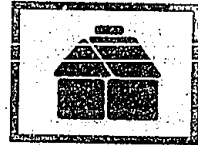


# Creative Living

Corinne Abatt editor/644-1100

classified real estate and homes



Thursday, May 3, 1984 O&E

(F)1E

## Architecture: How people live and work

By Corinne Abatt  
staff writer

The same architect who designed the jaunty, upbeat Applepie Square of Southfield and the smart, posh Boardwalk shopping area in Farmington Hills is responsible for the design of The Holocaust Memorial Center of West Bloomfield.

Leonard Siegal, principal of Siegal/Tuomala Associates of Farmington Hills, explains this diverse spread of skills as he philosophizes about his profession. The people who will occupy the building or use the space should be the prime consideration.

"IF WE can learn to observe how people react, how people respond and then begin to design architecture appropriate (to that), then we can be appropriately innovative."

He said he is fascinated by doing housing, not so much private residences as complexes of one sort or another.

"It isn't the same challenge as providing affordable housing (on a large scale)."

He's truly a people-oriented architect, who on his own, after completing his architectural studies and internship, began a life-long program of study in liberal arts.

ONCE HE decided that it was really quite presumptuous to design for people when he didn't really have a strong background in sociology, economics, psychology, and philosophy, he gave up fiction and began to read in these fields.

Now with many successful projects, apartment complexes, condominiums, senior housing and business complexes to his credit, he knows the extra-curricular reading meant a lot.

There are many aspects of The Holocaust Center which he finds satisfying.

Although the interior won't be completed and ready for visitors until early fall, the exterior is essentially finished.

**He's truly a people-oriented architect, who, on his own, after completing his architectural studies and internship, began a life-long program of study in liberal arts.**

The low curved building fits snugly in front of the Jewish Community Center of West Bloomfield. Since it is constructed of brick which matches that of the main complex and is situated on the west side of the main entrance, it complements rather than interferes with the original structure.

"THE HOLOCAUST survivors in the Detroit area wanted to build a center to preserve the message," he said, explaining that the initial idea was to locate it by itself.

"That seemed a bit remote. With the collective wisdom, we thought, 'Why not build it as a part of the Jewish Community Center (of West Bloomfield)?'"

When that idea was approved, there were other considerations to be dealt with.

"The committee wanted it to be in front of the (Jewish Community Center) building, but we had to be sure the tall didn't wag the dog. And we wanted a strong identification for the Holocaust Memorial Center."

HE PAUSED for a moment and then added, "I think we've helped to find the (Jewish Community Center) entrance better."

He described it as a "simple building that has a sculptural quality — it appears to be a natural extension of the Jewish Community Center."

He continued, "The important element is the message. What we were doing is the container. It's an exciting piece of architecture, but it



Leonard Siegal designed the Holocaust Center, scheduled to open officially later this year, as a simple building with sculptural qualities. He was concerned that the architecture not overshadow the message.

shouldn't compete with the message. . . It is simply done with simple materials," he said explaining that it should be consistent in appearance with that bleak period of history.

HIS FEELING about the building and the message it should convey are reflected in the double front door at the entrance designed by De-

troit sculptor Morris Brose

Instead of the ornate, flowery style doors of great religious edifices, Brose created a simple angular design which suggests barricades. As such the doors become a monument to those who perished and a statement of the value of freedom.

Museum designer, James Gardner of London, is doing the interior

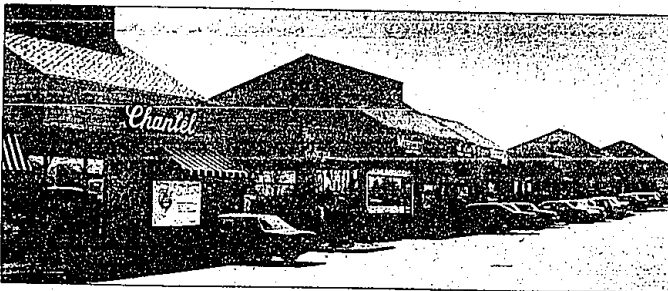
display work. Included will be an audio-visual center and a library.

THE INTERIOR is underground and connects to the Jewish Community Center which Siegal said makes it more efficient to run than if it was a completely separate building.

Visitors will walk through a long, wide corridor with displays all along one side to a circular center

area, one side of which will be a recreation of the entrance of the Warsaw Ghetto. The library, media room, offices, meeting and display areas are all readily accessible from here.

Siegal said of the Holocaust Memorial Center, "It is the only one of its kind, built and dedicated to this purpose."



Leonard Siegal's love of street scenes is apparent in his West Bloomfield shopping area, the Boardwalk. He did this one without the traditional large, anchor store and found immediate public acceptance.

Staff photos by Mindy Saunders

## 'Freedom II' needs help from lot of friends

By Corinne Abatt  
staff writer

"Meet me under Freedom II" could become as familiar a phrase in Birmingham as "Meet me under the clock" used to be in New York City.

But, there's a big "if." Only if the community responds to

the on-going fund-raising drive will there be a Marshall Fredericks' 27-foot bronze, "Freedom of the Human Spirit," in Shahn Park.

So far, only about \$30,000 of the needed \$150,000 has been raised.

A major fund-raiser for the project will be held Saturday, May 12, at Norman's Eton Street Station of Birmingham.

ham. There are no individual invitations, the entire community is invited to this \$35 per person champagne benefit.

Those attending will preview the \$1.5 million renovation of the historic Grand Trunk station, now a 246-seat restaurant and bar.

Restaurant owners, Norman Le Page and Anthony Brown and Eric Lutz, investment/developers, are donating proceeds from the opening to the sculpture fund.

This is the second time Fredericks has offered to give one of his major works to the city for the cost of materials, transportation and installation. The first was the Swan Memorial Fountain in 1969 which never materialized due to lack of interest.

FREDERICKS, an internationally recognized sculptor whose works are in many major cities of Europe as well as the United States, has lived in Birmingham since 1931. And while over the years he has maintained studios in New York and New York City as well as Royal Oak, he and his wife, Rosalind, chose to live and raise their five children here because they liked the community and its people.

Fredericks said, "I think it (the sculpture) will look real nice there. That park is special. . . we all want to make and keep Birmingham the wonderful town that it is."

The Shahn Park sculpture will be "Freedom of the Human Spirit II." The first is in Flushing Meadow, N. Y. Permission was obtained from New York to make the second.

The 15-section plaster model is still in storage. Fredericks said sand molds are made from this original. The molten bronze is poured into the sand molds.

The molds are made in sections like a jigsaw puzzle. The 15 sections will be sent to New York City to a foundry equipped to handle large works of art.

It will take at least a year from the time it is shipped until it is installed in the park.

"Meanwhile," said Fredericks, "the site can be fixed." He visualizes it as a circular paved area with benches and flower beds around. The greenish-gray granite for the base comes from Minnesota.

"That would look awfully nice and match with the bronze. The base is around 10-12 feet in diameter, just sitting height," he said.

THE PAVING in the center of the park was done in preparation for the installation of the Swan Fountain and isn't really suitable for "Freedom II."

"They should start from scratch and do the thing right," said Fredericks.

One local community which conducted a fund-raising campaign for a Fredericks' sculpture is Sterling Heights.

"They successfully raised money for the big bears in front of the Civic Center," he said. "All the school children and parents were involved — and they love it. It gives the community an identity."

Two other communities have asked Fredericks for "Freedom II" and he has declined.

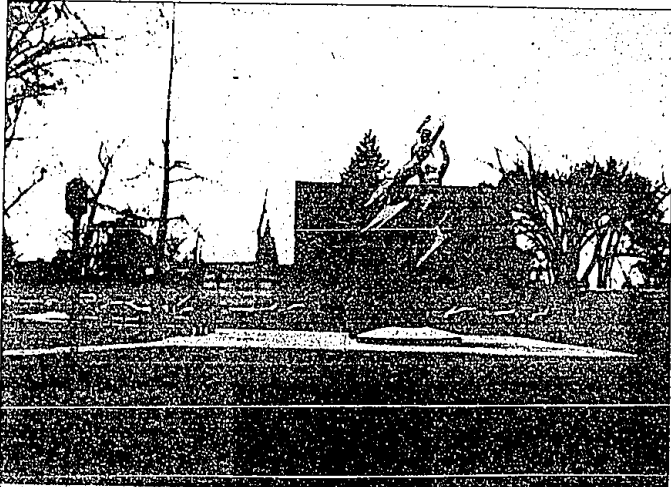
"I wouldn't give it to them — unless, of course, Birmingham doesn't want it."

Fredericks said he hopes more businesses will become involved with either monetary donations or in-kind services.

He recalled that moving and cartage companies played a major part in the installation of the 28-foot "Spirit of Detroit" in front of the City County Building in Detroit and the 55-foot crucifix at Indian River. Signs on the sides of the trucks told what they were hauling and built goodwill all along the highways.

Rosemary Squires, benefit chairman, said the committee purposefully didn't send out invitations because the whole community is invited to attend "and we didn't want to leave anyone out."

Tickets for the May 12 benefit are available at Birmingham Bloomfield Art Association, 1515 S. Crabbrook, De Community House, 150 S. Bates, Galea Office Supply, Woodward at Lincoln, and the Chamber of Commerce, 109 West Merrill in space shared with Detroit Edison.



This picture of Marshall Fredericks' "Freedom of the Human Spirit" 27-foot bronze sculpture is superimposed over a photograph of Shahn Park to

show how it will look when completed. When the funds are raised to begin work, it will take another year before it is installed.

**Donations for the sculpture project are tax deductible. Checks should be made out to The City of Birmingham with Anniversary Club Association. Send to attention of Mrs. Squires, Birmingham.**

Birmingham, 35211