

# Table of Contents

- 04 SPECIAL THANKS: MICHIGAN ARCHITECTURAL FOUNDATION
- 06 AIA HURON VALLEY CHAPTER BOARD OF DIRECTORS, AWARDS 2025 STAFF & JURORS
- 07 PRESIDENT'S LETTER
- 08 FROM ANNARBOR TO A<sup>2</sup>: THE FORCES THAT SHAPED THE CITY  
BY ANIRBAN ADHYA
- 30 CITY PLACES
- 74 REMINISCING WITH A MENTOR: WILLIAM P. LINDHOUT
- 78 AWARDS 2025 SUBMISSIONS
- 94 AWARDS 2025 WINNERS
- 110 SPONSORS
- 113 AIA HURON VALLEY MEMBERS
- 116 THE LAST WORD

**Awards  
2025**

No. 08

*Cover Image:  
Panoramic view of the city of Ann Arbor,  
Washtenaw Co., Michigan.*

*Ruger, A., Stoner, J.J. & Beck & Pauli. (1880).*

*Retrieved from the Library of Congress*



### ***MAF Mission Statement***

The Michigan Architectural Foundation is dedicated to advancing awareness of how architecture enriches life.

We believe that architecture has the power to stimulate deep emotional connections with the spaces we occupy, and we are dedicated to the promotion, perpetuation, and preservation of architecture as an art form.

By serving as a visible resource for funding, information, and educational programs, we increase appreciation for architecture, which in turn encourages cohesive, sustainable communities, increases economic value, and adds beauty to our built environment.

# ***Special Thanks to the Michigan Architectural Foundation!***

*AIA Huron Valley would like to thank the Michigan Architectural Foundation for their generous support of this publication via the Damian Farrell Architecture Awareness Grant Program*

## ***About Damian Farrell Architecture Awareness Grants***

Architecture enriches our lives, and the more that the people of Michigan understand its contribution to our organizations, communities and state, the higher the quality of life in Michigan becomes.

It is for this reason that the MAF provides financial assistance to organizations and individuals that organize, sponsor and promote events, lectures, publications and experiences that increase awareness of architecture. Grants are awarded each January and July. Applications are judged by the MAF Awareness Committee and approved by the MAF Board of Trustees.

The program was renamed the Damian Farrell Architecture Awareness Grant in April 2023, in honor of the program's long-time chair Damian Farrell, who passed away earlier that year.

# AIA Huron Valley Board of Directors

## 2024 PRESIDENT

*Jason Ennis, AIA*

## PAST PRESIDENT

*Scott M B Gustafson, AIA*

## TREASURER

*David Lewis, AIA*

## CONTINUING EDUCATION DIRECTOR

*Heather G Lewis, AIA*

## EMERGING PROFESSIONALS DIRECTOR

*Helen Brooks, Associate AIA*

## VICE PRESIDENT & PRESIDENT-ELECT

*Sara Davis, AIA*

## SECRETARY

*Kelly Gawinek, AIA*

## AIA MICHIGAN DIRECTOR

*David Esau, FAIA*

## MEDIA DIRECTOR

*Hannah Kirkpatrick, AIA*

## SOCIAL MEDIA DIRECTOR

*Josh Stasko, Associate AIA*

## UM TCAUP STUDENT LIAISONS

*Aaron Comstock & Zariah Hernandez*

# Awards 2025 Staff

## MANAGING EDITOR

*Bradford Angelini*

## DESIGN DIRECTOR

*Davy Shellabarger*

## COVER DESIGN, ARTWORK & LAYOUTS

*Emily Kiblawi*

## EDITORIAL DIRECTOR

*Martin Schwartz*

## ARTWORK & RESEARCH

*Karissa Mazzara*

# Jurors—AIA Southwest Michigan

*Sara Tripp, AIA*

*Dustin Altschul, AIA*

*Kim Buchholz, AIA*

*Steven VandenBussche, AIA*

*Shawn M Cencer, AIA*

*Mary Walsh, AIA*

## IMAGE CREDITS

All images in this issue of *Awards* are credited to the essay authors, to the editors of *Awards*, or to the appropriate rights holders, and are noted with the images. We have attempted to identify the rights holders to all images in this issue; in any case where the holder of rights to images may not have been completely identified, the editors ask that those entities contact *Awards* through the Huron Valley Chapter American Institute of Architects so that we may make the appropriate corrections in the next edition of this journal.

# Letter from the President

Dear Members, Sponsors, Affiliates, and Community,

I hope this letter finds you well as we near the end of another remarkable year in architecture. I am honored to introduce the annual **Awards** publication for the AIA Huron Valley chapter.

This year, we have witnessed outstanding creativity, innovation, and collaboration among our members. Our annual awards program highlights these achievements, showcasing projects that exemplify our professional excellence and elevate the architectural landscape of Huron Valley.

The theme of this year's publication is "City Places," featuring articles from AIA Huron Valley members and our broader design community. These pieces explore the unique history and iconic spaces of the Huron Valley, enhancing our sense of identity. You will also find features on award-winning projects and insights from the architects behind them, reflecting our commitment to design that enriches the built environment.

This publication would not be possible without the efforts of many contributors. Special thanks to Brad Angelini and Martin Schwartz for their lasting impact on our local architecture community, and to Davy Shellabarger, Karisa Mazzara, and Emily Kiblawi for their invaluable assistance in realizing this publication.

I encourage you to engage with and share this publication, celebrating the accomplishments within. Together, we can inspire the next generation of architects and foster a culture of innovation. Thank you for your dedication to our profession and community. Let us continue to support one another as we elevate architectural standards in Huron Valley.

Warm Regards,

A handwritten signature in black ink, appearing to read "Jason Ennis". The signature is fluid and cursive, with a large initial "J" and "E".

Jason Ennis, AIA

2024 Chapter President, AIA Huron Valley

# From Annarbour to A<sup>2</sup>

## THE FORCES THAT SHAPED THE CITY

*Anirban Adhya*

Ann Arbor evolved from a small frontier town, “Annarbour,” established in 1824 along the banks of the Huron River, into a bustling college town, Ann Arbor, today. The city is now a nationally prominent urban university town at the edge of the metropolitan area of Detroit with a population of 123,851, spread around the 28.20 square miles of its city limits.<sup>1</sup> In addition, the University of Michigan has 51,225 students.<sup>2</sup> No other city in the State of Michigan, after Detroit of course, is so well known; no other city, including Detroit, has so completely fulfilled and maintained its identity.<sup>3</sup> The City of Ann Arbor has evolved from a village into a mature campus town with a highly integrated town and gown life.

Understood as a formal artifact (a physical thing), the urban pattern and morphology (the form and structure) of Ann Arbor are closely related to the social and cultural intentions, historical and political values, economic priorities, and opportunities that have arisen over time. This correlation is a significant underlying factor for Ann Arbor or any city. Therefore, an analysis of Ann Arbor’s street network and its morphological description can be a powerful method of evaluating urban sustainability over time and in three specific ways.

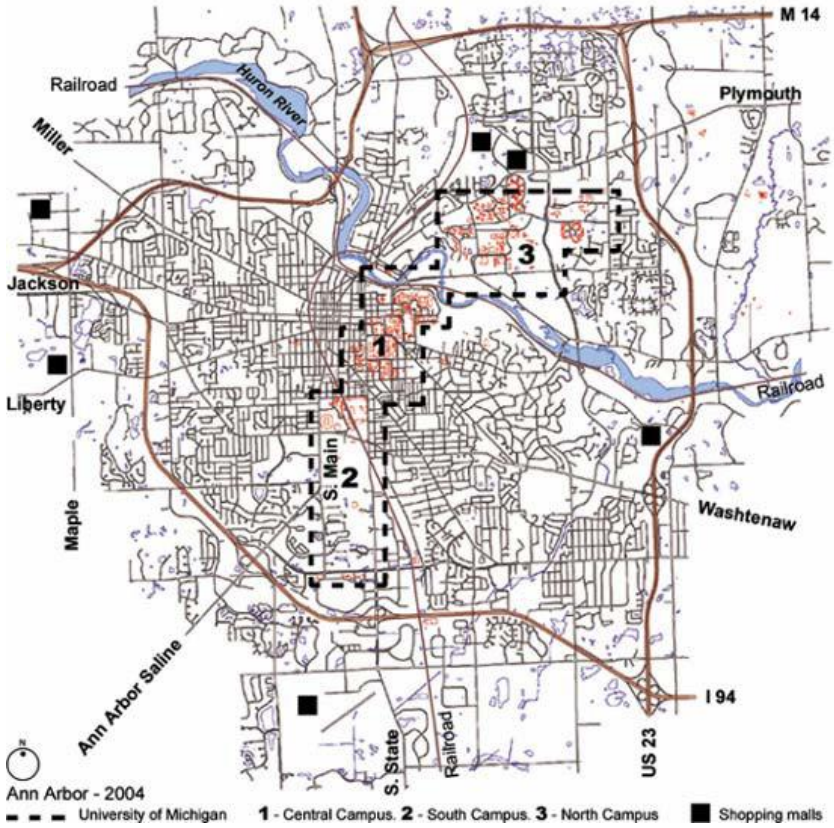
*First*, urban planning efforts have played a role in developing and sustaining Ann Arbor’s urban core. Throughout the life of the city, the core has been characterized by its historic grid with a fine-grain

network for movement and activities. This core has sustained its connectedness and permeability through processes of expansion, dispersal, deformation, densification, and consolidation of the street network. The street grid and the diagonal streets have also been critical, persistently connecting the historic core to the changing surrounding landscape of farms, townships, suburban growth, and highway infrastructure.

*Second*, Ann Arbor adapted well to strategic new infrastructures. This began with the use of the river and then with the railroad as the attractor for people and industry in the newly forming city (1856, 1874). Later, the city transformed its street network to accommodate automobile transportation by planning and refining the street grid and integrating the highways at its periphery (1925, 1948, 2004).

*Third*, open spaces in Ann Arbor are consistently used to generate urban activities and to attract land acquisition and edge development.

A significant moment in the morphological and typological (the systematic classification by commonalities) development of the city was the clear presence of two parallel development forces found in the fine grain street grid (a highly permeable and well-connected street network) versus the urban void (open space with strong, defined edges). Each of these ‘forces’



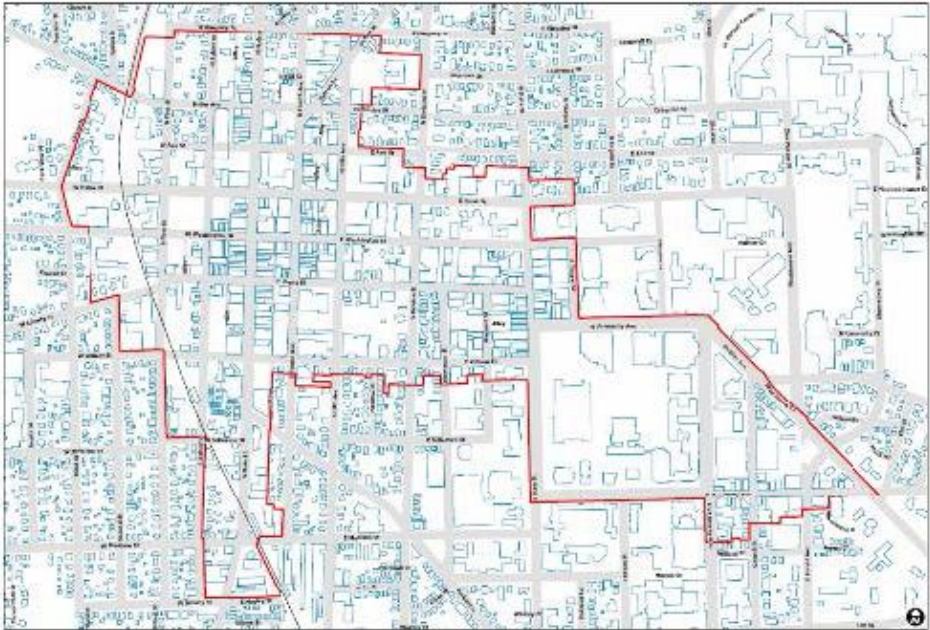
**Figure 1:** The current context of the City of Ann Arbor, MI  
Base map courtesy of the City of Ann Arbor.

operated as parallel, but independent, socio-economic engines and are linked to different formal development strategies promoted by the two most influential entities in Ann Arbor: the permeable grid approach has been the strategy for the municipal development by the *City of Ann Arbor* while the open space approach has been linked to the development of the *University of Michigan* and the evolution of its campus.

The parallel evolution of the city and university can be highlighted by formal analysis and supported through historical records. For example, it was the university, with its historic, educational role, that acted as an economic partner for stability during depressions (1874, 1925), as an independent economic engine (1948),

and as a social and cultural force (2004). In later years, the urban void strategy shaped green infrastructure development through a relationship between the two entities, affecting planning and policies of the city for recreation, land acquisition, growth control, and environmental resilience for crisis management concerning issues including the heat island effect and flood mitigation.

Formal analysis and research reveal how morphology engages different hierarchies of urban elements and socio-cultural priorities in the formation, transformation, and sustenance of the city. The specific outcomes underline human-assigned meanings embedded in the physical elements and infrastructure of the city, influencing the ability of the



**Figure 2A:** Downtown Ann Arbor definition and boundaries

City of Ann Arbor

Ann Arbor DDA (2022). Ann Arbor DDA Boundary Map. Retrieved from

[https://www.a2dda.org/wp-content/uploads/2022/11/DDA-Boundary-Map\\_2022.pdf](https://www.a2dda.org/wp-content/uploads/2022/11/DDA-Boundary-Map_2022.pdf)

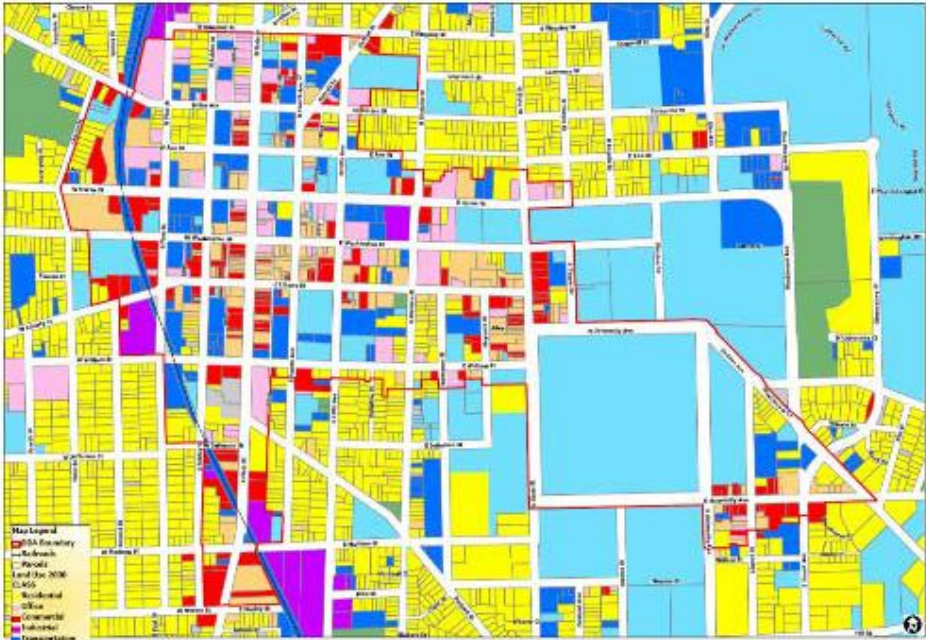
city to support, enhance, and sustain increasing population (capacity), ability to generate different options (choices) to provide a condition of equilibrium (stability), and maintain its relevance as a destination through varied formal and infrastructural strategies (diversity).

### ***The Development of Ann Arbor***

The present plan of Ann Arbor reveals a complex configuration of regular and irregular grid patterns, occasionally cut across by steady diagonals. The street grid, the diagonals, and the highways have had an immense impact on the morphology at the city's edge. The street grid and the diagonals channeled the driving force of population and activities from the core and into the periphery through a process of *extension*. The highway ring (I-94, M-14, US 23), facilitated a development process that consolidated the open areas at the fringe

of the city through the development of housing complexes, big box stores, and shopping malls (Figure 1). Despite the forces of *dispersion* from the downtown and the debasement of the driving forces of urban growth within downtown, the city has been able to maintain a dense and identifiable central core. This central core is now strongly connected to the peripheral highway through the street grid and the diagonals, making the downtown easily accessible from its outskirts. Ultimately, in Ann Arbor, the downtown has survived because of this subtle combination of an identifiable core, high accessibility, powerful connections, and the catalytic power of the University of Michigan.

Throughout the years, the university has operated as a singularly important agent in the development and morphology of Ann Arbor. The university is an attractor of people, activities, funding, and culture, with facilities and leisure activities that entice individuals and groups of



**Figure 2B:** Downtown Ann Arbor land use distribution

City of Ann Arbor  
Ann Arbor DDA (2023). DDA Development and TIFF Plans. Retrieved from  
<https://www.a2dda.org/wp-content/uploads/2024/06/DDA-Plans-Overview.pdf>

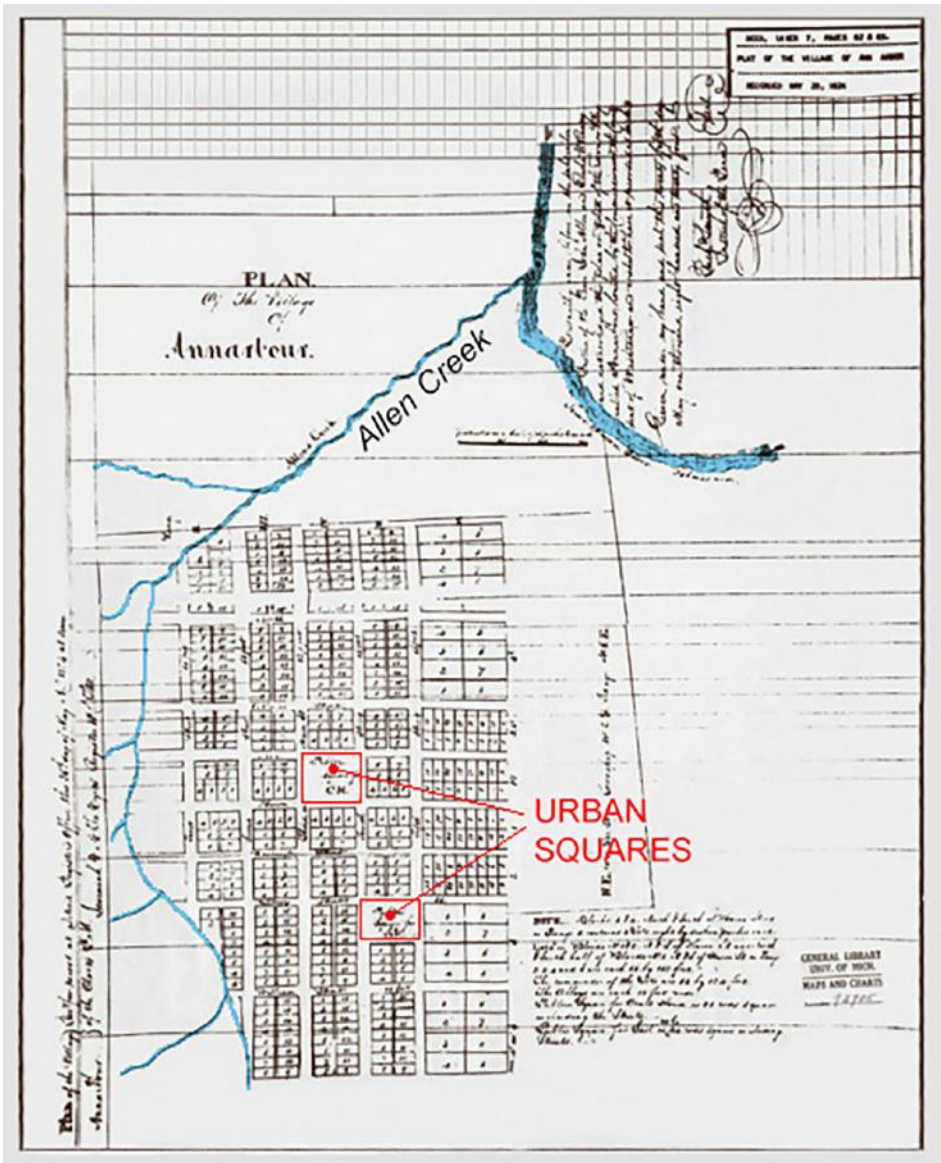
people. A diverse student population, a highly educated workforce, and the extensive resources of the institution have nurtured public life in the city. Ann Arbor has also benefited from the steady flow of investment and development by the university, even during economic depressions. The social, cultural, and economic connections between the city and the university have been reinforced through different programs combining the two entities. This integration is evident in the physical configuration of the city and university spaces, particularly in the central core of the city (Figures 2A and 2B). The resulting highly integrated and varied experience of publicness may be discerned in Ann Arbor's spatial configuration.

### ***Ann Arbor from 1824 to 1874***

Ann Arbor began as a frontier village within the newly formed Washtenaw

County at the western border of the Michigan Territory (later, the State of Michigan). As early as 1824, the plan of the Village of Ann Arbor illustrated the integration of public spaces such as the public square and the courthouse square within its central area (Figure 3). The squares represented a desire for the city to be a center of public culture.

This first image we have of Ann Arbor is a sketch of a rectangle, in which neatly drawn lots are intersected at right angles by streets. Slanting away from the nearby river is a creek (The historic Allen Creek, is presently a “ghost creek,” completely concealed underground in concrete pipes.) that bends around the western border of the lots. The drawing is a plan registered in Detroit in May of 1824, three months after the land for the village was purchased from the government (Figure 3). This 1824 map was nothing but an idea, presented during registration of the land as required by an 1821 law that any new town had to “cause a true map or plat



**Figure 3:** Plan of the Village of Annarbour, 1824

Bentley Historical Library, University of Michigan  
 Annarbour, Michigan 1824 Plat Map. Retrieved from [http://um2017.org/1824\\_Map.html](http://um2017.org/1824_Map.html)

thereby to be recorded” before any lots could be offered for sale.<sup>4</sup> As conceived, it was imagined to be the county seat, hence we find a “courthouse square,” and a “public square” included (Figure 4).

The 1824 map also shows an integrated (accessible) core within the regularity of the grid (Figure 3). However, a frontier community does not grow by its style of architecture or planning for leisure activities. Ann Arbor’s future would



**Figure 4:** Plan of the Village of Ann Arbor, 1836

University of Michigan Library Digital Collections. "Map of village Ann Arbor, 1836." In the digital collection *Pictorial History of Ann Arbor*. Retrieved from <https://quod.lib.umich.edu/m/moa/a/x-bloo0941/bloo0941>

depend on its economy. Along with the benefit of its farming economy base, Ann Arbor was dependent on the Huron River. The role of the river was significant in the development of sawmills, cooper houses, tanneries, breweries, paper mills, and

flour mills. Within twenty years of its founding, Ann Arbor became a popular place and a strong county seat. It had a steady economy of farming and basic production and was home to the intellects of lawyers, teachers, bankers, and

medical practitioners; it had developed a desirable infrastructure and facilities like fire protection and postal services.<sup>5</sup>

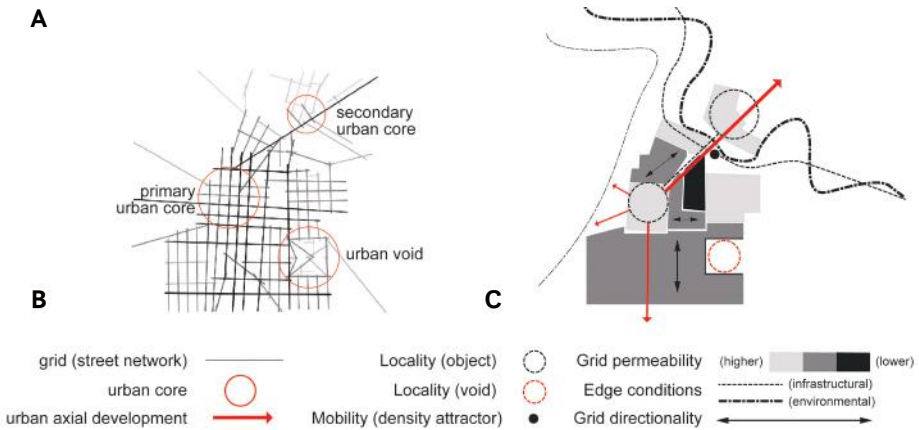
Soon, Ann Arbor competed with many other new Michigan cities as the prized location of the new state capital. In the 1836 map of Ann Arbor (Figure 4), we find places for state legislative buildings, prison houses, and larger public squares. Though Ann Arbor failed to become the capital, it was instead successful in coaxing the University of Michigan, then known as the State University of Michigan, to move permanently from Detroit into the two blocks east of South State Street that were originally allotted for state capital buildings (Figure 4). The selection of the city as the seat for the university was a consolation prize at that time. Nevertheless, the implication of this decision was transformative for the future.

In the 1836 map, we find that part of the proposed 1824 core had become part of the “real city” core (Figure 4). The interesting development in this map are the blocks allocated for state capital buildings and later for the University of Michigan. It was a slight shift, an expansion in a real sense, of the core of the planned city toward the new activity area around South State Street (Figure 4). Perhaps, this was the first indication of the potential of the future university location as a generator of activities, attracting movement and activity around it. The dynamic relationship between the community and the university was about to sprout.

The 1856 map of Ann Arbor shows a settlement that is understandably still concentrated within the original 1824 plat, but we can already see a wide scattering of structures east of Division Street and around the expanding university campus (Figure 5A). It was a time when the university community, now a robust 35% population of the city, was the prime structural and economic generator for the city.<sup>6</sup>

The map depicts the 1824 and 1836 core still highly integrated within the grid but expanded towards the south, parallel to State Street (Figure 5B). The pedestrian network of the university campus, known as the “Diag,”<sup>7</sup> appears for the first time. The increasing connections along State Street make the network one of the most integrated lines in the grid along with North University and South University Streets. The connection of Broadway into Lower Town and some grid development around it indicate the neglected side of the Huron, which contrasts with the lively core (Figure 5B).

The typological-morphological analysis of the city in 1856 reveals three prominent localities—two core developments and one active void. These multiple points of interest reflect the historic context of Ann Arbor in 1856 as a new frontier town searching for its identity and attempting to establish itself as a prominent destination during its formative years. The 1856 county survey map panel (Figure 5B) shows Ann Arbor with a compact street network with four primary characteristics which are identified through the street grid analysis diagram. The primary structure of the urban composition is a highly regular, orthogonal grid containing sections of different grain patterns (Figure 5B). Two areas of finer grain grid composition can be identified on the north and south sides of the river, which maintain a strong connection by means of a diagonal street. The primary core is surrounded by two grids: one with an elongated street grid with a north-south block directionality to the south, and the other grid with an east-west directionality to the east. The grid analysis can be overlaid with typological-morphological factors as there are identifiable formal boundaries, localities, and axial tendencies (Figure 5C). Two barrier elements (river topography and rail infrastructure) create a strong edge condition to the north of the primary core. A second edge is present through topography with a change in elevation to the west. The strongest axial lines extend from the primary urban core to the northeast and the south, suggesting



**Figure 5: (A) The 1856 map of Ann Arbor (B) Street grid analysis (C) Typo-morphological analysis**

University of Michigan Library Digital Collections. (1856). "Map of Washtenaw County, Michigan from actual surveys by G. R. Bechler & E. Wenig." [map]. Retrieved from [https://quod.lib.umich.edu/c/clark1ic/x-002745875/39015091184773\\_01](https://quod.lib.umich.edu/c/clark1ic/x-002745875/39015091184773_01)

a path for expansion. The northeast axial tendency links the primary and secondary cores, although constrained by the river edge. An additional significant element is the appearance of an urban void, defined by strong edges on three sides located to the southwest of the

primary urban core and is an exception to the grid (Figure 5B and 5C). This void is disconnected from both other urban cores through a more directional and less permeable urban grain. This suggests the development of two parallel but independent urban identities.

Ann Arbor was chartered, in 1851, as the county seat after an unsuccessful decade of effort to establish the city as the capital of Michigan. However, these political efforts led to the consolidation of the primary core, an ideal, orderly street network on the upper part of the natural hill with sites for speculative government buildings and public spaces.

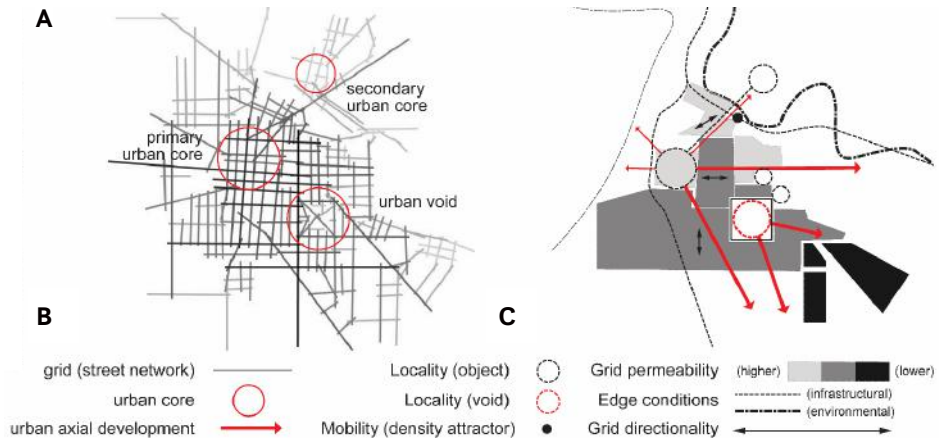
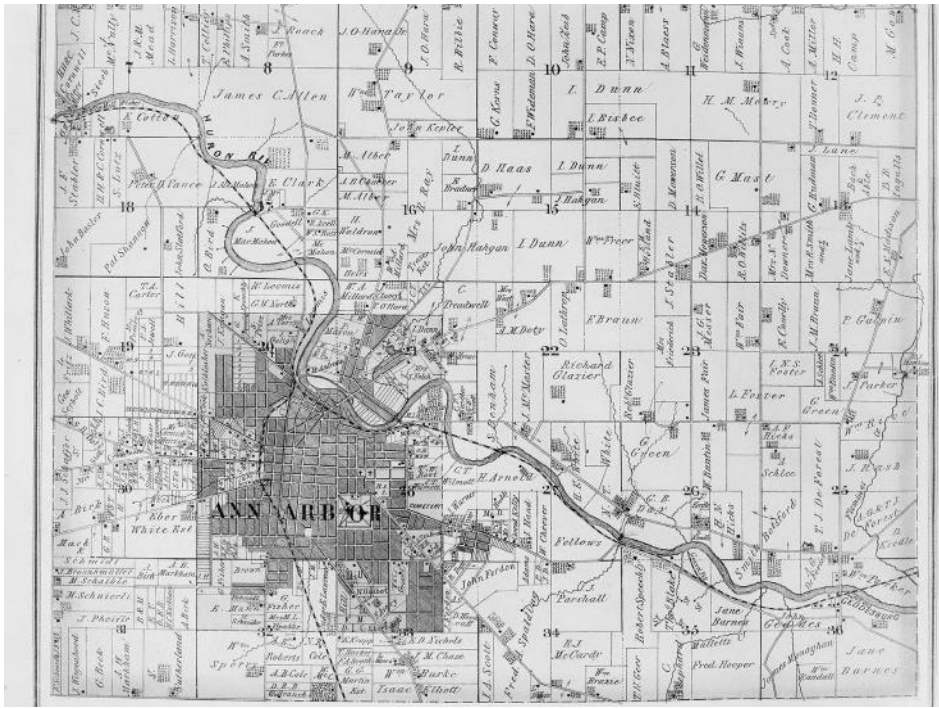
The Michigan Central Railroad had reached Ann Arbor in 1839, which attracted hundreds of new settlers to the city. The new settlers congregated along the railroad on the northeastern end of the city as the low-lying land was cheap and close to employment at sites along the river. The economic development focused on the river led to the incorporation of a rival village through a diagonal street expansion (See the north diagonal in Figure 5B) between the two localities.<sup>8</sup> The diagonals to the southeast and west of the city provided links to outlying farmlands where an economic connection was required to bring produce and raw materials to market and industries in the city. In 1837, the city negotiated to be the home of the State University of Michigan. At that time, a large 40-acre block in the southeast was allotted for the first university buildings centered around a university quad (See the urban void in Figures 5B and 5C). The development of the directional grids along the three edges of this block is evidence of the university as a secondary force of development. Such a role for the university as an urban actor and developer for the community was propounded by Henry Philip Tappan, the first president of the university. He advocated for the city to house university students in rental homes and was instrumental in developing such a policy, which led to edge development around the university campus.<sup>9</sup>

### ***Ann Arbor from 1874 to 1914***

The high pitch of development of those first fifty years was hit hard by the panic that accompanied the economic depression of the 1870s. Development projects like the railroad and construction

in the Lower Town were stalled, delayed, or never realized.<sup>10</sup> Ann Arbor became less of a significant industrial and commercial center with the exodus of major industries from the city. The recession period in the history of Ann Arbor may be traced in the map of 1874 (Figure 6A). There is not much shift or expansion in the integration core, to be found at this time. The interesting fact is that, despite the debasement of population growth and activities, the city was able to maintain the old core and restrict any negative impact. One major reason for this may be that the university helped to maintain the equilibrium of the community through activities like land banking and other generative works. As mentioned, the university adopted a policy that allowed residents of the city of Ann Arbor to rent their homes to students and faculty. This is another indication of how the university influenced the economic development of the city by balancing the negative economic events economy by its positive economy-generating activities.

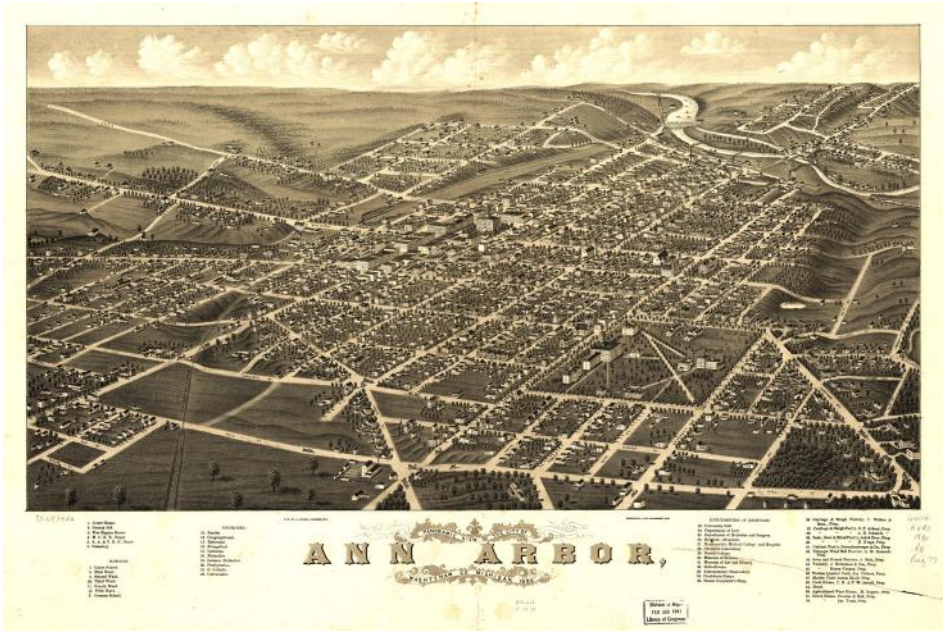
The 1874 plat map of Ann Arbor shows internal development and outward expansion (Figure 6A). There are new block developments to the northwest and the southeast (see Figure 6A). The street grid analysis (Figure 6B) reveals that the northwest development is not as strongly integrated. The strongest axial lines are two southeast diagonals and a north-south artery operating as a centerline for the city. The orthogonal grid continues to develop within the urban boundaries and a second infrastructural boundary, the Ann Arbor Railroad, is introduced on the west side of the downtown grid following the existing topographical edge. The typological and morphological information (Figure 6C) indicates that this strong, southwest, urban axial expansion extends from two localities: the primary urban core (the city) and the urban void (the university). This movement is supported by the grid directionality and is focused in the opposite direction to the infrastructural and topographical edge conditions. The secondary core to the northeast is still present but shows little



**Figure 6: (A)** Ann Arbor plat map of 1874 **(B)** Street grid analysis **(C)** Typo-morphological analysis  
University of Michigan Library Digital Collections. (1874). "Ann Arbor Township Plat, 1874. [map]. Retrieved from <https://quod.lib.umich.edu/m/moaa/x-bloo0819/bloo0819>

evidence of continued grid integration or development. The strongest pattern of development is focused around the urban void which more clearly activates its edges through massing and development to the east. The urban grain in this area is still strongly aligned with a north-south directionality.

The historical records of the socio-economic and political life of Ann Arbor in 1874 are dominated by the economic downturn following the Panic of 1873 (an economic depression in the USA and Europe). The stagnant economy made it clear that the vision of Ann Arbor as one of the great manufacturing cities



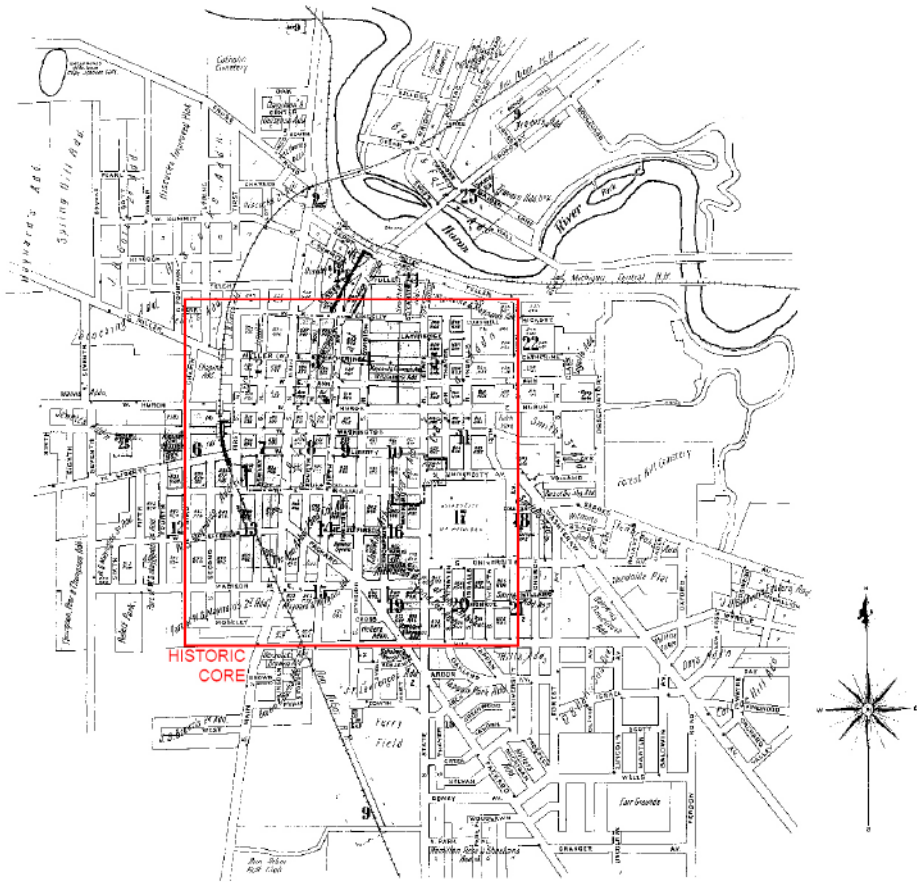
**Figure 7:** Panoramic view of Ann Arbor by Albert Ruger (1880)

Ruger, A., Stoner, J.J. & Beck & Pauli. (1880). *Panoramic view of the city of Ann Arbor, Washtenaw Co., Michigan.* [Madison, Wis., J.J. Stoner] [Map] Retrieved from the Library of Congress, <https://www.loc.gov/item/73693420>

in the West had not been realized. Ann Arbor was a small-town destination within a largely rural area, albeit with a large, growing university. After 50 years of growth, the city had lost ten percent of its population.<sup>11</sup> The economic recession and de-population resulted in the halting of construction and new development. Specifically affected were the secondary urban core across the river and the northeast stretches of industry along the river and railroad. With industries closing and less demand for new development, the lower town development in the northeast ceased, as reflected in decreasing grid integration and lack of new grid development found in the map (Figure 6). The only remaining force of stability and resilience was the university, which grew, attracted students and faculty, and, more importantly, continued to invest locally. This prompted a rival city's jibe, "If it were not for the university, Ann Arbor would be dead."<sup>12</sup> The role of the university as an economic

engine was thus clearly established and may be seen in the strongest pattern of development in and around the campus' urban void. The acceptance of the university's role in the community by the political elite as well as citizens of the city can be traced to votes of approval, in elections between 1867 and 1875, for the dedication of state property taxes collected for the use by the university. For these reasons, 1874 can be seen as the true beginning of Ann Arbor as a university town.

If examined closely, the 1880 panoramic view of Ann Arbor (Figure 7) reveals individuals walking, but they are all in one place – the grounds of the university. This should not be surprising as the university had become the prime driver of the local economy. The view is a vivid depiction of the changes occurring in the landscape. Large open spaces still suggest a place of rural activities and pastoral vision. Yet, it is the expansion of human



**Figure 8:** 1908 Sanborn map

Sanborn Map Co., Inc. (1908). *Ann Arbor, Mich. (Dec 1908)*. [map]. (50 feet to one inch). New York, NY: The Sanborn Library, LLC. Retrieved from the Library of Congress, [https://www.loc.gov/item/sanborn03909\\_004/](https://www.loc.gov/item/sanborn03909_004/).

needs as seen through civic development that captures our attention. The changes are further apparent in the 1908 map depicting Ann Arbor as a thickly built community (Figure 7), particularly around the urban void established by the university.<sup>13</sup>

In the 1908 map, the historic core maintains its configuration and strength (Figure 8). With development now mostly dedicated to residential development, short, segregated lines with fewer connections appear in the system, decreasing the integration of activities,

but resulting in a strengthened core. The deep structure of the system thus makes the well-defined core a strong attractor of activities and movement. The major development, at this time, is related to the expansion of the university, mainly towards the south, for the athletic fields and to the northeast for new medical facilities (Figure 8). At this point, the north-south orientation of the university and the east-west expansion of homes define the shape and configuration of Ann Arbor. The basic structure of the city is in place and is full of potential for future infill and densification.

### **Ann Arbor from 1914 to 1945**

In the first half of the twentieth century, Ann Arbor was one of the thousands of American communities that reaped substantial benefits from the two world wars. From 1915 to 1916, during World War I, the city saw the tremendous growth of small businesses and the local manufacturing industry. Though it remained a university town with a burgeoning student population, the industrial base attracted labor, particularly German and Greek immigrants.<sup>14</sup> More students and more people meant more houses, and this may be seen in the map of 1925 (Figure 9A). The city expanded to the southeast and to the west, the two directions left open for growth after the expansion of the university. The construction of new houses occurred along the most integrated lines and where expansion was possible, like Washtenaw Avenue and Packard Street, toward the southeast, and State Street, to the south (Figure 9). These most accessible lines of expansion were also the main roads connecting Ann Arbor to the surrounding towns. Today, with the recent ring of highways surrounding Ann Arbor (Figure 9), these remain the city's primary access routes to and from these highways. World War II followed and so did the automobile. Ann Arbor was considered to be a safe town for both automobile and pedestrian movement.<sup>15</sup> Though Ann Arbor underwent major changes during this time, it was not reflected in expansion. That occurred after World War II.

### **Ann Arbor from 1945 to 1980**

Apart from the changing face of the university that was growing (with a university student population of 19,000 in a city of around 48,500 in 1950) and getting saturated in size within the confines of the city, the shape of

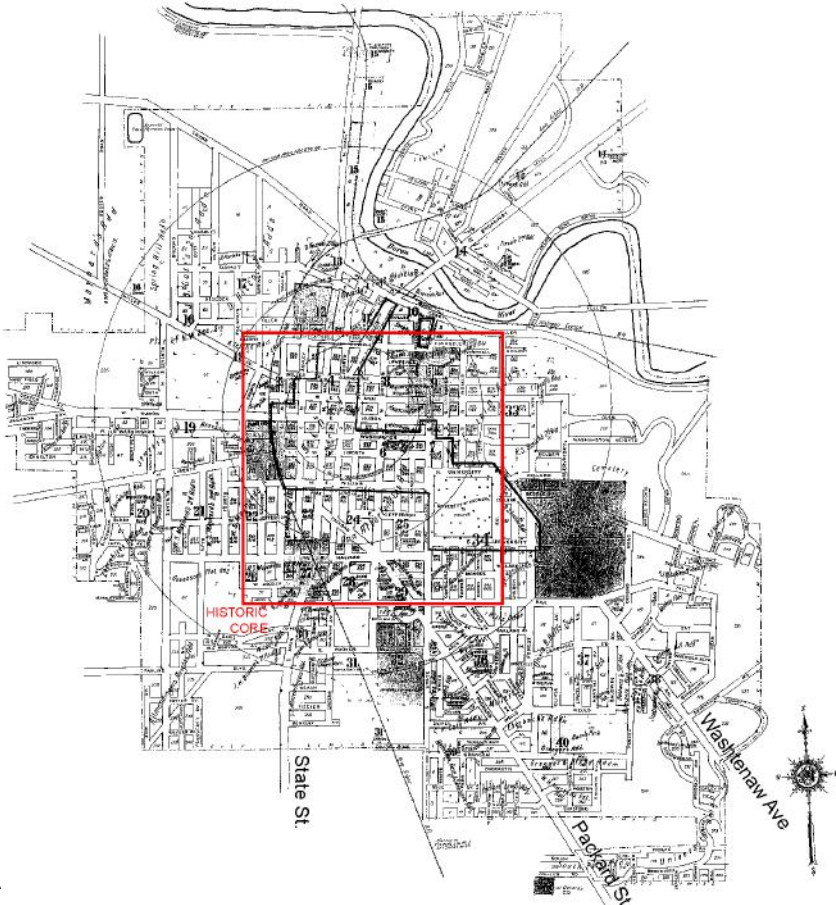
Ann Arbor had changed little in the previous fifty years. The impetus for its transformation into a vigorous commercial and industrial center dwindled with the war and the university became the real engine powering growth for the city's economy and identity.<sup>16</sup> The population of the university was constrained within its old boundaries and there was an increasing need for building expansion in the form of a new campus. The expanding university coupled with a growing population after World War II resulted in significant new single-family and multi-family housing construction. All these resulted in a doubling of the size of Ann Arbor's population in the fifteen years that followed the war (Figure 10).

With the university's influence cresting, a symbiotic relationship developed between the university and the city.<sup>17</sup> The university attracted commercial and business organizations for research and development and the city was the beneficiary. The identity of the city became associated with that of the university as well as the landscape, the Huron River, and civic activities such as the art festivals, which morphed into the Ann Arbor Art Fair. Ann Arbor carved a niche of its own.

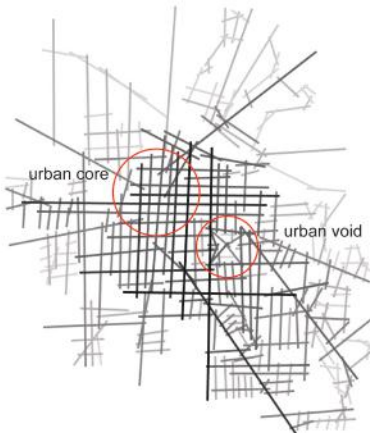
Looking at the axial maps, it is clear how the city was expanding and in which directions (Figure 10A). The historical core maintained its integrity while reaching toward the west, southeast, and south through highly integrated lines (Figure 10B). The city's street network became deeper with short streets forming highly segregated and remote areas (suburban cul-de-sacs and short curving streets) in parts of the surrounding housing developments (Figure 10C). Finally, after a century and a half, the City of Ann Arbor crossed to the other side of the river into the area once called the Lower Town (Figure 10A). Once again, following a now-established pattern, the

**Figure 9: (A) 1925 Sanborn (B) Street grid analysis (C) Typo-morphological analysis**

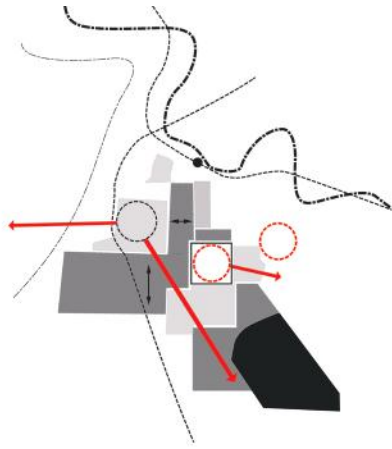
Sanborn Map Co., Inc. (1925). *Ann Arbor, Mich. (Jan 1925)*. [map]. (925 feet to one inch). New York, NY: The Sanborn Library, LLC. Retrieved from <https://www.loc.gov/resource/g4114am.g039091925/?sp=2>.



A



B



C

- |                         |  |                              |  |                            |  |                   |
|-------------------------|--|------------------------------|--|----------------------------|--|-------------------|
| grid (street network)   |  | Locality (object)            |  | Grid permeability (higher) |  | (lower)           |
| urban core              |  | Locality (void)              |  | Edge conditions            |  | (infrastructural) |
| urban axial development |  | Mobility (density attractor) |  | Grid directionality        |  | (environmental)   |

university was the catalyst for expansion, this time by building its North Campus. This development attracted student housing (and continues to do so) followed by retail and commerce. This generated movement and activity around the area and attracted light industry with more commercial and residential development. But the development on this side of the river was, and still is, disconnected from the urban center as a consequence of the strong natural (low topography and the Huron River) and manmade barriers (railroad and lack of connecting bridges and roads).<sup>18</sup> The university's (downtown) Central Campus lies along the highly accessible lines of State, North University, and South University streets. The expansion of the Medical Campus on the hill just northeast of Central Campus is also along the highly integrated lines of Huron, Catherine, Ann, and Ingalls Streets. Nevertheless, the historic core continued to host governmental functions such as the city hall and county courthouse, commercial activities, residential neighborhoods, mixed-use activities like the Farmers Market, and transportation amenities like the bus depot and train station. The historic center retained its vibrance and relevance to urban life and the city's development.

### **Ann Arbor from 1980 to Present**

In the second half of the twentieth century, cars and highways epitomized the evolution of urban form in North America, and Ann Arbor was no exception. By the early 1960s, the national highway network was in place, encouraging a new human and social

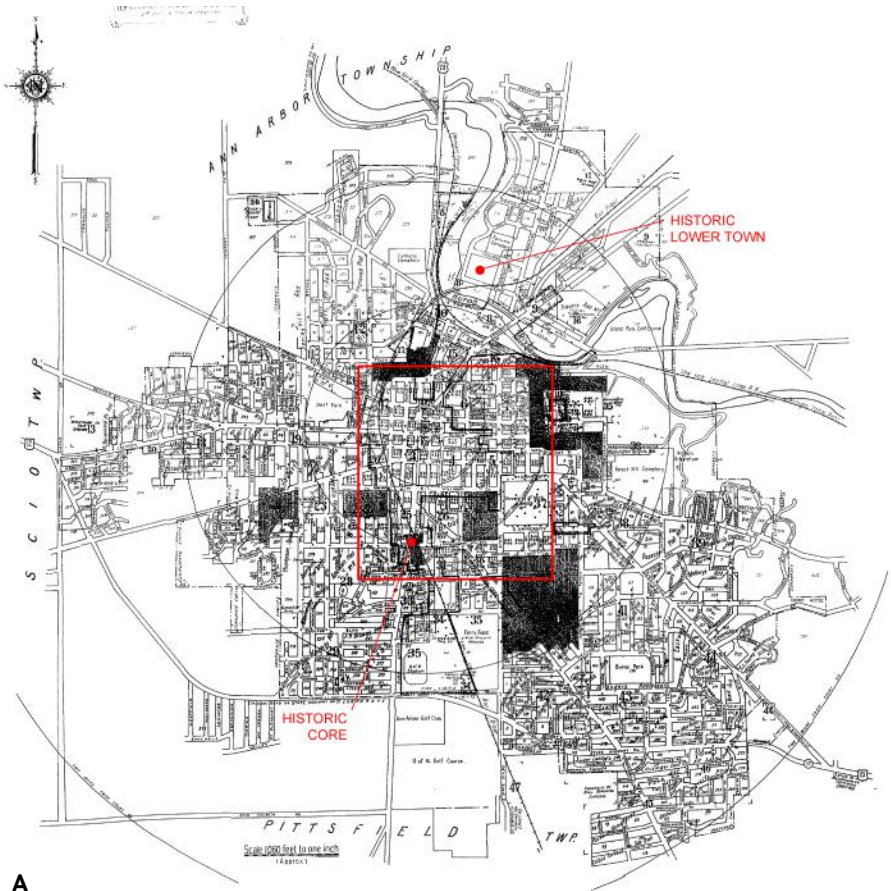
mobility. At the same time, federal policies, private interests, and incentives for individual mobility and social construction of the great American dream triggered a rapid disinvestment in cities, deindustrialization, and suburbanization in the American landscape. Downtown department stores closed and shopping malls were constructed on the outskirts of cities along highways across the country and in Ann Arbor.

The highways had an immense impact on the morphology of the city's edge. Today, Ann Arbor is bounded by a highway ring facilitating access from the fringe areas of the city. If the highly integrated lines channeled the driving force of population and activities into the outer areas from the core through a process of extension, the highway ring facilitated a development process that consolidated the open areas in the fringe of the city through the development of housing complexes, big box stores, and malls in the outer ring (Figure 11).

Despite the forces of dispersion from the downtown and debasement of the land uses and programs supporting urban growth in the downtown, the city maintained its strong integrated and accessible core (Figure 11). The highly integrated streets (State, Main, Jackson, Washtenaw, and Plymouth) that aided extension, became powerful connectors between the city core and the high-speed highways, making downtown easily accessible from its outskirts. The university became a fundamental attractor and the facilities and the leisure activities that converge around it made the city center a viable downtown.

**Figure 10: (A) 1948 Sanborn map (B) Street grid analysis (C) Typo-morphological analysis**

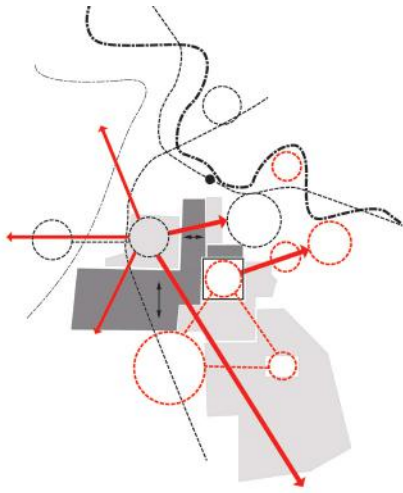
Sanborn Map Co., Inc. (1948). *Ann Arbor, Mich. (Jan 1948)*. [map]. (ca. 1050 feet to one inch). New York, NY: The Sanborn Library, LLC. Retrieved from Proquest Collection of Sanborn Maps, <https://guides.lib.umich.edu/c.php?g=283053&p=1885902>.



A

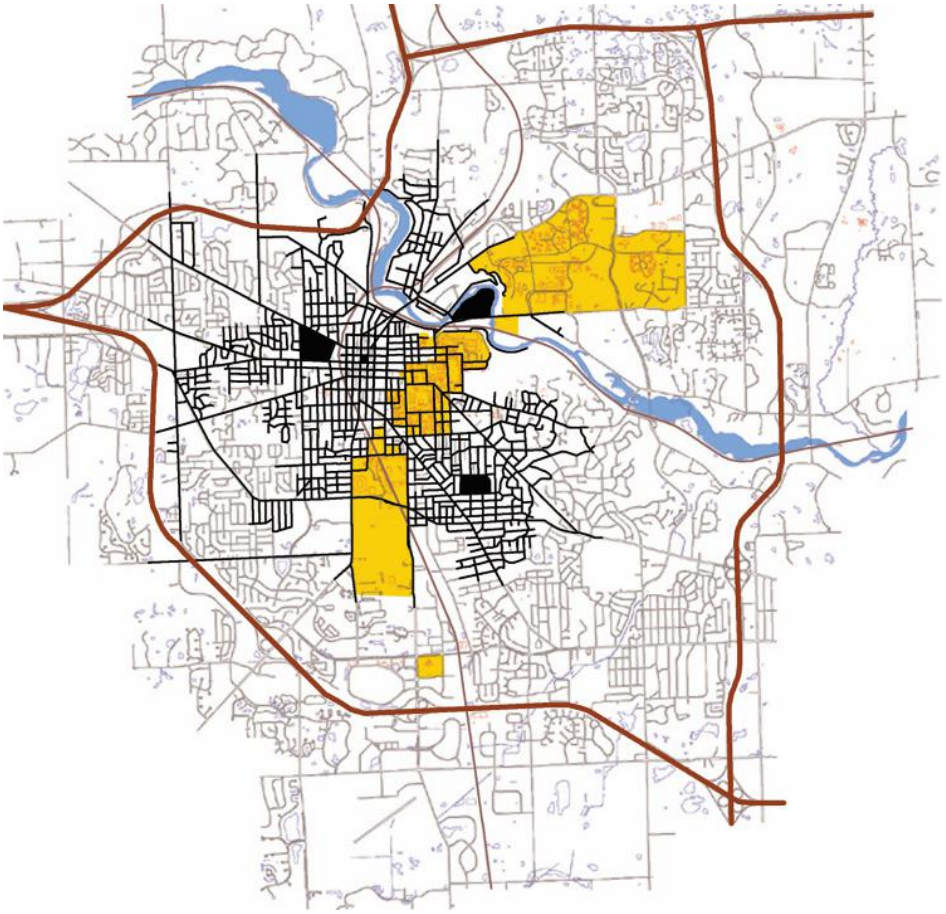


B



C

- |                         |  |                              |  |                            |  |                   |  |
|-------------------------|--|------------------------------|--|----------------------------|--|-------------------|--|
| grid (street network)   |  | Locality (object)            |  | Grid permeability (higher) |  | (lower)           |  |
| urban core              |  | Locality (void)              |  | Edge conditions            |  | (infrastructural) |  |
| urban axial development |  | Mobility (density attractor) |  | Grid directionality        |  | (environmental)   |  |



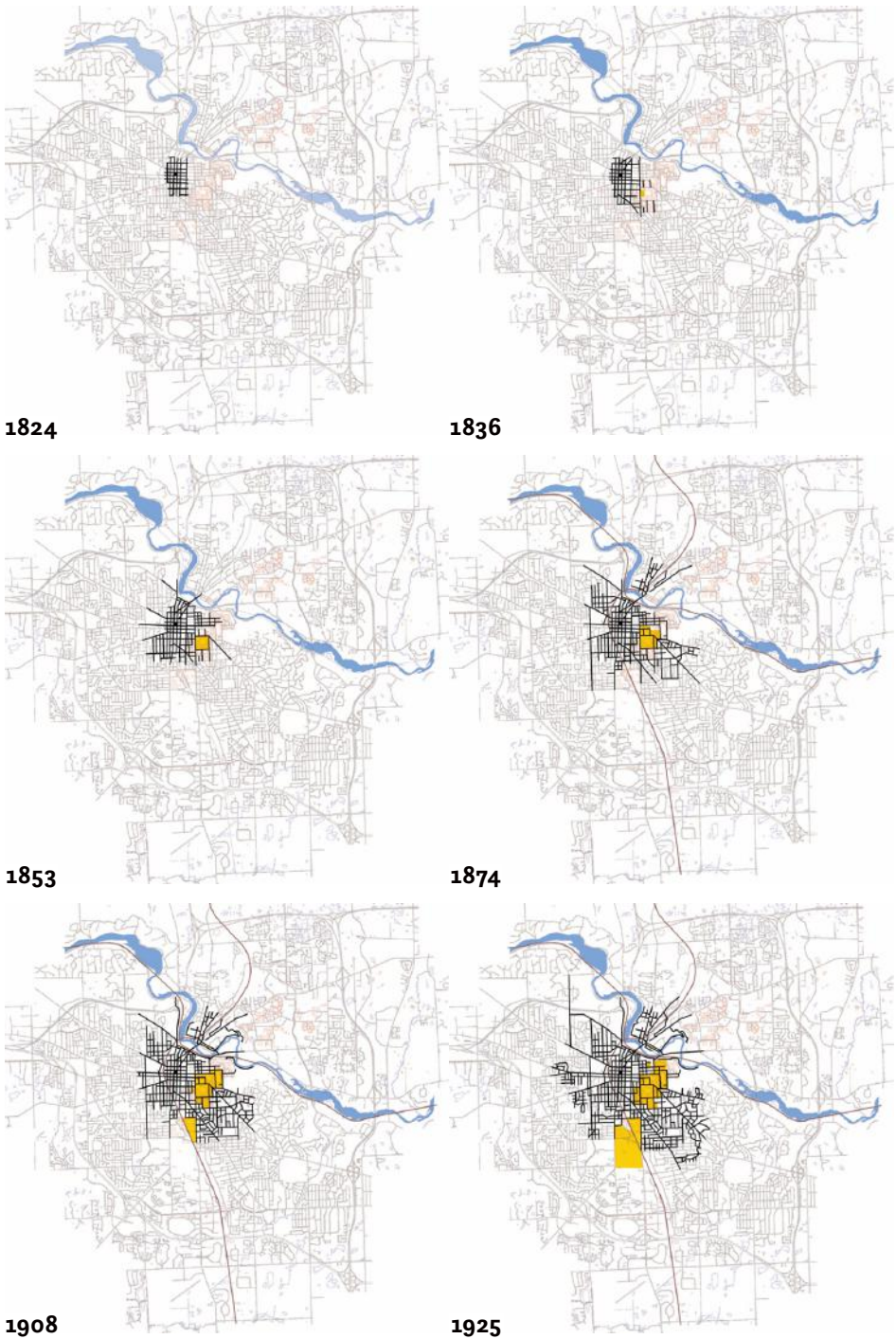
**Figure 11:** The City of Ann Arbor: the street grid and the connected core of the city, based on the city map of 2024 and a juxtaposition of the sustained historic street grid.

### ***Urban Processes: The Extension, Deformation, and Consolidation of the Grid***

Ann Arbor's urban development is an example of a phenomenon often found in cities that evolved from a regular grid to eventually assume a certain degree of deformation, mostly at the fringes. This development process, described in the previous sections, can be summarized in four phases.

The first phase comprehends the *creation of the settlement*, as seen in the 1824 Ann Arbor map, and is characterized

by a fairly regular grid, with orthogonal intersecting angles and formed by a set of equally sized lines. Because of the regularity of the grid, the accessibility of the system is high, but the differentiation is low. The predominance of the orthogonal grid does not indicate that there are no irregularities, such as interruptions of the grid (making lines longer than others, therefore with higher connectivity values), differences in block size, small-scale subdivision of existing urban blocks, or recursively, aggregation of blocks, and the incorporation of early roads (pre-dating the grid) forming cross streets through the organized network.



**Figure 12:** The evolution of Ann Arbor. The current map of Ann Arbor illustrates the creation, extension, deformation, and consolidation processes and the sustenance of the highly integrated core throughout the years.

The second phase corresponds to an *extension of the grid* covering the period represented by the 1836 map. The city limits are expanded by natural extension of the existing streets and the construction of new blocks following the principle established by the orthogonal grid. The city becomes denser with the subdivision of some urban blocks by service lanes. Some irregularities found previously are also present, but the original grid is still the model for the city's development. The right angle is predominant, but the diagonal arteries that spread out from the town suggest the imminent deformation of the grid. The complexity of the system increases, both geometrically (higher diversity of line size and angles of incidence) and topologically.

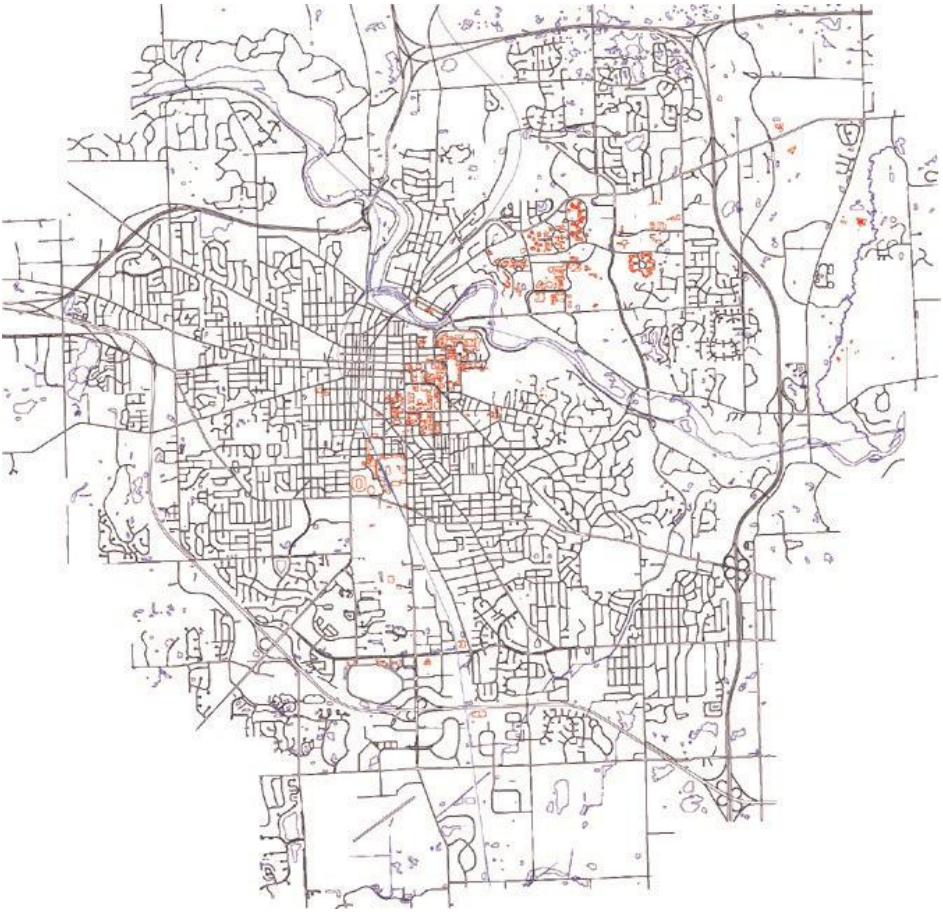
The *deformation of the grid*, the third phase, determines the form of city expansion toward the periphery after 1853; this may still be seen in the 1948 map. The expansion occurs through non-regular developments or by offsetting the grid. In other words, the deformation by grid interruption is superseded by a process of developmental addition that follows independent organizing rules. The extension of existing streets is replaced by small, double-connected, and non-orthogonal lines. In this process, the role of the cross streets and sinuous paths that direct suburban development is evident, while accessibility to the downtown area is reinforced, to maintain the downtown's high degree of centrality.

The last phase, *consolidation* (1948-2004), in Ann Arbor, extends the process of grid deformation by small-scale, non-orthogonal, new developments that have earlier filled and, perhaps, will continue to fill in the existing open spaces left within the urban fabric. This is the kind of process that has been developing on the north side of the Huron River, as promoted by the University of Michigan and private developers. The integrated core is extended toward the city's boundaries while the strategic position

of the old core is consolidated. This is partly an effect of the construction of the surrounding highway ring and its connections to downtown (Figure 11). This super-grid forms a set of highly integrated lines that facilitate movement to, through, and away from the city.

This process of creation, extension, deformation, and consolidation is similar to those described by Mark Major<sup>19</sup> in his examination of large-scale North American cities. In the case of New Haven, according to this study, the original, regular settlement expanded progressively. First, it grew through the extension of a few existing streets and, second, through the deformation of the grid with the incorporation of new, "non-regular" developments at its periphery. The effect of this twofold development was to favor the overall accessibility of the original settlement, which was further reinforced by a block subdivision process that occurred at its core, probably to attend to the demands of the property market to offer new addresses in a prestigious area.

The morphological evolution of Ann Arbor appears to follow a historical formation process, a variation of what is found in several North American cities. Ann Arbor's original settlement was favored by this particular process. The process recognized and articulated the accessible core of the city, its central grid of streets, in every stage of its growth. The core has always maintained easy accessibility from the city's boundaries through highly accessible streets, making downtown Ann Arbor an attractive location for entertainment, public services, and retail. The strength of the core was kept relatively stable through time.



**Figure 13:** Ann Arbor—the interplay of the city and the university (Map using layers available from the City of Ann Arbor Geographic Information System).

### **Conclusion**

Within the morphological variations of North American cities, Ann Arbor presents a distinct case. Other North American cities originated from regular grids and grew predominantly through the extension of the grid lines in all directions, as for example, in Chicago.<sup>20</sup> This approach to development does not necessarily favor the historical center, as do natural barriers such as a river, a shoreline, or mountains, which may block the symmetrical development of the

grid, thereby generating other, competing patterns. On the other hand, cities that have emerged from multiple aggregations of city blocks to form highly deformed grids can also expand by gradually moving the original core, but with deadly consequences to its historic center. Recife, a Brazilian coastal city founded in the sixteenth century and highly dependent on its harbor and commercial activities, progressively lost the centrality of its historical center while expanding inland.<sup>21</sup> This process moved downtown to a peripheral location, losing its

attraction as a good location for the city's business and main retail district.

In Ann Arbor, the effect on the vitality of the city's historical center is evident, as the core strongly maintained its integrity through continued activities, various designed events like heritage programs, and by bringing in historical or cultural events, like the art festivals and the Farmers Market, or, more recently, closing several blocks on a regular basis to automobile traffic to promote pedestrian activity. However, the city's

expansion has been guided primarily by the development and expansion of the university campus. Throughout its history, the university has been the developer influencing city expansion, attracting activities and generating movement in new areas through new construction and strategies like land banking. The ongoing development of the University of Michigan is interwoven with that of the city, a pattern that is likely to continue and is critical to sustenance of the city. ■

## Notes

In Figures 5, 6, 9, and 10, the diagram (B) street grid analysis and diagram and (C) typo-morphological analysis are adapted from a previously published paper by the author and Philip Plowright. Adhya, A. & Plowright, P. (2023, Apr). "Typo-morphology as a Methodology to Evaluate Urban Sustainability." *International Architecture Research Centers Consortium Conference, Dallas, TX (ARCC 2023)*.

- 1 U.S. Census Bureau. (n.d.). Quick facts: Ann Arbor City, Michigan (Population, Census, Apr 1, 2020). Retrieved from <https://www.census.gov/quickfacts/annarborcitymichigan>.
  - 2 University of Michigan Office of Budget and Planning (2022). Ann Arbor Campus Snapshot Fall 2023. Retrieved from [https://obp.umich.edu/wp-content/uploads/pubdata/factsfigures/Fall2023\\_CampusInfographic.pdf](https://obp.umich.edu/wp-content/uploads/pubdata/factsfigures/Fall2023_CampusInfographic.pdf).
  - 3 Marwil, J.L. 1987. *A History of Ann Arbor*. Ann Arbor, MI: The Ann Arbor Observer Company. p. xii.
  - 4 Marwil, 1987, p.2.
  - 5 Marwil, 1987, pp.3-13.
  - 6 Marwil, 1987, p.28.
  - 7 This nickname, the "Diag," for the diagonal path through the Central Campus quadrangle, has become the name of the quad, itself.
  - 8 Marwil 1987, p.5-6.
- McLaughlin, M. 1995. *Ann Arbor: A Pictorial History*. St. Louis, MO: G. Bradley Publishing, Inc. pp. 16-17.
- 9 Marwil 1987, pp.29-30.
  - 10 Marwil, 1987, 5-6. Duff, L. (1960). Coming of the Germans. *Ann Arbor News*. October 10, 1960. Ann Arbor, MI: Ann Arbor News. Retrieved from [https://aadl.org/aa\\_news\\_19601010-ann\\_arbor\\_yesterdays\\_coming\\_of\\_the\\_germans](https://aadl.org/aa_news_19601010-ann_arbor_yesterdays_coming_of_the_germans).
  - 11 University of Michigan Library MLK Planning Committee (Ed.). (2023). "Ann Arbor and Race." *Michigan's Story: History of Race at U.M.* Ann Arbor, MI: University of Michigan.
  - 12 Ypsilanti Sentinel. (1875). *Peninsular Courier*, 1 October 1875, p.3.
  - 13 Marwil 1987, p.55.
  - 14 Stephenson, O.W. (1927). *Ann Arbor: The First Hundred Years*. Ann Arbor, MI: Ann Arbor Chamber of Commerce, p.80.
  - 15 Marwil, 1987, pp.109-110.
  - 16 Marwil, 1987, p.138.
  - 17 Marwil, 1987, pp.135-136.
  - 18 Marwil, 1987, p.25.
- Stephenson, 1927, p. 213.

19 Major, M.D. (2001). When Is a Door More Than a Door? *Proceedings Space Syntax*. 3rd International Symposium. Peponis, J and Wineman, J. (Eds.) Atlanta. p.37.1-37.6.

Major, M.D. (1997). Are American Cities Different? If so how do they differ. *Proceedings Space Syntax*. 1st International Symposium. Peponis, J. (Ed.) London. 3. p.9.7-9.11.

20 Major (1997), p.9.12-9.14.

21 Loureiro, C. and Amorim, L. (2000). "O mascate, O bispo, O juiz e os outros: Sobre a Genesee Morfológica do Recife," in *Estudos Urbanos e Regionais*. No.3. November, 2000. p.19-38.

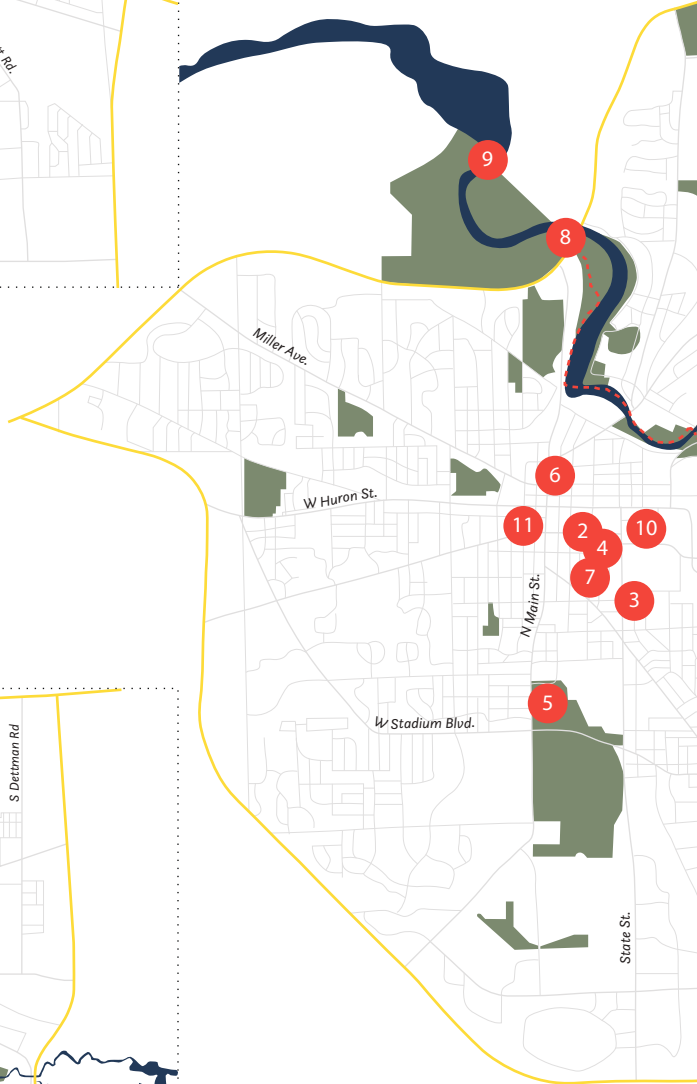
Anirban Adhya  
All Rights Reserved  
September 9, 2024



## About the Author

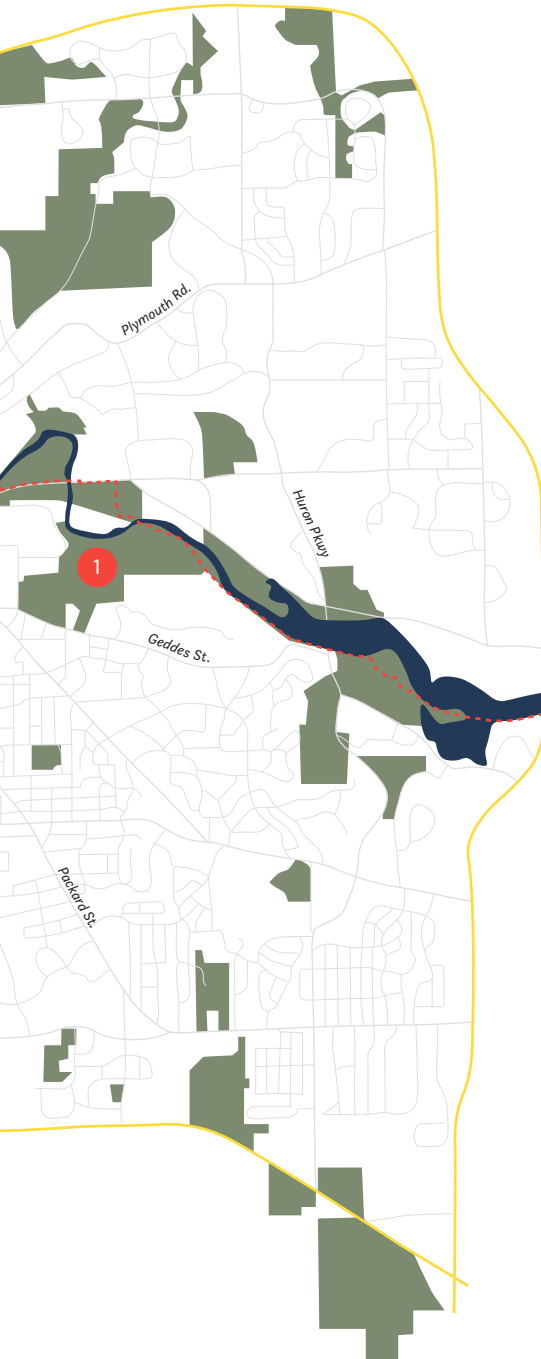
Anirban Adhya, Ph.D., is an associate professor of architecture and urban design at Lawrence Technological University. Through his teaching, scholarship, and service, he focuses on the theoretical, methodological, and systemic dimensions of architecture in the city. Anirban has served as an urban design consultant working locally with communities in Buffalo, Warren, Michigan, and Seattle. A winner of the Fulbright Specialist Award (2019-2024), he has shared his knowledge globally in his work with institutions in Costa Rica, India, and Italy. He completed his PhD at the University of Michigan in 2005

# BRIGHTON



# JACKSON

# Guide to City Places



- 1 Nichols Arboretum
- 2 Liberty Plaza
- 3 University of Michigan Law Quad
- 4 Nickels Arcade
- 5 Michigan Stadium
- 6 Kerrytown & Braun Ct.
- 7 Regents Plaza
- 8 B2B Trail

- 9 Barton Dam
- 10 Ingalls Mall
- 11 Bill's Beer Garden
- 12 Energy Plaza  
JACKSON
- 13 A String of Parks  
JACKSON
- 14 Mill Pond  
BRIGHTON



# City Places

*Martin Schwartz*

As architects, our attention is rightfully focused on buildings—objects—and their durability. However, we sometimes forget that the point of these safe and durable things we make is the development of *inhabitable spaces* for people. It's what is contained and secured by those durable elements

that have real purpose. It is in these spaces that we carry out our lives. The objects and the spaces they enclose have been well represented in the chapter's awards programs for many years and, more recently, documented in the pages of *Awards*.



Image Credit:  
Martin Schwartz

With that in mind, this issue takes a larger view. We live in, or near, one of the great small cities in the country. The reasons for its greatness are a complex of how it is configured; its location in a particular landscape; its networks or combination of streets; the broad and ongoing influence of a prestigious university; and proximity to a large metropolitan area. As this issue of **Awards** reveals, Ann Arbor has also been the beneficiary, from its beginning, of the presence of public places: parks, open spaces on campus and along the Huron River, and dense, bustling streets for commerce. These places arrived as insights by people who

perceived that for city life to thrive, we would need city places.

The noted architectural and urban historian, Spiro Kostoff, suggested that there were two rationales for the necessity of public places:

Broadly, the reference is to places we all are free to use, ...in public places we act in ways we cannot, or do not, in the private realm... there are two justifying aspects to the concept of the public place. One has to do with familiar and chance encounters. The second aspect is a ritual one. Public places host structured or communal activities—festivals, riots,



celebrations, public executions—and because of that, such places will bear the designed evidence of our shared record of accomplishment and our ritual behavior.<sup>1</sup>

Public places offer us the pleasures of unpredictability in spaces that are, in contrast, familiar, that is, predictable. They make the surprising and unfamiliar safe for us and they make it exciting, in part, just because of this paradox. These varied experiences are made available to us, in Ann Arbor as elsewhere, in fully public spaces, but also often in spaces that are designed and operated to feel public but which are, in fact, private. However, whether these places are genuinely public or private, they represent the intentional dedication, by farsighted and (sometimes) generous people, of what might have been fully private space, to the public.<sup>2</sup> We should appreciate that.

A word must be added in recognition of a particular type of public space and the notion of the surprising taking place within the familiar: the presence of great streets. Ann Arbor has two such streets, as well as a third that connects the two and is vitally important, if for that fact, alone. State Street, the sometimes-transgressed, western edge of the University of Michigan, operates as a downtown place with a bias toward student activities. The roadway level was recently raised to meet that of the sidewalks so that pedestrian activities could more easily slide into the street, making a wider and continuous public space for special events, on evenings and weekends.

If State Street leans toward University life, Main Street is oriented toward the civilian and business population of the city. The contrast between the

1 Spiro Kostoff, *The City Assembled; The Elements of Urban Form Through History*, London: Thames and Hudson, 1992, pages 123-124

2 Charles W. Moore, "You Have to Pay for the Public Life," *Perspecta*, New Haven: Yale University Press, 1965



Image Credit:  
Martin Schwartz

streets is representative of the town and gown duality common to college towns. Main Street's sidewalks are still curbed and distinct from the roadway, but active, year-round, with shopping, and restaurant seating spilling onto the sidewalks and into the regularly cordoned-off street, initiated as a response to the pandemic. Happily, this expanded use of the street for pedestrian life has continued. It is currently scheduled by the city, for Thursday evenings through Monday mornings, May through most of October of this year.

The details of Main Street have changed over time, but its overall image is constant. The details of twenty years ago have been captured in a delightful mural painted inside the Village Kitchen Restaurant on North Maple Road on the west side of town. The perspective, strictly speaking, may be a

little off, Main looks a bit too wide, and the cross streets don't exactly meet up, but the vibrance of this depiction with street lighting coming on at dusk, nicely grasps the character of the place.<sup>3</sup>

The two streets are made additionally viable and accessible ("integrated") because they are linked by Liberty Street running east-west. Liberty is messy and inconsistent, with new development, repurposed old houses, the occasional blank space, a revolving series of shops that may be trendy but not for long, the respite of Liberty Plaza, and the formally incongruous, if helpful, Federal Building. Main and State are dense and active in the historic city grid, alive with commerce and entertainment; they provide access to and from the major highways. But Liberty Street draws them together. ■

<sup>3</sup> The mural was painted by artist Katherine Larson in 2002. You can also see the mural on the Village Kitchen's website: <https://www.villagekitchena2.com>, but it's much better when seen in the restaurant.



Imagery ©2024 Airbus, CNES / Airbus, Maxar Technologies, Map data ©2024



Image Credit:  
Brad Angelini

# Nichols Arboretum

*Paul Dannels*

Nichols Arboretum was conceived as an essential teaching extension for the University. It embodies the words of the naturalist, Louis Agassiz, inscribed above the entry to the University's Ruthven Hall: "Go to Nature. Take the facts into your own hands. Look. And see for yourself." The seventy acres of woods, fields, and ravines we now know as the "Arb" started to come together in 1906 in a partnership involving city and university properties. It's hard to imagine how the city would have grown around the university had this most dramatic topography not been set aside.

Some outdoor public spaces are associated with a single peak season...like a venue known for fall sporting events, spring weddings, summer picnics, or winter recreation. Nichols Arboretum however is the kind of space that draws visitors year-round. But not all visitors show up all year. It might be good then, to consider the Arboretum as experienced by a special group of year-round visitors, dog walkers for example. They experience the Arboretum, day after day, not just as a tremendously rich landscape, but as space realized over time. They can tell you which trails are treacherous in winter, sloppy in spring, sweaty in summer, or sublime in fall. They've seen the aftermath of wind storms and ice storms. They've taken in the Arb against backdrops of both lightning and fog.

As the dog walkers make their daily rounds, they give polite, knowing nods to their fellow year-round observers, the birders. Birders know a completely different Arb. They know it, not just season by season, but week by week, and cold front by cold front, a constant

churning of bird life. Enduring geology, seasonal botany, and hour-by-hour meteorology, continuously transform the Arb into ever-varying expressions of nature that the birders record as taxonomy in their constant busy listing of bird species seen and heard.

The movements of brightly colored spring and fall warblers are perhaps the most spectacular. The palm warblers scatter about at foot level along trails and between the exposed roots extending to the river. The blackburnian warblers and friends command the highest deciduous canopies. At their peak, over twenty other warbler species fill spaces in between. They track with the sun through the day as sunlight traces onto tree leaves along the edges of the broad Dow Prairie. In summer, a few pine warblers might remain, probably up above the vast groomed geometry of the peony garden, or overlooking the caretaker's little gingerbread house. They're joined in treetops above high ridge trails by other summer residents: vireos, tanagers, and pewees. The titmice and woodpeckers hang around all year. Ospreys, woodcocks, owls, and kingfishers all have their place.

Perhaps most dramatically, in winter, if you follow the progress of the ice as it expands to cover and congest nearby open water, the days arrive when no open water remains except for the fast-moving shallow rapids of the Huron River at the heart of the Arboretum. There, the brave remaining ducks, geese, swans, and mergansers converge, floating among the shifting ice flows, taking refuge in boisterous communion. Dog walkers, birders, and a few others will take note. ■



# Liberty Plaza

*Paul Dannels*

Liberty Plaza, the small urban park situated on Liberty Street halfway between Main Street and State Street, is a perfect place to find unlikely groupings of city neighbors from across any demographic spectrum as they share a little sunshine on a park bench. Musical happenings there can be spontaneous, improvised outbursts, or they can be lavishly promoted and produced events. Lunches, brought to the park and shared while seated upon the wall of a planter might have been secured by any number of means or prepared with any level of cleverness.

Liberty Plaza's tight but comfortable, terraced geometry of concrete and brick is defined and shaded beneath a low, tree canopy. It was designed by local landscape architect Chuck Cares. The park falls within a modern landscape design tradition and owes much of its spatial quality to being tucked beneath its companion, Liberty Square, to the west. The Square is a formal, placid, and easily overlooked four-story, modern building designed concurrently by David Osler.

Liberty Plaza was conceived at a time when the gap between Main Street and State Street, or *city* and *campus*, seemed a bit wider than it is today, and the walk between the two perhaps a bit brisker. Liberty Square was a potential stop on a trip between the two streets that define the east and west limits of downtown Ann Arbor. Back then, the floor-to-ceiling bay windows of the quirky and cosmopolitan restaurant overlooking the plaza, The Pan Tree, hovered half a level above the street from its Liberty Square perch. It seemed like an observation post looking out on vehicles and pedestrians all headed someplace else. Now, the restaurant is gone, but Liberty Plaza has matured gracefully into something more active than it was, and the sidewalks of Liberty Street have become more relaxed. The sidewalks and the park could benefit today from an active space like the Pan Tree, overlooking the plaza from the quiet modern volume to the west, no longer as an outpost between two points, but a richer way to enjoy the city. ■



Image Credit:  
Brad Angelini



*Image Credit:  
Peregrine Gerety*

# ***University of Michigan Law Quad***

*Peregrine Gerety*



Carved in stone above the north entrance to the University of Michigan Law Library are the words, “Law embodies the wisdom of the ages.” Pass under this declaration and you’ll find one of the most celebrated and photographed interiors in Ann Arbor. The view out from these doors reveals a leafy oasis bounded on four sides by the academic buildings of the University of Michigan

Law School. The Law Quadrangle, or Law Quad as it is more commonly known, may receive less attention than the library interiors, but it is equally worthy of consideration. If legal scholarship at the University of Michigan rests under the proposition that law embodies wisdom (of the ages or otherwise) then what vision of the law does the Law Quad embody?



Exactly one hundred years have passed since the Lawyer's Club, the first structure that would come to define the boundary of the Law Quad, was completed. Designing in a Tudor Gothic style, Edward Sawyer and Philip York, the New York architects commissioned with the project, clearly intended the quad to both emulate and rival the campuses of the great universities of Europe. Perhaps as a symbol of American vitality over that of its European forebears, the quad was planted with native trees of the New World, oaks, elms, and hemlocks, at once stalwart and graceful, vigorous and stately.

The Quad is a well-proportioned, beautiful space, effortlessly embodying many of the patterns that Christopher Alexander would later document: positive outdoor space (106), courtyards which live (115), path shape (121), tree places (171), and more.<sup>1</sup> To step into it is to experience the noise of traffic and rush of university life recede to a pleasant hum. Birds sing and the wind in the trees becomes audible. In the contained, fishbowl acoustics of the space, human voices become like birdsong as well, recognizable even from a great distance but unintelligible. In pleasant weather, students lounge on the lawn and hang hammocks between trees. Young

families stroll through and their toddlers play in the grass. At dusk, rabbits join the squirrels in the open.

The space feels like a sanctuary, like an open-air cathedral and monument to the law. Gothic stonework, alluding to an era that passed well before the Quad was constructed, gives the place a sense of timelessness, unperturbed by the whims of fashion and ideology. The strength of stone walls bounding a space where natural life thrives acts to signify the legal order sheltering the civic life of the republic. If this assertion seems stretched, consider the words etched above the northeast gateway: "The Constitution: Steel frame of the national fabric. Without it, the structure would fall into ruins."

In a kind of recursive metaphor, the physical space of the Quad represents legal order, and legal order, in turn, is embodied in a geometrically ordered, physical space. Branching trees are reflected by windows framed in branching, Gothic stonework, implying a formal and logical connection between a structured legal order and a rational natural order, as if the law itself is an outgrowth of what is natural and right. And yet this space is neither natural nor

<sup>1</sup> Alexander, Christopher, Isikawa, and Sara, Silverstein. *A Pattern Language*. New York: Oxford University Press, 1977.

timeless. Every element, whether natural or architectural, has been carefully selected and cultivated and even the architects' stylistic allusion to an earlier time concedes the irresistible force of change.

As the American experiment enters increasingly perilous times, it may be worth considering one final inscription carved above the gates of the Lawyer's Club: "The character of the legal profession depends on the character of the law schools. The character of the law schools forecasts the future of America." Since the Law Quad was first constructed, thousands of young lawyers have passed through its arches, some wise and dedicated to the true cause of justice, others less so.

As architects, we are quick to recognize the limitations of our own ability to make or remake the world, even as we deal with much more tangible materials than the law. Perhaps it's too great a burden to put the survival of the republic on the shoulders of lawyers alone. Perhaps the future of America is foretold not in the character of lawyers, but in the character of all of us. May the stone walls and steel frames continue to hold. ■



# Nickels Arcade

*D.L.C. Hennebury*

One would be hard-pressed to find a more urbane “city place” than Ann Arbor’s Nickels Arcade, which offers an enchanting respite from the din of the collegiate crowds and a welcome shelter from the Michigan elements. Facing the northwest corner of the University of Michigan Central Campus across State Street, visitors find themselves transported through a three-bay portico into an airy arcade reminiscent of a nineteenth-century covered shopping gallery.

Fronting State Street and lining the interior of the arcade are businesses and shops with a diversity of offerings from coffee to antiques, including original lessees Van Boven Clothing and the Caravan Gift Shop. Glass block transom windows ganged above the shop windows transmit daylight received from the skylit arcade to the flanking stores. On the upper floors, accessed by stairwells, the circulation pattern is flipped with the corridors pushed to the outside walls

allowing the offices to enjoy the light benefits of interior windows looking into the arcade. Overhead, a gabled skylight of metal-framed panels runs the entire 261 feet of the arcade with rows of fluorescent fixtures beneath. Underfoot, black-bordered red tile pavers are accompanied by glass blocks, the latter permitting light to enter the basement below.

The Nickels Arcade is a privately-owned space that offers a unique public experience. As the vision of Ann Arbor businessman Tom E. Nickels, the initiative was the largest commercial venture in the city at the time of its construction. The design, following the European gallery typology, allowed Nickels to maximize the impact of a relatively narrow State Street frontage by introducing a pedestrian street lined by a variety of ventures on multiple levels. In addition to its commercial intentions, the arcade introduced a novel civic space by providing a visually compelling, through-block, public passage. “Nickels



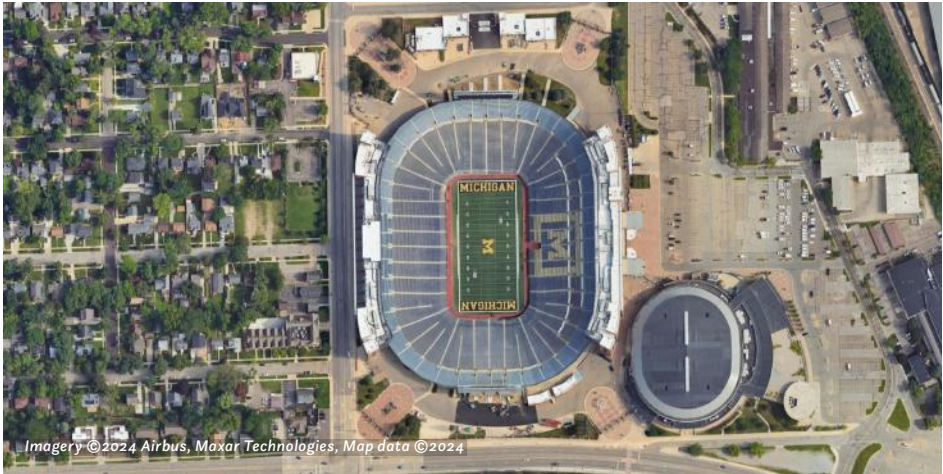
undoubtedly was conscious that he was giving to Ann Arbor a public amenity as well as providing a new type of commercial space for the city.”<sup>1</sup>

Designed by Ann Arbor architect Hermann Pipp (1872-1945), creator of the Barton Hills Country Club clubhouse (1922) and the Marchese Brothers Building (1925), the project was constructed in stages between 1915 and 1918 starting with the State Street façade. This Beaux Arts portico stretches three stories high and broadcasts an architectural language that, with its hints of Art Deco elements, firmly connects the project to those years, stylistically. Reflecting the phases of construction resulting from material shortages during World War I, the interior façades of the gallery are not homogeneous. While the

three-story eastern section continues the terra cotta cladding of the State Street façade and features giant pilasters of a design identical to those of the primary portico, the two-story west end is separated by a segmented archway and transitions to yellow brick cladding. The aesthetic ensemble is unified by terra cotta decorative elements and mosaic tiles. Unlike the open, State Street east portico, the Maynard Street west entrance features glazed panels and doors resulting in a less permeable façade from the quieter secondary street.

Affirming its importance as an architectural landmark in Ann Arbor, a renovation of the building was undertaken when the site was submitted, successfully, for listing on the National Register of Historic Places in 1987. ■

<sup>1</sup> National Register of Historic Places Inventory Nomination Form, 1987, <https://catalog.archives.gov/id/25340649>



# Michigan Stadium

*David Lewis*

Thanks to a top-tier university and its elite football team, Ann Arbor is known from coast to coast. For better or worse, the most famous building in town is “the Big House”—the University of Michigan’s football stadium.

Michigan Stadium was built in 1927. Its size grew over the years, finally reaching over 100,000 seats in 1956. Its most recent reconfiguration and expansion was completed in 2010, bringing the stadium to its current size. With an official capacity of 107,601, almost the entire population of Ann Arbor (119,875) could, conceivably, sit together in one place.

The 2010 expansion includes two large buildings on the east and west sides of the stadium, vastly increasing the stadium’s street presence. Due to the fact that the field is well below street level, the stadium has historically had a fairly minimal street presence. Since 2010, these two massive neoclassical structures have redefined the stadium’s look and character, with the western building looming over South Main Street.

There are few building types that are built for such specific, infrequent, use. Western culture’s obsession with sports has led people across the globe to invest huge sums of money into enormous structures to house thousands of people who excitedly cheer on their beloved home team a handful of times a year. These regular gatherings harken back to the days of the Roman Colosseum, where the masses would witness Christians being fed to the lions and other beasts (among other activities).

Like all good city places, the stadium provides a shared experience for a large number of people, entertainment, and a genuine sense of community. People of all ages and walks of life congregate to witness the spectacle of college football. It is a place to see and be seen, to hang out with friends, and to revel in joy (or sadness) with complete strangers.

The football stadium holds a special place in the hearts of all Ann Arborites, inspiring either awe and reverence or dread and contempt. The joy of watching



college football, the flocks of people buying food and shelter. Oh, how the thrill of vicarious victory competes with the traffic, the crowds, the closed roads, and the drunken foolery: oh, the misery.

There are few times in life that one chooses—paying top dollar, too—to sit cheek-by-jowl with masses of complete

strangers. However, there is one thing everyone in the building has in common: all are football fans. As fall leaves change color, the masses come to worship in this open-air cathedral of sport. For those handful of Saturdays, the stadium is the city, and the city is the stadium. It is the place to be. Or, the place to avoid. ■



# Kerrytown Market & Shops & Braun Court

*Christian Mueller with Martin Schwartz*

## **Kerrytown Market Place**

Early each Wednesday and Saturday morning, farmers' trucks and vans rumble across the cobbled-brick streets of Ann Arbor's Old Fourth Ward to outdoor stalls at the Kerrytown Farmer's Market, where coffee-sipping city residents peruse the selection of fresh local produce, arts, and crafts. The lively market, operated in this location since 1921, is the heart of Ann Arbor's historic Kerrytown neighborhood.

Bags of fresh corn on their shoulders, market-goers wander through the adjoining Kerrytown Shops, an indoor marketplace created by the combination of onetime woodworking (1860), mill

(1873), and storage (1893) buildings.<sup>1</sup>

The redevelopment of these sturdy historic structures into the current shops was initiated in 1969 by Arbor-A Development Corporation, "a group of local businessmen interested in the redevelopment of depressed downtown areas."<sup>2</sup> Led by attorney Art Carpenter, the twelve-member consortium included architect Joseph T. A. Lee<sup>3</sup>, who was also a professor of architecture at the University of Michigan. Further renovations, including the addition of a clock tower, were undertaken in 1983 by Hobbs + Black Architects and O'Neal Construction. The O'Neal family now owns the complex.<sup>4</sup>

Although they were the product of a homegrown, civic-minded effort, the

1 *Ann Arbor Observer*, March 28, 2022. <https://annarborobserver.com/sparrow-kitchen-joins-the-family-flock/>

2 Wineberg and McCauley, *Historic Ann Arbor: An Architectural Guide*, 2014, p. 201.

3 *The Ann Arbor News*, September 5, 1969. Archived at <https://aadl.org/node/222436>.

4 *The Ann Arbor News*, May 7, 1973. Archived at <https://aadl.org/node/578389>.



Image Credit:  
Martin Schwartz



Image Credit:  
Martin Schwartz

Kerrytown Shops can be understood in relation to a national trend of urban “festival marketplace” developments that flourished from the late 1960s through the early 1980s, often in concert with urban renewal programs. Exemplars include San Francisco’s Ghirardelli Square (Lawrence Halprin and Benjamin Thompson, 1964), Boston’s Faneuil Hall Marketplace (Benjamin Thompson and Rouse Company, 1976), Baltimore’s Harborplace (Benjamin Thompson and Rouse Company, 1980), and New York’s Pier 17 at South Street Seaport (Rouse Company, 1984). Established but decaying venues like Philadelphia’s Reading Terminal Market and Seattle’s Pike Place Market were also rehabilitated by preservation groups in this era.

These festive retail developments were intended to create magnets in declining downtowns and compete for customer traffic with suburban shopping malls. (Ann Arbor’s Briarwood Mall, developed by A. Alfred Taubman, opened in 1973.) Trading on the implied pedigree afforded

by the adaptive reuse of historic buildings, festival marketplaces provided an urbane, “authentic” alternative to bland, air-conditioned concourses populated by national chain stores. While the fortunes of other festival marketplaces have varied over the years, a walk through the bustling indoor merchants attests to the continued success and vitality of the Kerrytown Shops.

At this writing, the area around the Kerrytown Market is undergoing significant transformation. To the south, the market’s small brick office and visitor pavilion, designed by architect Kent Hubbell in 1984, is slated for demolition following the discovery of major structural problems. Across Detroit Street to the east, a contaminated triangular parcel once home to filling stations and repair garages, and, more recently, small restaurants, is being replaced with a five-story condominium that will include ground-floor retail.<sup>5</sup>

<sup>5</sup> <https://www.michigan.gov/egle/newroom/press-releases/2023/02/03/contaminated-site-in-ann-arbor-to-be-redeveloped-through-egle-brownfield-incentives>



*Image Credit:  
Bentley Historical Library  
University of Michigan*



*Image Credit:  
Martin Schwartz*

### **Braun Court**

Across Fourth Street to the west, a cluster of bungalows, collectively known as Braun Court, now await demolition. The seven modest houses were built by carpenter Samuel Braun in 1917-1918 in an unusual “mews” formation. This resulting orientation of the front porches—semi-private thresholds—

facing toward each other across a paved court creates a sense of community centered around the tree in the middle. For many years, the bars and restaurants located here were a center of LGBTQ life in Ann Arbor. Braun Court is slated to be replaced by a seven-story condominium designed by Los Angeles- and Detroit-based Lorcan O’Herlihy Architects.<sup>6</sup> ■

6 A2Council.com, “313-327 Braun Court Citizen Participation Meeting: July 11, 2024,” A2Council, <https://a2council.com/313-327-braun-court-citizen-participation-meeting-july-11-2024/>, retrieved August 6, 2024



# Regents Plaza

*Christian Mueller*

It is rare, on an urban university campus, to raze a building and not put another in its place. The old and outmoded are normally replaced by larger, taller structures that accommodate expanding programs and evolving research methods. But the site of the former Fleming Administration Building (1968), demolished in 2022 at a prime location where U-M's Central Campus meets downtown Ann Arbor, now looks to remain a grassy open space. The university's 25-year master plan, currently in draft form and looking ahead to the year 2050, envisages a larger, leafier Regents Plaza extending west to Thompson Street.

A hundred years ago, this newfound greensward was dotted with wood-frame houses,<sup>1</sup> part of a neighborhood fabric that still exists today west of Division Street but is fraying fast as

the university acquires property for future dormitories. Then, as now, the neighborhood gave way for the growth of the academy, with houses demolished for West Quadrangle (1937), a dormitory in an austere Elizabethan-revival mode; a previous University Administration Building (now the Literature, Sciences, and the Arts, or LSA Building, 1948) in the transitional Art Moderne style; and the Student Activities Building (1957), a tepid example of international modernism. The university's long-forgotten "Mimes Theater" once stood at approximately the current location of the Cube sculpture.<sup>2</sup>

The Fleming Administration Building was always mired in controversy. When it opened in 1968, at the apex of social change and campus protest, the six-story, square block was derided for being insular and fortress-like. Conversely, its occupants, who included the university

1 Sanborn Fire Insurance Map of Ann Arbor, 1925, plate 26. <https://www.loc.gov/resource/g4114am.g039091925>

2 Ibid.



Image Credit:  
Martin Schwartz

president and senior administration, complained of low ceilings and slender windows that admitted little natural light. These were byproducts rather than objectives of its architect, Alden B. Dow of Midland, who developed the brick façade as a multi-story, Mondrian-ish composition of interlocking shapes delineated by “cut stone tracery.”<sup>3</sup> Parts were subordinated to the effect of the whole, windows necessarily ribbon-like and limited in area. As Grace Shackman has written, “This arrangement meant that some of the rooms had windows at ceiling level and others were along the floor.”<sup>4</sup>

Never a popular building despite its architectural significance, the death knell for Fleming came with a damning condition assessment (“unsafe...one of the worst on this campus”<sup>5</sup>) in 2016. The president’s offices were then moved to the renovated Ruthven Building (1928), a stately Albert Kahn design once home to the university’s natural history museum,

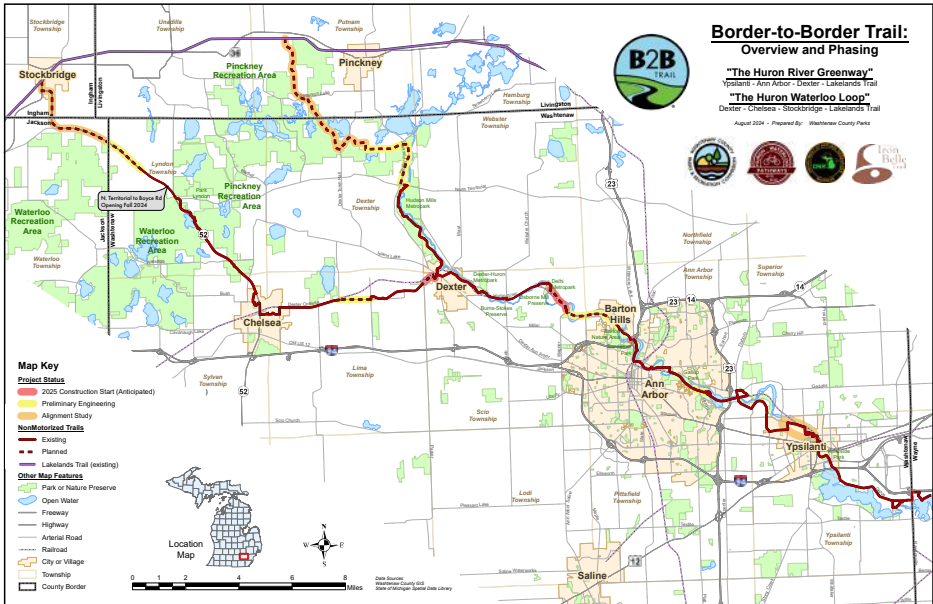
whose lobby rotunda provides a more accommodating public interface and a venue for recent student protests.

As a lawn has filled in where Fleming once stood, the resultant open space has proven pleasant and roomy. The happenstance of this space’s origins is apparent; its scale and grandeur seem to demand an axuality that it is denied by both the LSA Building and the Michigan Union (1919), each of which overlaps with the parcel, but off-center. Nevertheless, the space is bounded by three- to five-story structures on all four sides and trees to the north and east, defining a natural and well-proportioned quadrangle. The Cube, the beloved kinetic sculpture commissioned in tandem with Fleming in 1968, remains at the east end of the Plaza with the remnants of the building’s forecourt. The lawn, the pathways, and hardscape of the newly-enlarged Regents Plaza now deserve to be reconsidered with a holistic site design project. ■

3 Sydney Robinson, *The Architecture of Alden Dow*, 1983, p. 112.

4 Grace Shackman, “Fleming Farewell,” *Ann Arbor Observer* online, <https://annarborobserver.com/fleming-farewell/>, retrieved July 30, 2024.

5 The Michigan Daily, December 7, 2021. <https://www.michigandaily.com/news/administration/fleming-administration-building-to-be-demolished-in-2022-administration-to-be-moved-to-ruthven-museums-building/>



# The Journey of the Border-to-Border Trail:

## CONNECTING COMMUNITIES AND EMBRACING THE RIVER

*Peter Sanderson*

The journey of how the Border-to-Border Trail (B2B Trail) has come into being meanders, much like the river it follows. It has taken time to carve its path but once it's there, it will feel like it's the way it always has been. That is the vision we inherited from more than a century ago.

The story of the B2B Trail in Washtenaw County is one of urbanism, industry, and vision. The central idea that led to its development is one of turning the community towards its defining natural feature: the Huron River. During the 19th and early 20th centuries, as in many cities, the river was not a place of nature and parks, but one of industry, dams, and mills. This industrial character caused

many communities to turn their backs on the river. As industry changed, the privately owned land along the river became less vital to the success of business and some perceived the industrial sites as a blight on the community. Leaders began to grapple with the question of what should be done with the riparian corridor since much of the land along the river was floodplain and unsuitable for building.

A 1913 plan by the landscape architecture firm, Olmsted Brothers, for the City of Ypsilanti called for a radical shift of riparian land from industry to parkland to attract residents and create community spaces while allowing the river to flood naturally. Today, this characterizes



the green heart of Ypsilanti and is now manifested as a string of parks from Depot Town to Downtown: Frog Island, Riverside, and Waterworks. In the 1940s, the regional Huron-Clinton Metroparks formed and began to develop parks along the Huron River on land formerly owned by the Ford Motor Company: Delhi, Dexter-Huron, and Hudson Mills in Washtenaw County. Similarly, many of the parks along the Huron through Ann Arbor, most notably Gallup Park, were purchased from Detroit Edison in the 1950s. Over the decades, community leaders fostered the development of these parks into cherished community spaces that embrace the natural beauty of the Huron River.

The idea of connecting the parks along the river to form a greenway was first formally proposed through the *Huron River Bikeway Study* conducted by Pollack Design Associates in 1984, which envisioned a bicycle infrastructure link between Dexter and Ann Arbor, connecting the Metroparks with these two cities along the Huron River. This concept was later expanded to form the Huron River Greenway, which aimed to follow the course of the Huron River

through Washtenaw County from the Livingston County Border to the Wayne County Border, connecting Dexter, Ann Arbor, and Ypsilanti. Hence, the Border-to-Border Trail (B2B) was born.

A core challenge to implementing of this vision was that no single agency controlled the land to construct such a project. Thus, the coalition-building began. By the late 1990s, a stakeholder group led by the Washtenaw County Parks & Recreation Commission (WCPARC) proposed that the first segments of the B2B Trail should connect Ann Arbor and Ypsilanti. Multiple construction phases were necessary to connect the east end of Gallup Park (Ann Arbor) with the parks in the heart of Ypsilanti envisioned in the 1913 plan. Over the years, segment by segment, planning and construction continued through Ypsilanti and Ann Arbor to establish a nearly 19-mile network of trails and bike lanes connecting dozens of parks, neighborhoods, two hospitals, colleges and universities, and central business districts.

Perhaps the most transformational series of projects occurred in the Dexter area between 2006 and 2012. Guided by the Huron River Bikeway Study, WCPARC



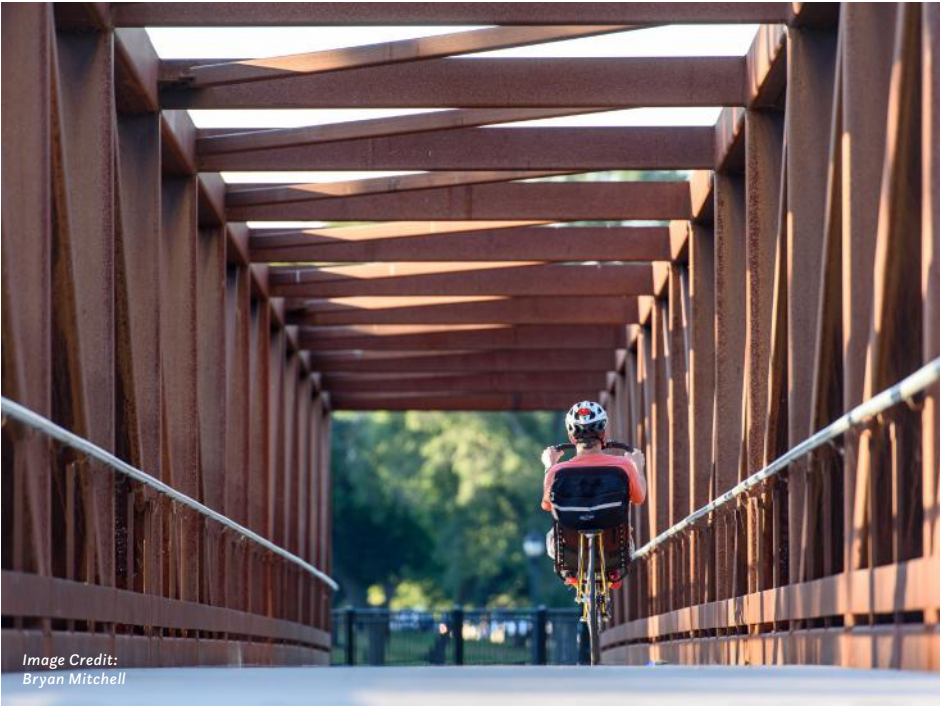
partnered with the Metroparks and the City of Dexter to construct nearly six miles of new trail connecting Hudson Mills Metropark to downtown Dexter and eventually Dexter-Huron Metropark. The City of Dexter has fully embraced the B2B Trail, which has proven to be immensely popular: permanent sensors register more than 300,000 passes annually in a city with approximately 4,500 residents.

The Dexter projects inspired a grassroots group from Chelsea who wanted to emulate the success of the Dexter B2B Trails in their community. The group eventually formed the nonprofit Huron Waterloo Pathways Initiative (HWPI). In 2017, WCPARC and HWPI formally teamed up to expand the B2B Trail from its original alignment to include a connection from Dexter to Chelsea, through the Waterloo and Pinckney Recreation Areas, up to Stockbridge, where it will connect to the Lakelands Trail. The Lakelands Trail links Jackson, Stockbridge, and Pinckney. This regional trail is part of the State of Michigan's

Iron Belle Trail, a network that aims to connect Belle Isle, in Detroit, to Ironwood, in the western upper peninsula. Additional regional trail connections are being made as part of the Iron Belle Trail in Van Buren Township, to connect the B2B Trail to Lower Huron Metropark, the western terminus of 30 miles of existing trail, to Lake Erie Metropark.

Since 2017, WCPARC, HWPI, and more than a dozen other project partners (including the Washtenaw County Road Commission, MDOT, DNR, cities, and townships) have continued to collaborate to plan, design, and fund more than 20 construction projects, adding more than 16 miles of new trail to the B2B network. Reconstruction of some of the oldest B2B Trail segments has been completed. Funding for these projects comes from public grants, local millages, and private donations.

While county-wide progress is being made, some of the most notable projects resulting from these partnerships are in the Dexter to Ann Arbor connection,



fulfilling key parts of the original Huron River Bikeway Study. This corridor is the most difficult area in which to build the trail because it is constrained by the river, floodplains, steep slopes, sensitive habitat, the Amtrak railroad, Huron River Drive, and private property. Nearly every section of this trail connection involves substantial funding, permitting, and construction challenges with each segment taking three to five years to advance from the design phase into construction.

As of July 2024, all three Metroparks in Washtenaw County are now connected via the B2B Trail. WCPARC, HWPI, and many other partners continue to implement the vision of the B2B Trail and are closing in on the final, most challenging sections. By the end of 2024, nearly 40 miles of the B2B Trail will be completed within Washtenaw County.

An additional five miles are required to complete the primary city-to-city connections with another 11 miles in the long-range plan to complete the major regional connections, which will lead to approximately 150 miles of contiguous trail from Lake Erie, through Washtenaw County, to the City of Jackson.

The riverine park system integrated with the B2B Trail connects us to our favorite places and enables us to find new ones. It calls us to be stewards. It calls us to connect with our community. It calls us to explore. A community that embraces the mighty Huron River is a place where people want to call home. ■

*Peter Sanderson, PLA, is a Project Manager for the Washtenaw County Parks & Recreation Commission and a Board Member of the Huron Waterloo Pathways Initiative. He encourages readers to visit the trail website: [b2btrail.org](http://b2btrail.org).*



# Barton Dam

*Jeffrey Welch*

In the early 1960s, Ann Arbor purchased four dams and land along the Huron River extending from Delhi Metropark north of the city, to Argo Dam and Geddes Dam to the southeast, and the Superior Pond and Dam farther east.<sup>1</sup> These properties had been in the hands of the Detroit Edison Company since the turn of the century, most of it held intact, with very little development. A modest sum of \$400,000 allowed the city to extend parkland along the river and to exercise municipal control over river flooding and access to drinking water. The energy shortage of the early 1970s, however, turned Barton Dam

into a darling of conservationists: its hydroelectric system was recommissioned in the mid-1980s.<sup>2</sup>

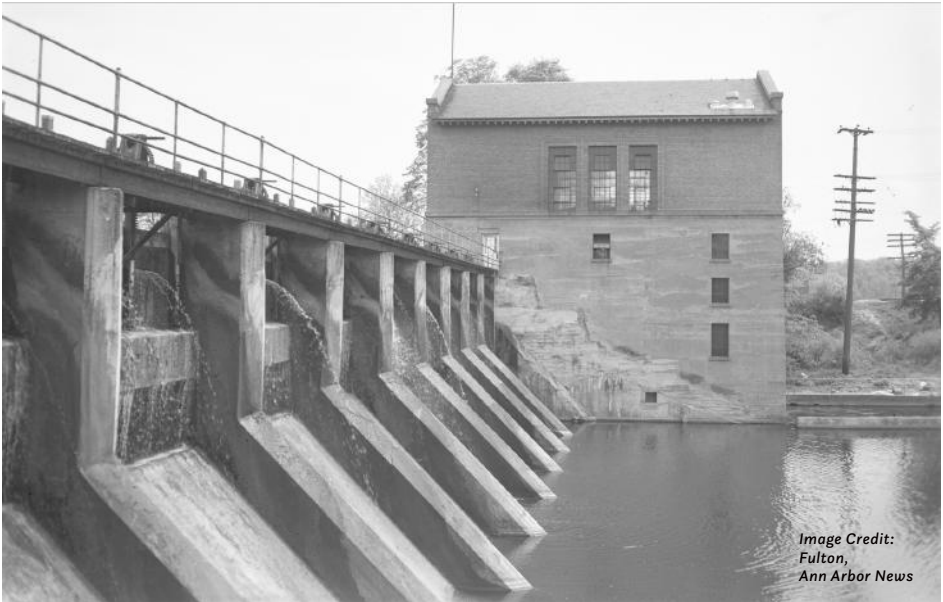
Part of a plan formulated early in the century, Barton Dam was one of nine hydroelectric dams proposed for the Huron River in the Ann Arbor area, and the first of seven eventually completed. Designed by Gardner S. Williams,<sup>3</sup> a faculty member of the University of Michigan College of Engineering from 1904 to 1911, Barton Dam was among the first multiple-arch dams<sup>4</sup> ever to be built. Barton Dam extended for 1700 feet to contain the new Barton Pond. The dam included 206 feet of spillway

1 "River Property Acquisition Meaningful to the City," by Ron Park, *Ann Arbor News*, December 10, 1962, p. 40.

2 "Reactivate Dams? An Electrifying Idea," *Ann Arbor News*, September 25, 1979, p. 11. "Argo Pond Lowering Gets Underway Today," *Ann Arbor News*, December 8, 1984, p. 4.

3 Williams later left the University to become a consultant for Detroit Edison and for clients across the world. His most famous dam, also a multiple arch design, for Magnitogorsk, on the Ural River, had 101 arches and extended 3,500 feet.

4 "A lightweight dam constructed of repeated arches with axes sloping at about 45 degrees to the horizontal, the arches being carried on parallel buttress walls." Mindat.org, <https://www.mindat.org/glossary/multiple-arch-dam#:~:text=A%20lightweight%20dam%20constructed%20of,carried%20on%20parallel%20buttress%20walls>, retrieved July 15, 2024.



*Image Credit:  
Fulton,  
Ann Arbor News*

with its ten arches managing the water level and regulating the flow of water to the turbines.

Though the mile-and-a-half length of Barton Pond was too short for college crew team purposes, it created a stunning natural setting for Barton Hills. The area was platted by the famed Olmsted Brothers landscape architecture firm so that every site for sale would have a view of the water. Emil Lorch, the director of the architecture program at the University, designed the spare Greek temple cap for the hydroelectric powerhouse in 1912. Its crisp, brick-edged profile, abstract Gothic windows, and Greek temple form were also meant to be seen from Barton Hills and to be an exotic,

romantic landmark both familiar and shamelessly antique, floating at the water's edge in the distant landscapes. It is still an exceptionally pleasing highlight for an industrial building.<sup>5</sup>

In the summer of 2024, construction of the Washtenaw County Border-to-Border Trail<sup>6</sup> reached the Barton Dam area. The wide concrete pathway will bring increased pedestrian traffic and swooping bicyclists to what has been a largely underdeveloped old-world refuge, albeit with a cascading dam, a rail line at hand, a pedestrian bridge crossing the river, a kayak-canoe access, sylvan sites for fishing, rocks for sunbathing turtles and a glorious view of Barton Hills from the southern perimeter of Barton Pond. ■

<sup>5</sup> Lorch also designed the Argo Dam powerhouse (1914) at the foot of Broadway bridge and the first house built in Barton Hills, for Alexander Dow, president of the Detroit Edison Company.

<sup>6</sup> Begun in the late 1990s, the Washtenaw County Border-to-Border Trail connects cities, parks and destinations by way of a fifty-five-mile paved pathway, ten feet wide, that follows six different trail corridors along the Huron River.



# Ingalls Mall

*Jeffrey Welch*

Ingalls Street took its name from Chester Ingalls, one of the founders of the Ann Arbor Land Company in 1836. Originally, the street extended from Kingsley Street (overlooking the Huron River) south to Hill Street. However, the gift of forty acres of land that enticed the University of Michigan to move to Ann Arbor overlaid Ingalls Street (as well as both Thayer and 12th Streets), creating North Ingalls (Kingsley to North University) and South Ingalls (South University to Hill). By 1914, South Ingalls became Tappan Avenue, while Thayer and Twelfth were renamed Oakland Avenue and Haven Avenue.

In the 1840s, Washtenaw Avenue angled into Ann Arbor from the southeast, bringing traffic from Detroit and Ypsilanti into the city by way of North University Street. North University continued as the boundary of the Central Campus until the 1960s, when the state, the city, and the university rerouted Washtenaw Avenue several blocks to

the north, to direct business traffic onto Huron Street for more efficient access to the city center.

In 1907, Emil Lorch, the newly arrived director of the architecture program in the College of Engineering, prepared a campus plan organizing the University along a north-south axis. He envisioned new buildings on the central campus facing outward while an interior road linking these buildings provided an easy means for bringing in supplies to sustain them. He placed the service road entrance from North University Street in line with the central library building (located in the center of the Diag in 1883 and facing north). Lorch's plan set up a mall-like interface on this axis, realized soon in the placement of the Natural Sciences Building (Albert Kahn, architect, 1915) across from the Chemistry Building (Smith, Hinchman & Grylls, architects, 1909).

The campus plan of 1921, by Albert Kahn and others, extended the idea of a mall

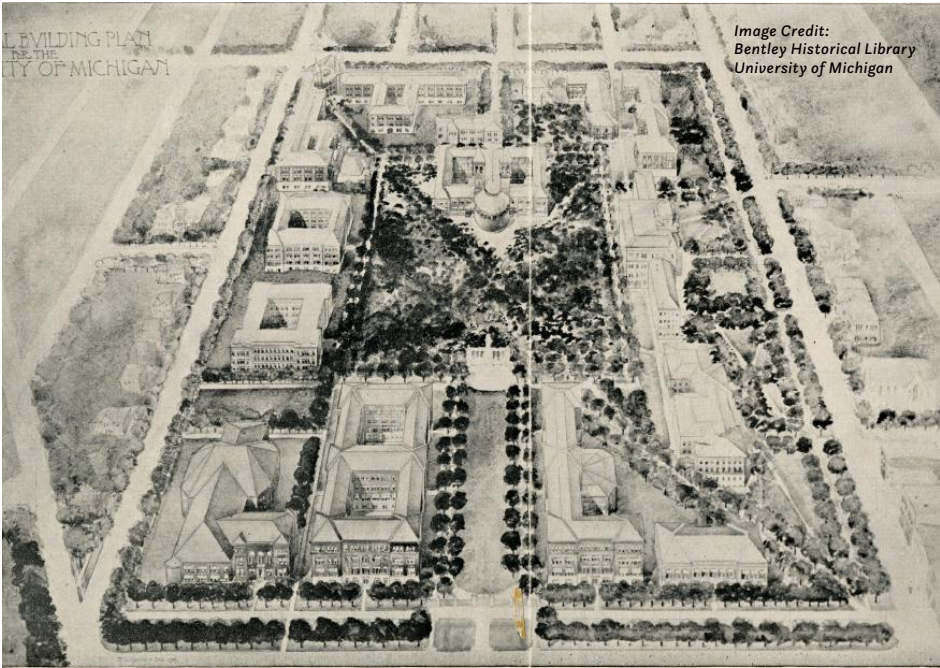


Image Credit:  
Bentley Historical Library  
University of Michigan

THE PROPOSED PLAN FOR THE FUTURE DEVELOPMENT OF THE CAMPUS  
STATE STREET ON THE RIGHT: EAST UNIVERSITY ON THE LEFT. SHOWING THE RELATION OF THE PROPOSED MALL TO THE LIBRARY, AND  
THE DIAGONAL WALKS AS THEY ARE RETAINED IN THE NEW SCHEME

### *Artist's Conception Of Future Setting Of Burton Memorial Tower*

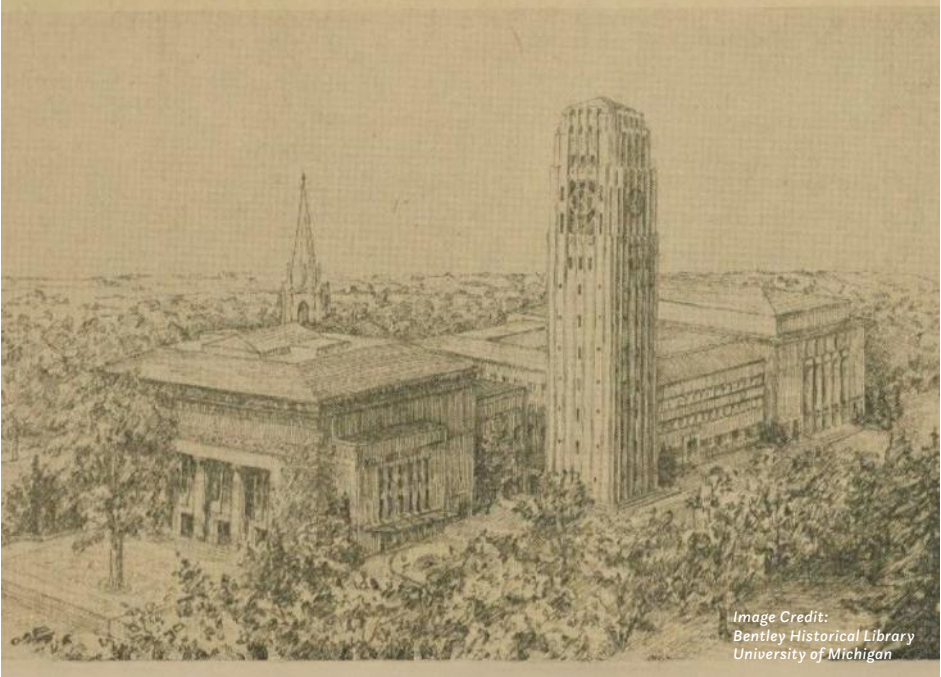


Image Credit:  
Bentley Historical Library  
University of Michigan



Image Credit:  
Bentley Historical Library  
University of Michigan

into the next block to the north. Newly arrived President Marion Leroy Burton abetted this plan, as he was moving boldly to accomplish the much-desired building program that would put Michigan on a par with Harvard, Yale, and Princeton. However, the mall idea was diluted somewhat by the construction of Hill Auditorium (Albert Kahn, architect, 1913), which faced south onto North University Street. Later, the Michigan League building (Pond & Pond, architects, 1929) was oriented, instead, toward the mall. Inadvertently, planning for the League set up a provocative proposal for a memorial to President Burton.

When President Burton died unexpectedly in February 1925, a representative of the “Burton Classes” (graduates of the classes of 1921 to 1925) approached Eliel Saarinen with a request to prepare a design they could use to raise money for a memorial campanile

dedicated to Burton. Saarinen, a Finnish immigrant, had become perhaps the most famous<sup>1</sup> architect in America since winning second prize for his entry to the Chicago Tribune Tower competition in 1922. He arrived at the University in 1923 when Emil Lorch wooed him to teach a short course in architectural design. Saarinen’s proposed Burton campanile was to have been located on the central, north-south axis of the mall. He envisioned that it would be 170 feet high, that it would be attached to the League building on its east side and to the projected music building on the west side, and that it would bring closure to the north end of the mall.

Ingalls Mall took its name from North Ingalls Street, of course. It passed close beside Hill Auditorium, and it functioned to help bleed traffic off North University in the direction of Washington and Huron Streets to the north. It would have

1 Famous among architects.



Image Credit:  
Bentley Historical Library  
University of Michigan

alleviated some of the pressure on the T intersection of North University and State Streets, which at certain times must have been an unholly nightmare.

Over the years, North Ingalls Street disappeared, and Ingalls Mall emerged as an impressive pedestrian precinct, accommodating the League building and the Alumni Center building (Hugh Newell Jacobsen, architect, 1982) on the east side, the Burton Memorial Bell Tower and the Modern Languages Building (Albert Kahn Associates, architects, 1972) on the west side, and the monumental Horace Rackham Building (Smith, Hinchman & Grylls, 1938) across East Washington Street and closing the axis on the north side. In line with the entrance to the Michigan League Building, Carl Milles' fountain, "Sunday Morning in Deep Waters," provides a delightful moment on the path to the rising stairs of the Rackham Building.

Saareninen's campanile became the Burton Memorial Bell Tower as redesigned by

Albert Kahn in 1936. It was moved off-axis to a location beside Hill Auditorium (onto property the University already owned) and its height raised to 212 feet to better serve as a classroom building for the projected school of music. A second north-south street was established parallel to North Ingalls Street and both streets provided much-cherished parking spaces. In the mid-1960s, the University was able to buy up all the boarding houses behind Hill Auditorium, except for a singleton that caused several years' delay. These motley buildings were replaced with the Modern Languages Building. Having at last taken control of the entire block, the University received North Ingalls Street as a gift from the City of Ann Arbor (which, up to that time, had owned half of it) and redesigned Ingalls Mall for pedestrian use. ■

*Many thanks to Fred Mayer, retired University of Michigan campus planner from 1966 to 2003, for his astounding erudition and unfailingly cheerful imparting of invaluable insights.*



# Bill's Beer Garden

Ann Arbor

*Margaret Wong*

The beginning of March delivers both the promise of spring and the first glimpses of an eagerly awaited display of city vitality at the northwest corner of South Liberty and South Ashley Streets. Our winter hiatus is finally over and Bill's Beer Garden<sup>1</sup> comes to life once again. Operating daily from May through the end of October (weather permitting), Downtown Home & Garden's parking lot assumes its "after business hours" identity to become a much-loved Ann Arbor outdoor watering hole and gathering place. As a neighbor who lives just a couple of blocks from Bill's Beer Garden, I take the absolute greatest pleasure in this seasonal urban alchemy.

To understand what makes the Beer Garden special, you must start with

Downtown Home & Garden. I remember the ambiance of 210 S. Ashley St. when it still housed the Hertler Bros. gardening and general store. The 19th-century brick building possessed a distinctive "old bones" charm, expressed vividly in the drive-through shed's exposed structure, the store's lofty ceilings, worn and creaking floorboards, and the nostalgic perfume emitted by venerable wood cabinetry and traditional, non-trendy inventory. In contrast, the Hertler surface parking lot was utterly functional and unremarkable.

In 1997, entrepreneur Mark Hodesh and artist Margaret Parker began work to put their own stamp on the business. They happily embraced the building's existing architectural soul but

---

<sup>1</sup> Named for Beer Garden original co-founder Bill Zolkowski.



Image Credit:  
Margaret Wong

envisioned a deeper relationship with the community, imagining an enterprise that would enhance the quality of town life actively and intentionally. They made the critical decision to extend their Downtown Home & Garden vision to the entire property. A July 5, 1999 *Ann Arbor News* article, “Downtown Home & Garden to make parking lot bloom,” presented their plans to not only replace 50% of the existing vehicle spaces with a greenhouse conservatory designed to delight the eye but also to redevelop the entire parking lot into a multi-functional, landscaped, outdoor room featuring a public garden. In the article, Parker described how planting closely spaced European hornbeam trees would create a “floating hedge,” the signature feature of a new perimeter enclosure. These modifications transformed a generic parking lot into an actual and genuinely pleasant courtyard that continues to grace the Liberty and Ashley intersection with a distinctive landmark, both architectural and botanical.

I see this inspired placemaking as fully consistent with Downtown Home & Garden’s interest in making everyday life just that much better. I have warm memories of the store’s past contests for homemade jam and pickles (winners

selected by people’s choice tasting!) and free samples of delicious chili cooked on an adorable antique stove and served up on late fall Saturdays in the drive-through shed. These days, I drop in frequently for conversation and to pay homage to the two splendid resident store cats. I’ve enjoyed the Downtown Home & Garden parking lot as a holiday showcase for local artisans, as a memorable venue for a local non-profit’s annual event, and as the site of Mark Hodesh’s joyous 70th birthday celebration. I have no doubt that the courtyard’s robust social space DNA made the Beer Garden an inevitability.

In terms of existing physical conditions, Bill’s Beer Garden benefits from the good hand it was dealt. Situated at the corner of a corner lot, this outdoor gathering space has excellent visibility to and from a gateway intersection where Liberty Street, an important feeder/connector route, transitions to the downtown district. Moreover, Liberty Street drops four feet as it runs to the west along the Beer Garden’s long south frontage. The change in elevation provides further buffering from adjacent sidewalk traffic with the rise creating an almost stage-like condition. Limited to roughly one-half of the approximately 86’ x 67’ original open side yard, the Beer Garden seating area



has an intimate scale. Even across its maximum distance, you can recognize a friend.

Grounded in graceful common sense, the Beer Garden's design serves its double life admirably. The permanent beverage kiosk, toilet rooms and two lean-to pavilions fit efficiently in the compact space to accommodate parking needs during business hours. The

arrangement of demountable tables and seating remains flexible to optimize movement and experience in the space. The shingle-roofed pavilions flanking the conservatory offer a shaded and cozy alternative to the hubbub of the larger open seating area. Communal tables and benches bring strangers together and encourage spontaneous conversation with new acquaintances. And praise be to that inspired leafy and living edge treatment!

Image Credit:  
Margaret Wong



Bill's Beer Garden would likely operate just as effectively if the courtyard was defined by a building wall and metal fence, but the elegant and scrupulously cared-for floating hornbeam hedge and the second organic surround created by the aligned tree trunks enrich the spirit and quality of place immeasurably.

The standard definition of alchemy is the transmutation of the base into the

precious. Cambridge.org offers this interpretation: "a process that is so effective that it seems like magic." Bill's Beer Garden embodies both. A vital part of its allure for me is its transience. From March through October, I see an everyday utility space transform into a delightful and wildly successful *third place* over and over. On each day that Bill's Beer Garden is open, it makes everyday life just that much better. ■



# Energy Plaza

*David Esau*

At the east end of downtown Jackson, a publicly accessible park with walking trails and benches incorporates the Consumers Energy headquarters. The park connects the city to the Grand River, which runs along its north edge and then winds northwest past downtown. It appears that some of the park by the river is public land; it is noted on the City Parks website as “Grand River Walk,” but otherwise unrecognized as a city park. Most of the park, however, is on Consumers property.

The park has three main parts. The first is a formal, architectural arrangement with a circular walk centered on the axis of the Consumers Energy building. There is a large evergreen at the center of the circle, which appears to be where the two sides of the wedge-shaped, old United States Post Office building, now the Consumers lobby, would converge if extended. The tree, of course, is lighted at Christmas. The circular walk is surrounded at its perimeter by benches, lights, and ginkgo trees.

In the second section of the park, two meandering walks form a naturalistic landscape, running from the intersection of Michigan Avenue and Martin Luther King Jr. Drive on the west along the river to Cooper Street on the east. One path accompanies the river’s edge, with seating areas facing the water, and a small plaza with a sculpture. The other walk meanders close to the Consumers building, wrapping around an outdoor seating area and connecting to building entrances. Toward the east, the two paths diverge significantly and the ground is sculpted to create an amphitheater.

The third part of the park is the Consumers Energy Headquarters, which is well worth viewing. A restored former United States Post Office serves as the entrance lobby for an elegantly detailed 12-story modern office building with a curved glass and metal façade. It was completed in 2003, to a design by Neumann/Smith Architecture. The building received several recognitions, including a 2004 Governor’s Award for Historic Preservation and a 2004 Governor’s Environmental Award. ■



# A String of Parks

BUCKY HARRIS PARK  
HORACE BLACKMAN PARK  
TRUE COMMUNITY CITY SQUARE

*David Esau*

The 14-story Blake Building by Albert Kahn, near the west end of downtown Jackson, is a prominent city landmark. The building defines the east edge of Bucky Harris Park, at the corner of North Jackson Street and West Michigan Avenue, which is named for a longtime Jackson businessman who was an earlier owner of what is now the Blake Building. It was originally known as Jacksonburg Public Square, based on the original name of the city, and dates back to the city's founding in 1830 according to the historic site marker, which can be found at the northeast corner of the park. The park also includes a sign about Jackson's long history with the abolitionist movement and was the site of the first anti-slavery newspaper in Michigan. It is bounded on the north by the Old Post Office, a historic building from Jackson's early years,

its windows now infilled with murals depicting historical scenes.

Bucky Harris Park as it currently exists was developed in 1998, with a circular fire pit in the middle and a semi-circular stage at the southwest corner. (Jackson seems fond of outdoor performance venues, of which there are several, although I have not been so fortunate as to see them in action.)

Immediately across North Jackson Street, to the west, is Horace Blackman Park. The eastern part is mostly a grass forecourt to the beautiful and historic First Congregational Church. It also contains an elliptical plaza at the crossing of two axial paths with a fountain and tables, and nearby are memorials to city firefighters and police officers who have died in the line of duty. This park

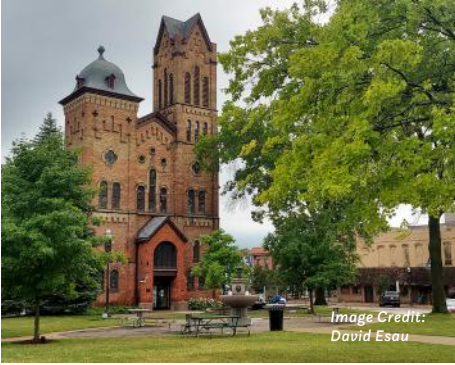


Image Credit:  
David Esau



Image Credit:  
David Esau



Image Credit:  
David Esau



Image Credit:  
David Esau

was part of the original town square. It was expanded to the west when True Community (formerly CP Federal) City Square was constructed in 2016-2017 on the site of a demolished Albert Kahn building. The Square, which features more hardscape than the adjacent Horace Blackman Park, repeats the elliptical theme with a larger seating and picnic area at the center. As at Bucky Harris Park, diagonal walks connect the central feature to the surrounding streets.

Architecturally, the most interesting part of the Square is another amphitheater at its north end, at West Pearl Street. Again, we find an oval-shaped structure with a butterfly-type roof, and a stunning, stained glass mural, which forms a backdrop for amphitheater events. The mural, by Arizona artist Glidden Parker, came from the demolished Consumers Power building formerly on this site. ■



# Brighton Mill Pond

*Dave Richardson*

I used to live behind a trophy shop on East Grand River in Brighton in a small one-bedroom apartment off a back alley that failed to meet my girlfriend's standard of living. At the time, there were limited restaurant options, and if you were looking for a night out on the town, you could choose between whatever band was playing at Cardona's Pizza or go bowling.

Today, that trophy shop is home to Blank Slate Creamery; its kitchen is in my former apartment and the alley is now decked out in twinkling lights and seating to create a welcoming walkway.

As with many communities, Brighton started as an agricultural hub alongside a route or river, in this case, the Ore Creek. It was also a stop along the Pere Marquette Railroad between Detroit and Lansing. Local businesses and leaders realized that damming the creek would help improve the milling and gristing operations. A few additional businesses then sprang up as activity around the new Millpond increased, some of which were on pilings

with the water below. Old photos of the Millpond show people harvesting ice and ice skating. The Old Village Cemetery faced the Millpond, and from its hillside location, served as steward of the Millpond's quiet setting for decades.

Post-WWI technology negated the need for water-powered milling. The area slowly became marshy and unpleasant. In the mid-1950s, a smaller control dam was placed to consolidate the Millpond. This helped to align Main Street for some development, which meant less of a need for pilings and the establishment of defined edges for the pond.

In the early 1990s, the Brighton community came together to build a playscape next to the Millpond. But efforts extended beyond the locals as the Michigan Department of Natural Resources worked with the city council to plan and build a tridge—a pier-supported walkway that connected to three different points (as opposed to two) around the Millpond. A walkway along the east side,



Image Credit:  
Dave Richardson

connecting Main Street North to Cross Street, was also created.

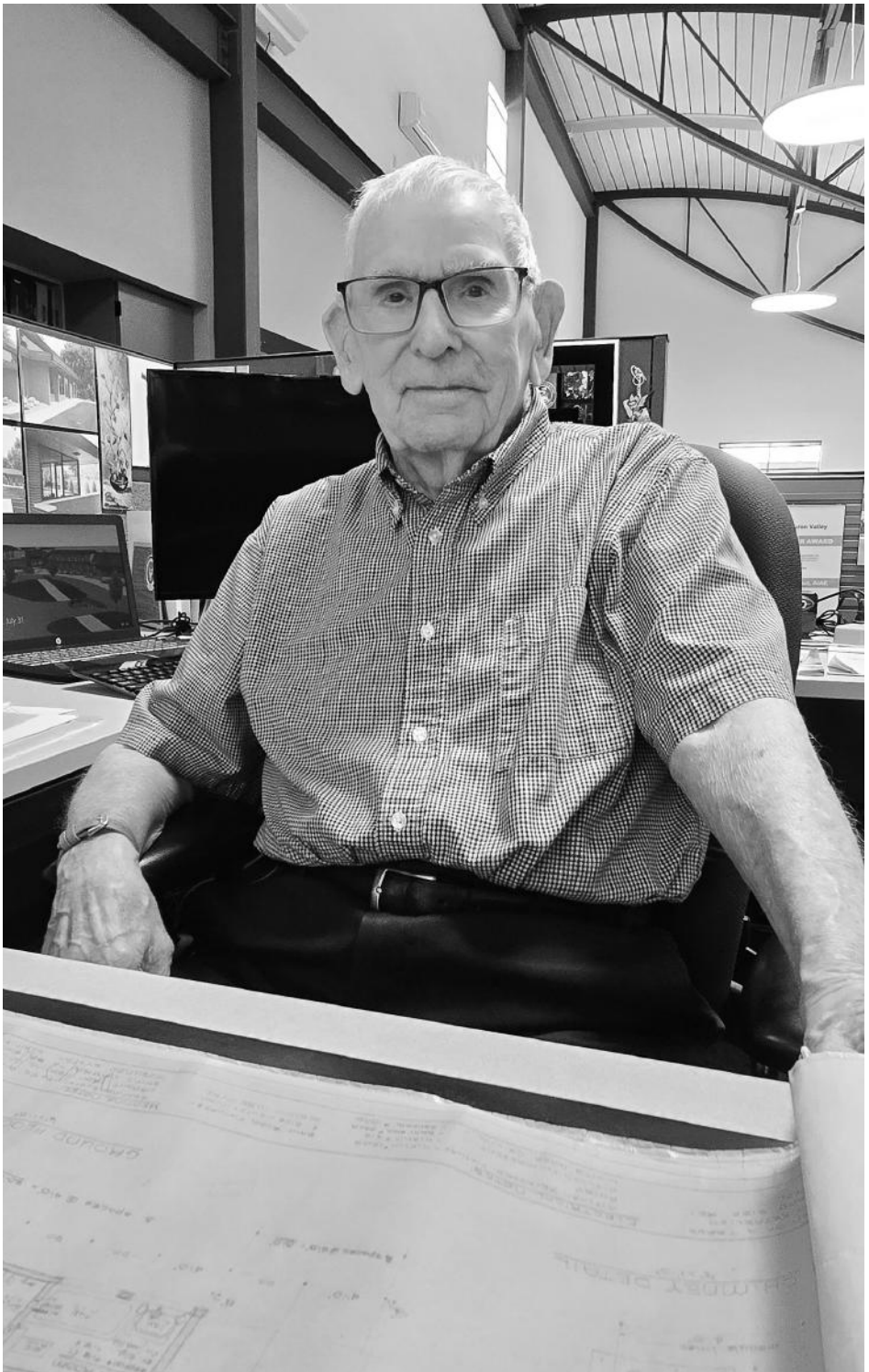
As more pedestrians frequented the tridge and its surrounds, the Main Street area sprang to life. A former bookstore evolved into what is now a coffee shop and theater. The area print shop became a bar and restaurant with rooftop seating. One popular long-standing restaurant was a part of the Old Mill at one time and still has a milling wheel in its basement. Thanks to the uptick in pedestrian traffic, this restaurant doubled in size. Varied boutiques, cafes, and other businesses set up shop.

In leveraging the walkways and with increased engagement from the community, the Downtown

Development Authority recognized that an amphitheater would do well in this area. The Amp is located on the east edge of the Millpond, above the control dam that keeps the pond elevation steady. Adjoining the Amp, the existing Veteran's Rock was relocated so that a more suitable memorial could be built around it.

Today, there are single-family homes, apartments, and townhouses near the Millpond. And in 2025, they will be joined by a five-level, 235-unit apartment development.

My girlfriend of long ago—now my wife—doesn't miss my tiny apartment. She's too busy enjoying the balsamic strawberry ice cream from Blank Slate. ■



# Reminiscing with a Mentor: William P. Lindhout

*Interview by Mike Kennedy*

***I have had the good fortune to work with Bill Lindhout for the past 35 years, the second era of his 74-year journey of life as an architect. He has never known another, dreamed of a better, or pursued a divergent path. Bill grew up in Grand Rapids and this September he will celebrate his centenarian birthday. —MK***

***How or when did you know you wanted to be an architect?***

Being the son of an architect, pursuing architecture as a career always felt natural to me. I don't have much recollection of his practice; he was very sick when I was young, passing away when I was 15. I was familiar with some of the buildings he designed, mostly the neighborhood theaters. While I may have taken a few drafting classes in high school, I would have to say I was just as green as the rest of the students when I first attended the University of Michigan Architecture School.

***World events delayed your studies in architecture. Could you share how your collegiate life as a WWII veteran differed from those entering college right out of high school?***

My service during the Pacific Campaign was aboard the USS Bennington aircraft carrier. I was a radar/radio operator and 30 caliber machine gunner in a Douglas A-24 Banshee scout/dive bomber plane. We did not have any say in the missions we flew nor the weather we

flew in; once we were in the air our lives were in our own hands. This feeling of camaraderie during wartime helped us deal with having the feeling of having both no and complete control at the same time. During my college years, I shared a perspective to live life in the moment with my veteran colleagues. The modern design philosophies, honest expressions of structure, being taught at the time resonated with most of us.

***You were part of the local "Orange Door Club." Can you elaborate on the significance?***

My grandfather was a furniture designer in Belgium. His home was located along a parade route of King Leopold II. In a show of support to reunite Belgium to the Netherlands, he painted his house orange. He was politely asked to leave the country. My father was in architecture school at the University of France at the time and followed his parents to Grand Rapids when he graduated. The vibrant color always appealed to me; when appropriate, I would add a subtle orange accent door or panel. It wasn't a design element I required on every project.

***During college, you were a draftsman at Professor George Brigham's firm. Can you elaborate on your early training under him?***

The time we spent in his Oxford Road studio was the perfect, real-world complement to what was being taught in Lorch Hall. When the weather was right, I would hop on my bike and meander around his many project jobsites. You could say the experience cemented my appreciation of modern design and all its benefits.

***You designed your own home while working at Leo Bauer's firm in Detroit. Your residence opened the door for you to start your practice. Can you elaborate on the importance of your earlier residential work?***

Most practices begin with residential work and we were no exception. We designed many homes for schoolteachers. They were great clients who appreciated something different. Their budgets were modest, and we enjoyed designing open floor plan homes where the spaces flowed together, and every detail counted. I took advantage of a modular grid whenever possible. We were designing homes that could easily be expanded into the area occupied by the current carport if needed. I had the good fortune to receive great press regarding the first house I designed in Plymouth for the Slingerland family. Quickly, we were designing churches and schools with the same philosophy and attention to detail.

After completing a few church addition projects, in 1962, we were awarded our first full church project for St. Matthew's United Methodist Church of Livonia. The busy Six-Mile Road site led us to develop an inward-oriented design. In 1965 we received our first full school commission for Randolph Elementary in Livonia. I thought to myself, if we could design a five-bedroom (house) without a hallway

for the Gizynski family, we should be able to design an elementary school for the Livonia students that did not have a maze of corridors. The open plan concept was well received by the teachers and school board administration and featured as one of the top ten outstanding schools by Nations Schools magazine. I would say these two projects established the credibility of our firm. Soon we were getting cramped in the studio and I designed our office's second (and last) office building in Livonia.

***You have collaborated with many artists over the years. Does anyone in particular stand out?***

Jean-Jacques Duval was a brilliant artist and fascinating character from New York, originally from France. His faceted glass creations were the stars of many of our modern sanctuary designs. Our first opportunity to work together was the 1969 St. Joseph's Catholic Church in St. Joe, Michigan. The last project we collaborated on was the 1994 First United Methodist Church in Brighton. If one is not familiar with his art, please take the time to look him up. I always looked forward to the time we spent together; he passed away in 2021.

***For the first few years, you practiced out of a storefront on Five Mile Road in Livonia. Since then, your firm has continued to practice out of buildings you designed. Can you share why this was so important to your success? What are your thoughts on the current remote work trends?***

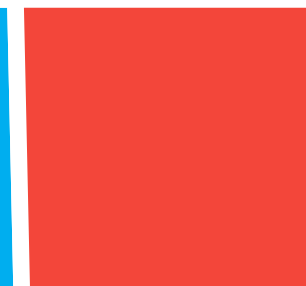
There is something about working in a studio that you designed for yourself that makes it feel...less like work. It gave us the perfect opportunity to practice what we preached. Our clients always enjoyed the chance to come into the studio. I'm thankful my exposure to virtual meetings has been brief.

***In the late seventies, you designed your second home in Livingston County. For a brief time, you kept office locations in both Livonia and Howell. What led you to consolidate in Brighton in the 80s?***

As my practice grew, I found myself spending more time than I preferred attending the business end of architecture. Our youngest son Piet had been practicing architecture and skiing in Colorado since he graduated from U.M. On a mountain ski deck, we developed a plan that would give me more time in the design studio again. It had one caveat: whenever needed, he had a carte blanche pass to head for the mountains. He was adamant that the practice of

good architecture had to be combined with a solid ownership transition plan to keep talented architects at any firm. The studio environment thrived under his leadership. I could not have dreamed of a better scenario for the second half of my career than working side-by-side with my son for the past 38 years. I find solace knowing the architecture practice I started 74 years ago will continue to thrive well into the future. While both of us retired last January, I can't help coming into the studio now and then to work on my latest idea. ■

*Michael Kennedy, joined Lindhout Associates Architects in 1989. He became the firm's president in 2008 and CEO in 2019. He is a past president of the Huron Valley Chapter AIA.*



# Awards 2025 Submissions

The 2025 Honor Awards represent the many hours of work, creativity, and architectural intelligence of the members of the AIA Huron Valley Chapter, with a total of 13 submissions from 10 different firms. The projects exhibit a variety of building types and architectural design intentions.

The Chapter offers its thanks to this year's jurors from the AIA Southwest Michigan Chapter.

## JURORS

*Sara Tripp, AIA*

*Dustin Altschul, AIA*

*Kim Buchholz, AIA*

*Steven VandenBussche, AIA*

*Shawn M Cencer, AIA*

*Mary Walsh, AIA*



# Central Branch, Grosse Pointe Public Library

*Large Building Award (Non-residential, over 3,500 SF & 1M)*



*Image Credit: Justin Maconochie*

## QUINN EVANS

*Grosse Pointe Farms, MI*

The renovation and expansion of the Central Branch was part of a broader strategic design initiative involving three branches of the Grosse Pointe Public Library system. This effort aimed to enhance learning, inspire creativity, and boost visitor numbers.

This thoughtfully designed addition respects the historic street façades while showcasing its own unique character. It elevates the utilitarian back door to a main entrance, similar to Breuer's original front, with large windows that highlight the activity within the building.

# Schoolcraft College Culinary 2.0

*Large Building Award (Non-residential, over 3,500 SF & 1M)*



*Image Credit: Martin Vecchio*

## LINDHOUT ASSOCIATES ARCHITECTS

*Livonia, MI*

The almost 15,000 SF addition and renovation included a restaurant, brew pub to showcase student brews, classroom space, 70-seat demonstration kitchen with state-of-the-art integrated camera and monitor system, market for student- and faculty-made products, prep kitchen, and re-envisioned auditorium lobby.

This event and classroom space replaced a poorly designed and underutilized demonstration classroom elsewhere. Visibility into the restaurant and demonstration kitchen were key requirements. Now, extensive windows on the exterior allow students and visitors to see what the restaurant and demonstration kitchen have to offer.

# Kent Cty. Road Commission Central Complex

*Large Building Award (Non-residential, over 3,500 SF & 1M)*



*Image Credit: Jason Keen*

## HOBBS+BLACK ARCHITECTS

*Grand Rapids, MI*

The Kent County Road Commission (KCRC) New Central Complex, a \$41.2 million project, spans 29 acres and meets the region's infrastructure needs with a modern, efficient design. Key features include a 150,000 SF garage, a 36,825 SF administrative office, a 17,500 SF storage building, a 6,000 ton salt storage barn, and advanced vehicle

maintenance and wash facilities. Innovative solutions, such as on-site soil encapsulation and strategic site grading, addressed challenges like arsenic-contaminated soil and elevation changes. This project improves operational efficiency and road maintenance, enhancing safety for the community.

# Belleville Area District Library

*Large Building Award (Non-residential, over 3,500 SF & 1M)*



*Image Credit: Mike Buck*

**DANIELS AND ZERMACK ARCHITECTS**  
*Belleville, MI*

Following strong community preference to keep the new two-story library in its current downtown location, the library was sited on a small municipal parking lot parcel and a vacated portion of Fourth Street in front of the existing library, which was demolished to create parking after the new library opened. The building design responds to the

city's DDA overlay design guidelines requiring significant ground floor transparency and façade articulation to reflect more of a downtown storefront aesthetic for this otherwise large-scale building. The extensive use of glass brings in natural light and affords views into the active library spaces, especially by night, beckoning passersby to visit the library.

# Sunrise-Sunset House

*Residential New Construction Award*



*Image Credit: Jeff Garland*

## ANGELINI & ASSOCIATES ARCHITECTS

*Chelsea, MI*

“Sunrise, Sunset,  
Swiftly fly the years.”

This song from Fiddler on the Roof captures the intention for this simple vacation home, set on a bluff overlooking Cavanaugh Lake. The east face of the home captures the morning sun in the bedrooms, while the living spaces face the west

lakefront for family gatherings at sunset. The peaked roof extends its wings toward the lake, while the street side is more reserved. The owners view this home as a gift to future generations of their family, while also providing a home to enjoy in their retirement while simplifying their lives.

# Rustic/Contemporary: A Barn Evolution

*Residential New Construction Award*



*Image Credit: Ryan Halsey*

**DAMIAN FARRELL DESIGN GROUP, PLLC**

*Ann Arbor, MI*

Adaptive reuse of a 46' x 58' heavy-timber hay barn with a 1,200 SF hayloft to a single-family residence with a ground-level Primary Suite. A 700 SF shed-roofed addition for the Primary Suite allows the big open spaces in the barn to be maintained.

Although the Owners love old wood, they didn't want the interior

aesthetic to be oppressively rustic. They wanted a comfortable, contemporary house filled with natural light. Sleek modern windows and a polished concrete floor help the home feel contemporary, but one is never far from the touch of old wood in this house. The old and the new coexist in a way that is timeless, and perfectly suited to the clients' taste.

# Inside Corner

*Residential Addition or Renovation Award*



*Image Credit: Jane Messinger*

## **IN PARALLEL ARCHITECTS + BUILDERS**

*Shaker Heights, OH*

'INSIDE CORNER' is an interior transformation of a study into a dedicated threshold space. Operating within a discrete area of the home that serves as the thoroughfare between garage and foyer, the project re-imagines the room by contrasting new materiality and geometries with the existing tone and details.

Designed to support all the setting down, hanging up, putting on, and putting away that comprises a family's daily ritual of coming and going, the intervention features a diverse suite of functional parts. Existing bookshelves are removed in favor of interlocking curved surfaces that nest different storage types together to maximize functionality, while creating a less utilitarian atmosphere.

# Pleated Porch

*Residential Addition or Renovation Award*



*Image Credit: Matteo Morrison*

**IN PARALLEL ARCHITECTS + BUILDERS**

*Ann Arbor, MI*

Pleated Porch is a semi-enclosed gathering and shelter space that overlooks a field of white clover. The project reorganizes spaces of circulation and spaces of repose to replace an existing garage, carport, deck, and driveway with a carport and three-season porch consolidated beneath a new undulating roof canopy.

The concept of the shadow-box fence is re-interpreted in a horizontal orientation around the perimeter of the clover yard, creating a quilt-like texture that wraps both fence and building facade. The pattern blends an overall feeling of opacity with oblique moments of discrete transparency, and is tall enough to provide privacy to those seated on the porch.

# Nielsen Dykstra Residence Addition

*Residential Addition or Renovation Award*



*Image Credit: Jennifer Patselas*

## LEWIS GREENSPOON ARCHITECTS

*Ann Arbor, MI*

Lewis Greenspoon Architects designed two additions to this home: one on the south side and one on the north side. The south addition provides a large, light-filled dining room for entertaining large groups, and allows the existing living room to expand into the former eating area. The north addition is angled to provide a new garage that does not

require a curved driveway. On top of the garage are two new bedrooms, which allowed for one of the existing bedrooms to be converted to the new primary suite's bathroom, and another existing bedroom to be converted into a hobby room. The former garage provides space for a new laundry room, exercise room, and mudroom.

# Stonefruit Social

*Architectural Interior Award*



*Image Credit: Liam Abrigg; Bentley Studios Photography*

**LINDHOUT ASSOCIATES ARCHITECTS**

*Ann Arbor, MI*

StoneFruit Coffee Company was looking to expand their shops from Ohio into Michigan. Stonefruit Social was about bringing in elements from the owner's other establishments, Stonefruit Coffee and Steel Valley Brew Works, to create a social experience for Downtown Ann

Arbor. The materials brought in were intended to give you the daytime coffee shop vibe through its natural lighting, soft seating and warm wood tones. Then turns into a chic social bar at night with black feature materials, accent lighting, and high-top bar seating.

# The Commiskey Building —Façade Restoration

*Historic Preservation Award*



*Image Credit: Jason Keen*

## THE MCFATE GROUP, INC.

*Howell, MI*

Located at 112 E. Grand River Ave. in Howell, Michigan, the building was constructed in 1889 and holds the prominent northwest corner of Grand River and State Street. It is a contributing resource of the Howell Downtown National Register Historic District.

This project focused on restoration and preservation of the ornate Victorian era Grand River and State Street façades. Years of neglect caused much of the damage to the façades. Removal of non-period items was also a main focus of this project. Early photographs from 1910- 1915 became the guides for design decisions.

# Children's Healing Center

*Aspirational Project Award*



*Image Credit: Jason Keen*

**THE MCFATE GROUP, INC.**  
*Ypsilanti, MI*

The Children's Healing Center is a non-profit organization that is the first year-round recreation center for kids with weak immune systems. It is a place where kids can learn and play in a clean and safe space. The Children's Healing Center has quickly grown to include a wide range of programs that emphasize research-based play, socialization and learning.

The goal of the Center is for the children and their families to feel the love and passion that has gone into the Center each time they walk through the front door. From the program staff and volunteers to the medical team and the board of directors, the kids and their families will be supported and given countless opportunities to create positive memories during their journey.

# Ann Arbor Fire Station #4

*Unbuilt Projects Award*



*Image Credit: A3C*

## A3C COLLABORATIVE ARCHITECTURE

*Ann Arbor, MI*

Upon initiation of the design of Ann Arbor's new Fire Station #4, city leaders insisted upon two main criteria. The first of these was that the building provide an iconic, meaningful presence that conveys a transparency of operation consistent with department ethos. The second was that the building be consistent with the city's climate action plan, A2Zero.

The station was carefully designed to meet sustainable design practices, with energy-efficient mechanical and electrical systems and building envelope. As desired by the City of Ann Arbor, the project is designed to achieve a net zero energy consumption rating, calculated annually. Under this basis of calculation, the building will supply more energy than it will consume within a given year.

*and the winners are...*



# Winners





# Winner

## Honor Award

*Large Building (Non-residential,  
over 3,500 SF & 1M)*

## Central Branch, Grosse Pointe Public Library

QUINN EVANS

*Grosse Pointe Farms, MI*

**OWNER:**

*Grosse Pointe Public Library*

**CONTRACTOR:**

*McCarthy & Smith, Inc.*

**DESIGN TEAM:**

*Giffels Webster Engineers—Civil &  
Landscaping*

**IMAGE CREDITS:**

*Justin Maconochie*



## Jurors' Remarks

“The ability to keep the existing façade while adding on with a non-invasive construction is great. The sunscreen moment is awesome!”

“The connection between old and new feels organic while maintaining a clear hierarchy.”



# Winner

## Merit Award

*Large Building (Non-residential,  
over 3,500 SF & 1M)*

## KCRC Central Complex

**HOBBS+BLACK ARCHITECTS**  
*Grand Rapids, MI*

**OWNER:**

*Kenty County Road Commission*

**CONTRACTOR:**

*Owen-Ames-Kimball Co.  
Jerry Bryne*

**DESIGN TEAM:**

*Nowak & Fraus Engineers—Civil  
JDH Engineering—Structural  
Matrix Consulting Engineers, Inc.—  
MEP  
Commtech Design—IT/AV/Security*

**IMAGE CREDITS:**

*Jason Keen*



## Jurors' Remarks

*“ Each movement of the design directly addressed a project goal, and sustainability seems to have been infused effortlessly into every solution.”*



# Winner

Honor Award

*Residential New Construction*

## **Rustic/ Contemporary: A Barn Evolution**

DAMIAN FARRELL  
DESIGN GROUP, PLLC  
*Ann Arbor, MI*

**CONTRACTOR:**

*Clarion Custom Homes*

**DESIGN TEAM:**

*Fitzpatrick Structural Engineering  
PC—Structural  
LDA Consulting LLC*

**IMAGE CREDITS:**

*Ryan Halsey Photography (Interior)  
DFDG (Exterior)*



## **Jurors' Remarks**

“Adaptive reuse at its finest. Balance, harmony, reflection of origin while being in touch with its natural surroundings.”

“Perfectly capacious.”



# Winner

Merit Award

*Residential New Construction*

## **Sunrise-Sunset House**

**ANGELINI & ASSOCIATES  
ARCHITECTS**

*Chelsea, MI*

**ARCHITECTURAL TEAM:**

*Theresa & Bradford Angelini  
Kelsey Montgomery*

**CONTRACTOR:**

*Michigan Valley Homes, Inc.*

**DESIGN TEAM:**

*SDI Structures—Structural*

**IMAGE CREDITS:**

*Jeff Garland Photography*



## **Jurors' Remarks**

“A little bit of risk taking in this architecture. Award goes to the willingness to gamble and test new ideas in this area. There's uniqueness happening.”



# Winner

*Honor Award*

*Residential Addition or  
Renovation*

## ***Pleated Porch***

**In Parallel Architects +  
Builders**

*Ann Arbor, MI*

**CONTRACTOR:**

*In Parallel Architects + Builders*

**DESIGN TEAM:**

*SDI Structures—Structural*

**IMAGE CREDITS:**

*Mateo Morrison Photography*



## **Jurors' Remarks**

“Feels balanced while bringing a traditional house into modernity. It's done on a budget without feeling cheap. Bravo to do something outside tradition.”

“Poetically Vernacular.”



# Winner

*Honor Award*

*Historic Preservation*

## **The Commiskey Bldg.—Façade Restoration**

**THE MCFATE GROUP, INC.**

*Howell, MI*

**CONTRACTOR:**

*The McFate Group*

*Detroit Cornice*

*Harper Electric*

*Thompson Painting*

*Oakwood Commercial Carpentry*

**DESIGN TEAM:**

*Silman Structural Solutions—*

*Structural*

**IMAGE CREDITS:**

*Jason Keen*

## **Jurors' Remarks**

*“A Creates a lantern effect, huge improvement. Signage looks non-harmful to the original building. Great precedent for exterior lighting.”*

*“I would love for this project to be in my town.”*





# Winner

## Merit Award

*Aspirational Project*

## Children's Healing Center

THE MCFATE GROUP, INC.  
Ypsilanti, MI

**OWNER:**

*Children's Healing Center*

**CONTRACTOR:**

*The McFate Group*

**DESIGN TEAM:**

*Nederveld—Civil*

*IMEG Corp.—Structural*

*R3design, LLC—Interior Designer*

**DESIGN BUILD CONTRACTORS:**

*Robertson Morrison—Mechanical*

*MJR Mechanical Inc.—Plumbing*

*Harper Electric—Electrical*

*Gasser Bush Assoc.—Lighting*

**IMAGE CREDITS:**

*Jason Keen*

## Jurors' Remarks

“ Very successful project that clearly solved the project brief under budget constraints. It's designed for children without being overwhelming, kitschy, or heavy. Appropriate use of materials and connection to exterior to support healing.”





# Winner

Merit Award

*Unbuilt Project*

## Ann Arbor Fire Station #4

A3C COLLABORATIVE  
ARCHITECTURE

Ann Arbor, MI

**OWNER:**

*Ann Arbor Fire Department*

**DESIGN TEAM:**

*PEA Group—Civil*

*Silman Structural Solutions—  
Structural*

*InSite Design Studio—Landscaping*

*TCA—Architectural Consultant*

*Peter Basso Associates—MEP*

**IMAGE CREDITS:**

*A3C Collaborative Architecture*



## Jurors' Remarks

“ I learned a lot about firehouse design from this submission. It's very thought out, it's simple; the day vs. evening space is informed for 24/7 use and 3 shifts. A successful prototype of facility evolution, with design geared toward transparency and community.”

# AIA Huron Valley would like to thank our sponsors and members:



**Corinthian Sponsors: \$2,000+**



**Michigan Architectural Foundation**  
4219 Woodward Ave., Suite 205  
Detroit, MI 48201  
Contact: Alan Cobb  
acobb@akahn.com



**ARC Document Solutions**  
3940 Ranchero Dr., Suite 200  
Ann Arbor, MI 48108  
Contact: Bill Dunn  
bill.dunn@e-arc.com

*Special thanks to ARC for supplying the Awards travelling exhibit display boards!*



**Ionic Sponsors: \$1,000 - \$2,000**



**SDI Structures**  
275 East Liberty  
Ann Arbor, MI 48104  
Contact: Paul Dannels  
paul@sdistructures.com



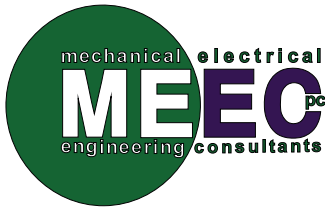
**Hobbs + Black Architects**  
100 N State St.  
Ann Arbor, MI 48104  
hobbs-black.com

**Doric Sponsors: \$250 - \$1,000****Phoenix Contractors, Inc.**

2111 Golfside Dr.  
Ypsilanti, MI 48197  
Contact: Mark Hiser  
mhiser@phoenixco.biz

**Moore Insurance Services | aeProNet**

67 N Howell St.  
Hillsdale, MI 48242  
Contact: Eric Moore  
emoore@mooreinsuranceservices.com

**MEEC**

14496 N Sheldon Rd.  
Plymouth, MI 48170  
Contact: Jordan Koenig  
jkoenig@MEECI.com

**ALL SURFACES****ALLSURFACES**

13891 Stephens  
Warren, MI 48089  
Contact: Marcus Perry, CSI  
mperry@allsurfaces.com

**Beaver Tile & Stone**

24700 Drake Rd.  
Farmington Hills, MI 48335  
Contact: Mary Hunt  
mhunt@beavertile.com

**Fireside Home Construction**

P.O. Box 307  
Dexter, MI 48130  
Contact: Jake Lappan  
Jake@firesidehomeco.com



**Doric Sponsors: \$250 - \$1,000**



**Mans Lumber & Home**  
2275 S Industrial Hwy.  
Ann Arbor, MI 48104  
Contact: Gar Eddings  
geddings@manslumber.com



**By The River Construction**  
3725 E Delhi Rd.  
Ann Arbor, MI 48103  
Contact: Amos Shirato & David McKinnon  
amos@bytheriver.build  
david@bytheriver.build



**Virginia Tile**  
28320 Plymouth Rd.  
Livonia, MI 48150  
Contact: Kathleen Black  
kathleen.black@virginiatile.com



**Specified Technologies, Inc.**  
Somerville, NJ 08876  
Contact: Michael Crall  
mcrall@stifirestop.com



**PCIA**  
1127 S Old US Hwy 23  
Brighton, MI 48114  
Contact: Jennifer Brent  
jbrent@pciaonline.com



**Jenosky Consulting, Inc.**  
43422 W Oak Dr.  
Novi, MI 48377  
Contact: Dave Jenosky  
dave@jenoskyconsulting.com



**JS Vig Construction**  
15040 Cleat St.  
Plymouth, MI 48170  
Contact: Joe Vig  
joe@jsvg.com

## AIA Huron Valley Members

Steven L. Adams	Assoc. AIA	Anne M. Cox	AIA
Kevin Adkins	AIA	George L. Craven	AIA Member Emeritus
Wud Aldulaimy	Assoc. AIA	Jan K. Culbertson	FAIA
Mitchell Alfaro	AIA Member Emeritus	John Culotta	AIA Member Emeritus
Ghassan Alserayhi	Assoc. AIA	Darryl H. Daniels	AIA
Michael Amidon	AIA	Paul W. Darling	AIA
David E. Anderson	AIA	Christine Darragh	Assoc. AIA
Timothy M. Andres	AIA	Karl Daubmann	AIA
Theresa L. Angelini	AIA	Jennifer Davis	AIA
Bradford L. Angelini	AIA	Sara A. Davis	AIA
James P. Argenta	AIA	Dustin DeWitt	Assoc. AIA
Mary L. Bachelor	AIA	Ann K. Dilcher	AIA
Elizabeth Baird	AIA Member Emeritus	Tom Dillenbeck	AIA
Edmond Bardhi	AIA	Ethan E. Dome	AIA
Scott A. Barnes	AIA	Nathan T. Doud	AIA
Donald F. Barry	AIA	Yancong E	Assoc. AIA
Stephanie Bednarski	Assoc. AIA	Frank W. Enneking	AIA Member Emeritus
Matt Biglin	AIA	Jason Ennis	AIA
Stephen Bohlen	Assoc. AIA	David Esau	AIA
Harold M. Boog	AIA	William P. Farrand	AIA Member Emeritus
Craig Borum	FAIA	Zoe Faylor	Assoc. AIA
Scott M. Bowers	AIA	John J. Francey	AIA Member Emeritus
Kurt Brandle	AIA Member Emeritus	Maya Fraser	Assoc. AIA
Helen Brooks	Assoc. AIA	Charlotte L. Fuss	Assoc. AIA
Kemba S. Braynon	AIA	Alexis Galinis	AIA
Brian T. Burkett	AIA	Kelly Gawinek	AIA
Jay Burlage	Assoc. AIA	David R. Gebhardt	AIA
Tamara E. Burns	FAIA	Kristina A. Glusac	AIA
Trevor Cairns	Assoc. AIA	Ivan Gort-Cabeza de Vaca	Assoc. AIA
Benjamin Calderon	Assoc. AIA	Thomas M. Grace	AIA
Landon Carpenter	Assoc. AIA	Michael Graziano	Assoc. AIA
Gene A. Carroll	AIA	Tara Grebe	Assoc. AIA
Alexis L. Cecil	AIA	Scott M.B. Gustafson	AIA
Jaysung Choi	Assoc. AIA	Sharon H. Haar	FAIA
Kenneth A. Clein	AIA	Todd W. Hallett	AIA
Denise Close	AIA	Md Tanvir Hasan	Assoc. AIA
Margaret L. Cochrane	AIA	Joshua L. Hendershot	AIA
Robert F. Cole	AIA Member Emeritus	Richard L. Henes	AIA Member Emeritus
Haley Command	Assoc. AIA	Jennifer K. Henriksen	AIA
Gary J. Cornillaud	AIA Member Emeritus	Dwight M. Herdrich	AIA
Andrew J. Cottrell	AIA		

<i>Russell W. Hinkle</i>	AIA	<i>Greg McLane</i>	AIA
<i>William S. Hobbs</i>	AIA	<i>Julia H. McMorrough</i>	AIA
<i>Woodrow Hoffer II</i>	AIA	<i>Zoe Meinke</i>	Assoc. AIA
<i>Eugene C. Hopkins</i>	FAIA	<i>Iliya Mela</i>	Assoc. AIA
<i>Kelly A. House-Seaman</i>	AIA	<i>Jaclyn J.P. Melfi</i>	Assoc. AIA
<i>Richard Hua</i>	Assoc. AIA	<i>Reed Miller</i>	AIA
<i>Carl O. Hueter</i>	AIA	<i>David C. Milling</i>	AIA Member Emeritus
<i>Van R. Hunsberger</i>	AIA	<i>Stanley J. Monroe</i>	AIA
<i>Aditya Jaiswal</i>	Assoc. AIA	<i>Kelsey Montgomery</i>	AIA
<i>James S. Jacobs</i>	AIA	<i>J. Bradley Moore</i>	AIA
<i>William L. James</i>	AIA Member Emeritus	<i>Joe Morche</i>	AIA
<i>Catherine T. Jeakle</i>	Assoc. AIA	<i>Victor A. Muñoz De La Cruz</i>	AIA
<i>Matthew M. Jogan</i>	AIA	<i>Michael A. Muse</i>	AIA
<i>Gregory A. Jones</i>	AIA Member Emeritus	<i>Karin L. Neubauer</i>	AIA
<i>John J. Jourden</i>	AIA	<i>Van Nguyen</i>	Assoc. AIA
<i>George M. Kacan</i>	AIA	<i>Michael P. Nicklowitz</i>	AIA
<i>Susan R. Karczag</i>	Assoc. AIA	<i>Jason R. Nolf</i>	AIA
<i>Michael J. Kennedy</i>	AIA	<i>Jacob Nugent</i>	Assoc. AIA
<i>Ann A. Kenyon</i>	AIA	<i>Kreg W. Norgaard</i>	AIA
<i>David Kerstetter</i>	AIA	<i>Kristen A. Nyht</i>	AIA
<i>Hana Khurshid</i>	Assoc. AIA	<i>Tiannuo Ouyang</i>	Assoc. AIA
<i>Michael S. Kirchner</i>	AIA	<i>Seth Penschansky</i>	AIA
<i>Hannah Kirkpatrick</i>	Assoc. AIA	<i>Shannon Riley Perry</i>	AIA
<i>Michael R. Klement</i>	AIA	<i>David D. Pezda</i>	AIA
<i>Daniel E. Kohler</i>	AIA	<i>Lincoln A. Poley</i>	AIA Member Emeritus
<i>Henry S. Kowalewski</i>	AIA Member Emeritus	<i>Philip S. Proefrock</i>	AIA
<i>Julia M. Krieger</i>	AIA	<i>Christopher R. Purdy</i>	AIA
<i>Jacob Douglas Kurth</i>	AIA	<i>Jessica G. Quijano</i>	AIA
<i>Timothy B. Landini</i>	Assoc. AIA	<i>Richard J.P. Renaud</i>	AIA
<i>Janine Lang</i>	AIA	<i>Richard J. Reinholt</i>	AIA Member Emeritus
<i>Christopher Lattimer</i>	AIA	<i>Connie Rizzolo Brown</i>	AIA
<i>Heather Graham Lewis</i>	AIA	<i>Elizabeth C. Roach</i>	AIA
<i>David B. Lewis</i>	AIA	<i>B.N. Robinson</i>	AIA
<i>Ronald S. Lincoln</i>	AIA Member Emeritus	<i>David B. Rochlen</i>	AIA
<i>William P. Lindhout</i>	AIA Member Emeritus	<i>Ariadne R. Rodriguez-Boog</i>	AIA
<i>Brooke Longcore</i>	AIA	<i>Marc M. Rueter</i>	AIA
<i>Yrineo Longoria</i>	Assoc. AIA	<i>Keith W. Russeau</i>	AIA
<i>Yao Ma</i>	AIA	<i>Mostafa Salama</i>	Assoc. AIA
<i>Yunyang Ma</i>	Assoc. AIA	<i>Robert S. Saxon</i>	AIA
<i>Deanna D. Mabry</i>	AIA	<i>Rebecca A. Selter</i>	AIA
<i>Donald D. MacMullan</i>	AIA Member Emeritus	<i>David Shellabarger</i>	Assoc. AIA
<i>Jennifer L. Maigret</i>	AIA	<i>Lingjing Shi</i>	Assoc. AIA
<i>Sadashiv S. Mallya</i>	Assoc. AIA	<i>Sydney Sinclair</i>	Assoc. AIA
<i>Jonathan Massey</i>	Assoc. AIA	<i>Elizabeth Sinawe</i>	Assoc. AIA
<i>Marc L. Maxey</i>	AIA	<i>Maria Sinishtaj</i>	Assoc. AIA
<i>Diane M. McIntyre</i>	AIA		

<i>Michelle L. Smay</i>	AIA	<i>Ekaterina Velikov</i>	AIA
<i>Gayathri Sivakumar</i>	Assoc. AIA	<i>Aaron J. Vermeulen</i>	AIA
<i>Shaun P. Smith</i>	AIA	<i>Kasey Vliet</i>	AIA
<i>Daniel Sonntag</i>	AIA	<i>John L. Wacksmuth</i>	AIA Member Emeritus
<i>Joshua M. Stasko</i>	Assoc. AIA	<i>Nicole Wallace</i>	Assoc. AIA
<i>Karen Lee Souders</i>	AIA	<i>Keith F. Weiland</i>	AIA Member Emeritus
<i>Jon M. Stevens</i>	AIA	<i>L. Welch</i>	AIA Member Emeritus
<i>Morley S. Stevenson</i>	AIA	<i>Donald Wesley</i>	AIA
<i>Michael R. Strother</i>	AIA	<i>Daniel E. Whisler</i>	AIA
<i>Lindsey M. Suardini</i>	AIA	<i>Edwin R. Wier</i>	AIA
<i>Imman Suleiman</i>	AIA	<i>Lanette V. Williams</i>	Assoc. AIA
<i>Ewunet Tadesse</i>	AIA	<i>Stephen M. Wilson</i>	AIA
<i>Tresna L. Taylor</i>	AIA	<i>Andrew Wolking</i>	AIA
<i>David A. Teare</i>	AIA	<i>Gregory D. Wright</i>	AIA
<i>Benjamin Telian</i>	AIA	<i>Jacob B. Wright</i>	AIA
<i>Brian K. Threet</i>	AIA	<i>Walter P. Wyderko</i>	AIA
<i>Anita M. Toews</i>	AIA Member Emeritus	<i>Robert L. Yurk</i>	AIA
<i>Ellison B. Turpin</i>	AIA	<i>Jintao Zhai</i>	Assoc. AIA
<i>Ilene R. Tyler</i>	FAIA Member Emeritus	<i>Min Zhang</i>	AIA
<i>Michael Van Goor</i>	AIA	<i>Wei Zhang</i>	Assoc. AIA
<i>Adriaan N. Van Velden</i>	Assoc. AIA	<i>David W. Ziemer</i>	AIA
<i>Elizabeth K. Vandermark</i>	AIA	<i>Dawn Zuber</i>	FAIA
<i>Albert J. Vegter</i>	AIA Member Emeritus	<i>E. James Zwolensky</i>	AIA





## ***The Last Word***

*Design philosophy from the Lindhout Associates, Architects' first firm brochure, 1960*

In this era of ever-increasing construction costs the architect faces the challenge of providing a quality building that will stay within the client budget. Each phase of his work is met with, "What will do the job better for less money?" Not only must one discern between the elaborate and the moderate design, but also one must distinguish between "cheap" and "inexpensive" construction for we live with the building we create for many years.

Some economies might entail the use of exposed structural elements in the building design. Others would be achieved by doubling up material functions, thus an acoustic treatment could be gained with a structural element.

The vast panoply of new materials and construction methods available in today's market must be judiciously examined and applied to their best advantage. Computers and data collecting services make this possible for even the small firm.

Each project is unique unto itself. Basic research must cover what has been done before and why, as well as what is needed and can be done now, and projecting it into the future with an eye to the needs and growth anticipated. Refurbishing last year's plan to fit this year's need is simply not done.

Intelligent, objective design thinking coupled with "getting the most for the least" will produce the best answer for the complexities of any project.

*Image: Bill Lindhout at his desk  
(credit: Lindhout Associates)*



**AIA** Huron Valley

