\$500 Sponsors

Fireside Home Construction
734.426.4353
firesidehomeconstruction.com



Gasser Bush Associates
734.266.6705
gasserbush.com

Ciot Detroit
248.288.8888
ciot.com



Pascucci Marble & Granite
734.477.0477
pascuccimarble.com

Peter Basso Associates Inc.
734.913.4749
peterbassoassociates.com



Peter Basso Associates Inc.
CONSULTING ENGINEERS

\$300 Sponsors

Blakely Products Company
734.744.9588
blakelyproducts.com



\$250 Sponsors

AE ProNet
407.870.2030
aepronet.org



D.A. Haig Construction LLC
734.995.6730
haigconstruction.com

The Blue Book
800.431.2584
connectwithblue.com



Architect Keystone Alliance
800.431.2584
aka.build/

Moore Insurance Services
517.439.9345
mooreinsuranceservices.com



New Energy Works
734.260.5045
newenergyworks.com



sdi structures
734.213.6091
sdistructures.com



