archial tect

A HANLEY-WOOD, INC., PUBLICATION / MARCH - APRIL 1998

jack bloodgood

on the evolution of production house design

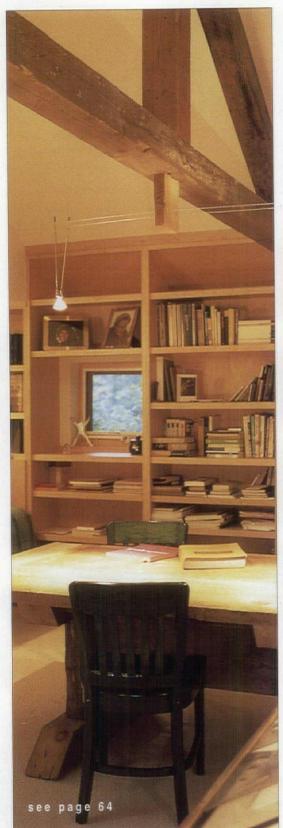
architects at home / design for older adults / fire works / the art of delegation / glue-laminated beams / reader survey

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James Wentling, AIA, defends the licensed architect's turf.

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Smart delegation strategies to help your firm grow—and keep you sane.



cover story:

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From dinettes to home offices: Legendary housing architect Jack Bloodgood, FAIA, reviews 30 years of production house design.



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At home with architects who designed their own houses a Rocky Mountain cabin, Minneapolis infill, and industrial chic in Richmond, Va.



the new age wave..page 72

When it comes to housing, older folks have money—and some definite ideas about how to spend it. We asked custom and production architects for tips on designing for this growing market.



fire works..page 80

Home is where the hearth is. These eight striking fireplace designs set off sparks with their enlightened use of forms and materials.



Electronic document exchange can be as risky as it is convenient. Here's how to guard against theft, liability, misuse, and a host of other perils.

doctor spec..page 94

Glue-laminated beams are strong, good-looking, and eco-friendly.

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A disappearing glass wall blurs the line between indoors and outdoors.

special places..page 112

On the Greek island of Santorini, husband-and-wife architects Steven and Cathi House learn how to choreograph space.



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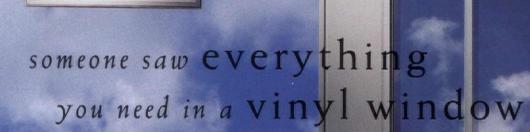
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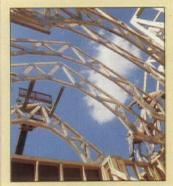
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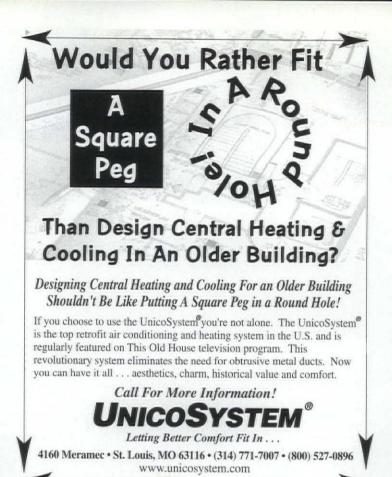
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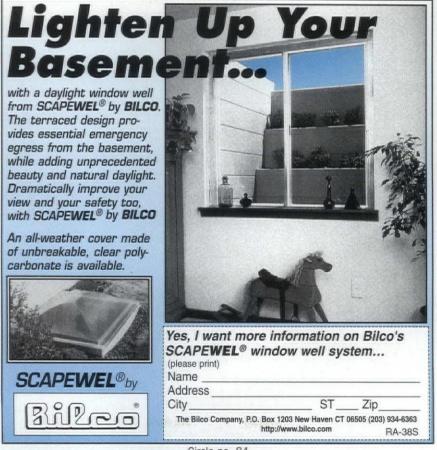


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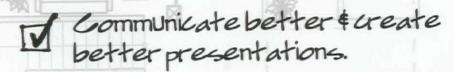
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affordable architecture

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by boyce thompson

his month we celebrate the inspirational achievements of Jack Bloodgood, FAIA, a man who for decades managed to bridge the often distant worlds of high architecture, production housing, and popular house design. That he managed to thrive in all three worlds for so many years is a testament to his tremendous design sensibility and great business sense.

affordable design's champion

From the earliest days of his career, Bloodgood championed the noble cause of bringing affordable design to the American public through the sale of house plans. As the building editor for Better

of an architect had little choice but to buy sterile production housing, often built from FHA-approved plans. Bloodgood sought to give people a home with character, a home they could come home to with pride, a home that many years later they would want their grandchildren to see.

Some architects viewed what Bloodgood was doing as a competitive threat. They hauled him before a tribunal of the AIA and told him that if he wanted to continue calling himself an architect, he would have to stop selling stock plans. Instead, he convinced the board of the need for this service and kept his AIA membership.

prospering across markets

Today, few architects manage to do what Bloodgood

"today, few architects manage to do what bloodgood did so successfully: work in all three major market segments."

Homes & Gardens, he promoted good design in affordable housing by selecting the plans sold by the magazine. In 1969, he established his own plan service.

At the time, people who couldn't afford the services did so successfully: Work in all three major market segments. There are custom architects who won't touch builder work, though some may sell an occasional celebrated house plan through a shelter magazine. Then there



Katherine Lambert

are the production architects who won't sell house plans because they are afraid of injuring their reputation with builders, who think they "own" the architects' work when they don't.

Memphis-based architect J. Carson Looney, FAIA, laughs at the notion that selling house plans interferes with his ability to sell design services.

"We started selling plans after we realized that not even the best-paid people in our firm could afford our own services," Looney says. The way he sees it, selling plans reduces downward pressure on his architecture fees. If people do not want to pay the freight for new design, they can step down into a stock plan.

design for "everyman"

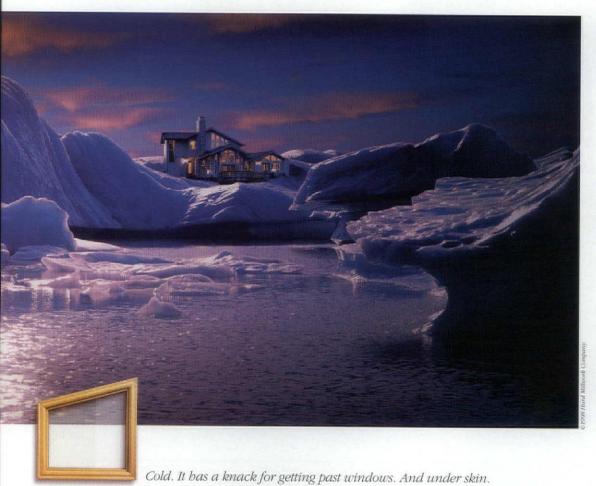
A cold, analytical marketing study would give credence to such an approach. Only a minuscule segment of the market could ever afford the services of a Robert Stern or a Hugh Newell Jacobsen. They may be able to buy compelling production architecture, but more often than not they'd have to live in that builder's neighborhood. That leaves a huge number of people of modest means who want to build a home on lots they already own or who feel so strongly about the design of their home that they want to find the perfect plan.

There are several tiers of residential architecture. Only the true giants find a way to serve them all, ra



LOOK OLD MAN WINTER STRAIGHT IN THE EYE AND WINK



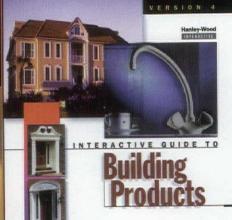


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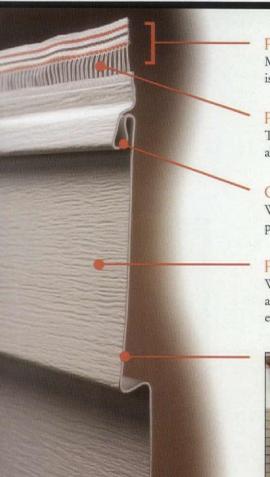






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letters

keep those cards, letters, and e-mails coming, folks.

going independent

was excited to see a new magazine that is aimed at residential architecture. The article "Staffing for CADD" (June 1997, Tech Lines, page 68), particularly interested me because I own a residential design and drafting firm

in Brooklyn Park, Minn., (a suburb of Minneapolis). I agree with author Sara O'Neil-Manion 100 percent.

I was recently a fulltime employee with an architectural firm. When I was brought on staff, there were three other drafters employed at the firm. One was a board drafter for 14 years and was just starting to learn CADD. The second learned AutoCAD by reading the reference manual and taking a couple of hourlong night classes. The third was just out of drafting school and as green as I was eight years ago. It was difficult for me to work and teach at the same time.

But then I got the opportunity of a lifetime: working from home and doing what I love. But it wasn't easy to get started. I started working part-time out of my home office in 1993. I gradually made more contacts as time went on, which led to more jobs. Over the past four years I have averaged about \$5,000 to \$10,000 working part-time from home. This year, I will easily clear \$60,000 from working with architects and builders. In 1999, I will probably double what I make this year.

I hope every architect and builder reads that article. Thanks for promoting independent contract design and drafting.

Brian J. Larson Northern Home Design Brooklyn Park, Minn.



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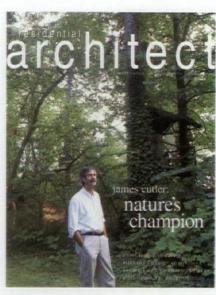
the right mix

like the mix of good buildings and practical tips. It reminds me of the old *Pencil Points* magazine. I wish you success with your new magazine.

Frank Harmon Frank Harmon Architect Raleigh, N.C.

"nonaffiliated" —and proud

y our magazine is one I look forward to receiving. I do, however, have a question about a statistic in



the article "Outlook: Optimism/Growth" (October 1997, page 78).

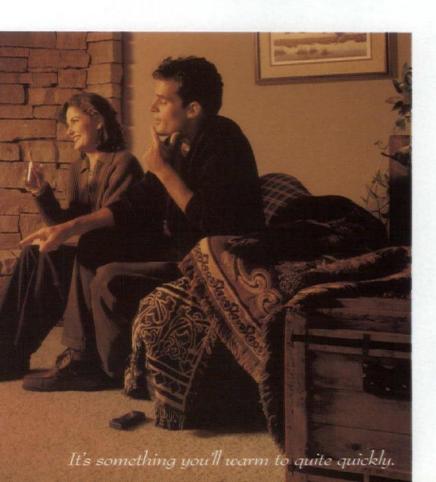
The title of the box on that page reads "aia affiliation," then the text says "66% of survey respondents are registered architects." So, do you mean that 66% of the respondents are AIA affiliated or do you mean that 66% of your respondents are registered architects?

The reason I ask is because no one

has to be affiliated with the AIA to be a registered architect and never will. I am a registered architect and due to my observations of the AIA over the past 22 years, more than likely I will never be affiliated with the AIA.

Mark Grenell
The Plan Factory
Castle Hayne, N.C.

editors' note: The headline of the box is misleading. According to the survey, 66% of survey respondents are registered architects, while 56% of respondents are members of the AIA. We regret the confusion.





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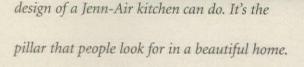
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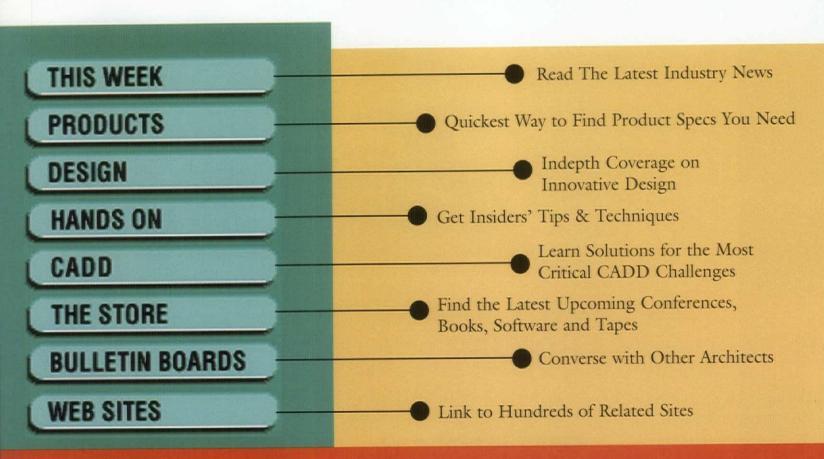
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fig. 5: Nord Door No. 4681 Transom No. 7681 (Hemlock)

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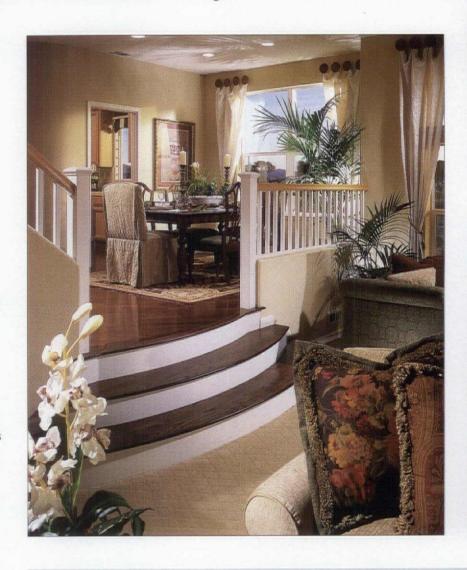
home front

tips and trends from the world of residential design

stair struck

tairs serve as memory points in Dahlin Group's designs for the Laurelwood series at Palomares Hills in Castro Valley, Calif. The townhouse community caters to style-conscious singles and couples with multilevel floor plans and custom-quality details. A terraced stair with maple treads becomes a sculptural element at the core of the 2,329-squarefoot Vistapark plan (far right). Curved steps connect the dining room to a sunken great room in the 2,379-square-foot Oakgate model (right). The townhomes were built by Shapell and sell in the \$300s. Interiors are by Creative Design Consultants.

-Susan Bradford Barror





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project of the year.

design awards deadlines

builder's choice design and planning awards

entry deadline: may 15, 1998

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For a look at the 1997 Builder's Choice winners, see Builder Online at http://www.builderonline.com.



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boston society of architects housing design awards

entry deadline: april 22, 1998

BSA's 1998 housing awards program solicits residential entries of all kinds. Massachusetts architects may enter projects built anywhere in the world. Non-Massachusetts architects are invited to submit work built in the state. For entry information, call 617-951-1433, ext. 221.

gold nugget awards

entry deadline: april 6, 1998
The 35th annual "Best in the West" competition recognizes residential and commercial design excellence in western states and the Pacific Rim. Call 909-987-2758 for entry information.

industrial revolution

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January, the museum's Decorative Arts Collection added a line of bath accessories to its permanent collection. The industrial-strength products are Robern's new O-hi-O series, designed by David Zelman with Robern's Howard Katz.

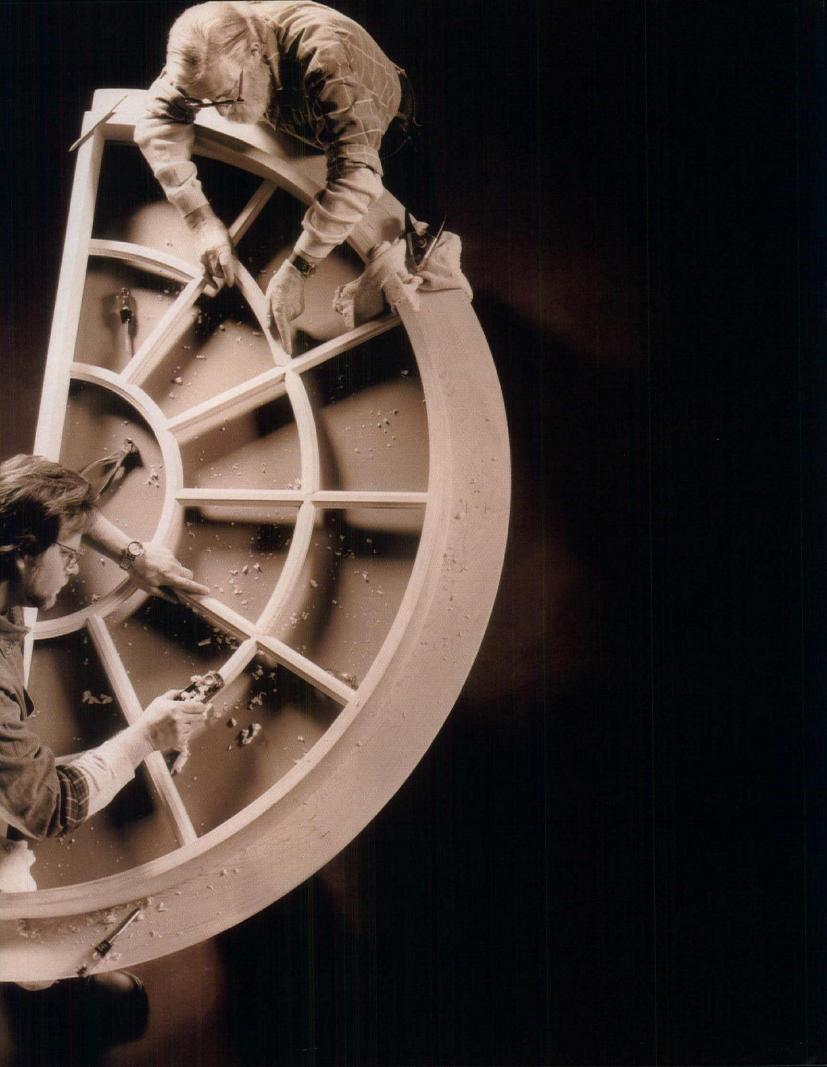
The line includes towel rings and towel bars; robe hooks; holders for soap, cups, toothbrushes, and paper; and a shelf. Suggested retail prices range from \$96 to \$349.

The O-hi-O series comes in two styles. The New Paris designs feature brackets fabricated from gold-plated balls and aluminum cones.

The Xenia accessories have triangulated aluminum brackets with anodized aluminum locking knobs in a choice of colors.—S.B.B.

For more on the new O-hi-O series, see www.residentialarchitect.com





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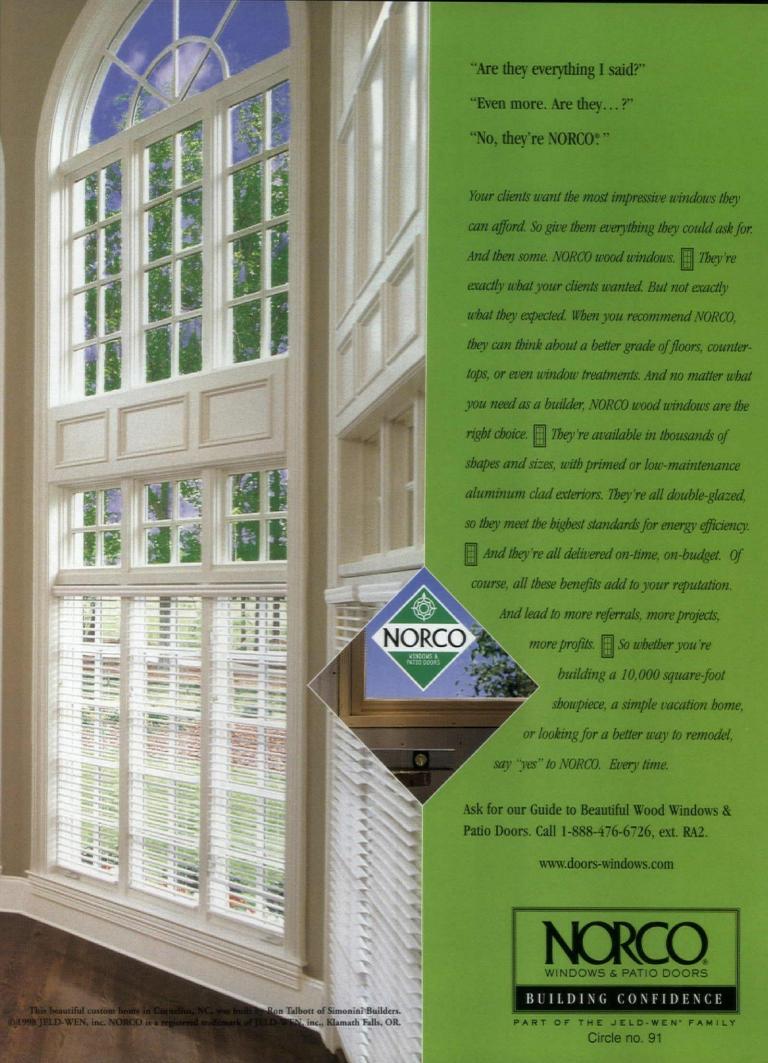
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home front

counter intelligence

ohn Dengler, AIA, used a

2 ½-inch-thick Texas sandstone slab for the kitchen
counter in his family's mountain
cabin in Glen Haven, Colo. It is
finished with two coats of a nongloss sealant. The sandstone has
survived the usual household spills,
Dengler says, absorbing liquids
without leaving a spot. But he
intends to apply a heavier gloss
sealant, just in case. "It will bring

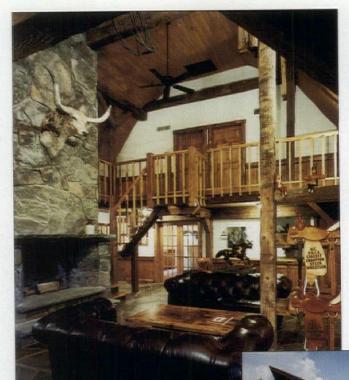


out the colors in
the stone even
more," he says.
The counter's
chiseled edge
and galvanized
metal backsplash suit
the cabin's
ruggedly casual

personality.

O J. Curtis

(For more on the Dengler house, see page 64.)—S.B.B.



Dubrovsky built new walls between the old posts and beams of Max Yasgur's barn, the core of which dates back to 1835. The walls are finished with hand-troweled sand stucco. The natural cleft flagstone floorsapplied atop radiant heat tubes embedded in concretecome from the surrounding farm area.

woodstock + 29

Dan Halpern/Woodstone Development Corp.

ver wonder what became of Max Yasgur's barn, where the multitudes dined during the 1969 Woodstock Festival? It's now a residential designer's office, of all things—and its current owner has a story as colorful as the history of Yasgur's farm.

His name is Steve Dubrovsky, and he's a professional rodeo cowboy. He also owns Woodstone Development Corp., a design/build firm that produces woodland getaways for wealthy New Yorkers. The old Yasgur barn in Bethel, N.Y., is his headquarters. Dubrovsky acquired the dilapidated property in 1996, and has transformed the 2,150-square-foot structure into offices and meeting rooms for his 15-year-old firm.

Dubrovsky, now 48, competes in some 25 rodeos a year. (In his heyday, he averaged one a week.) He's been designing houses for as long as he's been on the rodeo circuit. "I'm drawn to the architecture of the areas where I compete, especially in the northwest-

ern states," he says. The homes he designs reflect that influence.

So too does the inside of his barnturned-office. Outwardly, the structure still looks like a barn. But the interior, with its exposed beams and massive stone hearth, recalls a rustic lodge in Montana. "My clients come to me because they know the kind of work I do," says Dubrovsky. "I wanted an office that captured that flavor."

Though Dubrovsky isn't a trained architect, he does the initial design work. His staff includes a registered architect, a structural engineer, and two designers, who participate in planning meetings with clients and draw up Dubrovsky's designs. Also on the payroll are some 45 tradespeople who build the houses—which have price tags of \$350,000 to \$1.7 million, not including land. Dubrovsky is currently designing and building in three communities, all in rural Sullivan County, N.Y., and all within a two-hour drive of Wall Street.

-S.B.B.



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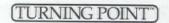




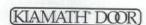


























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Photos: Courtesy New Metal Crafts



urban dwellings

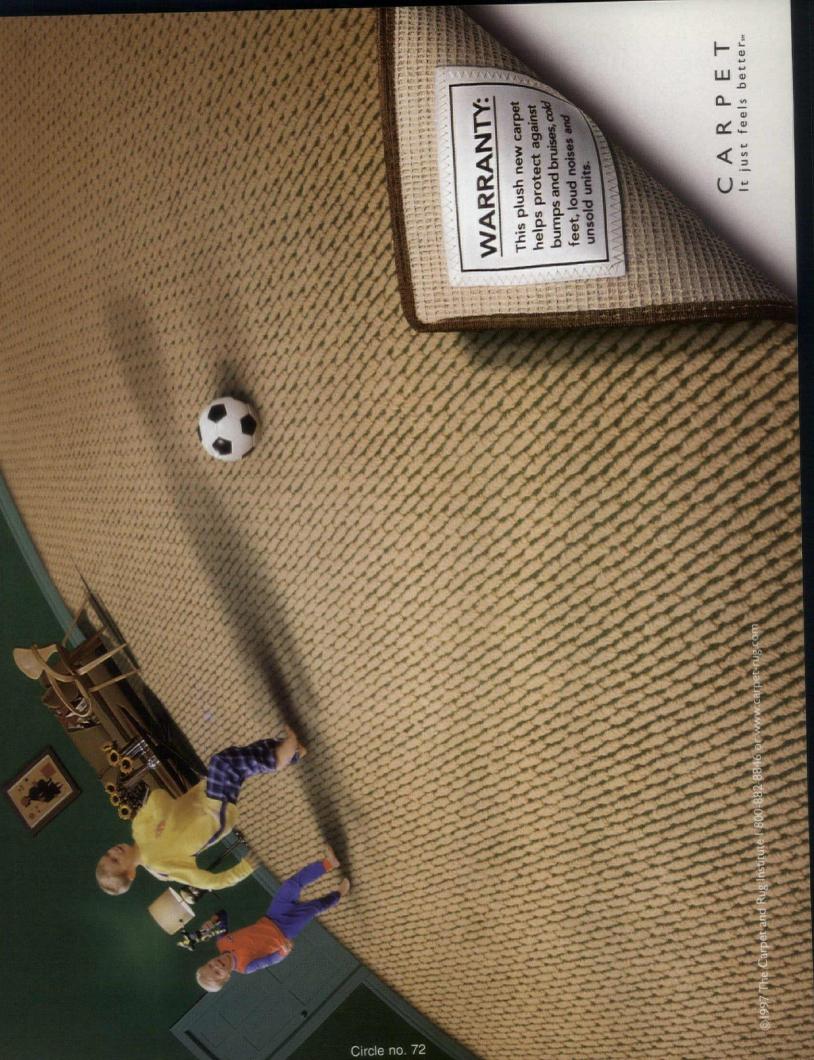
American Apartment is a bit more than a coffee table book.
Journalist/designer Oscar Riera Ojeda has assembled a sophisticated collection of 30 apartment designs from cities coast to coast. He entices with dazzling photography, then garnishes his case studies

with annotated design and construction details. Each 6-to 8-page profile includes a program description, material specifications, cost information, and a list of project team members.

Among the design firms Ojeda features:

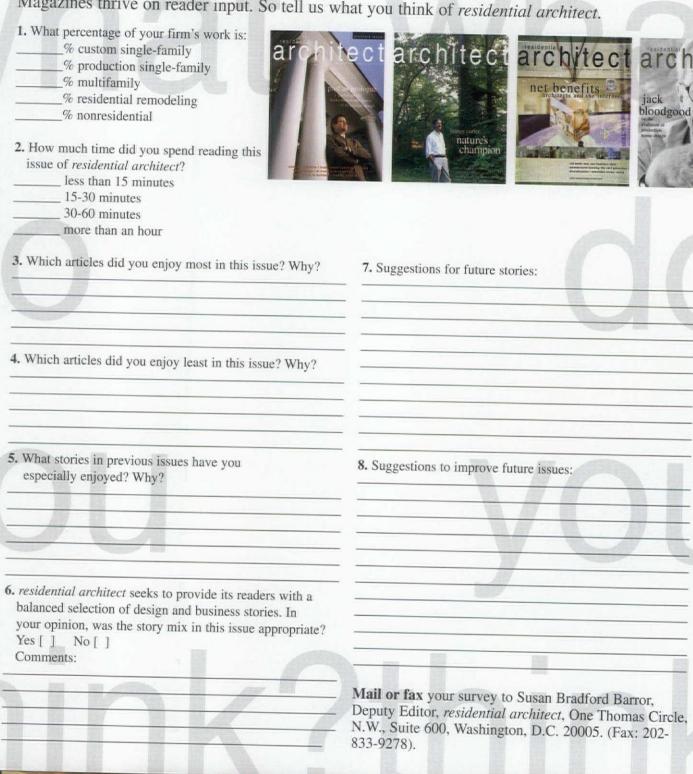
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Ace Architects in a warmly eclectic design for one of San Francisco's oldest apartment buildings; Krueck & Sexton Architects' minimalist steel program in Chicago; and a storage-filled scheme for an apartment in Philadelphia, by Wesley Wei Architects. Though all of the dwellings are distinctly urban, Ojeda presents a good cross-section of sizes, budgets, and aesthetic intent.—S.B.B.



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11-13	Natl. Frame Builders Conference and Rural Builder Show For post-frame, metal-frame, stud wall, light industrial and residential builders in rural markets. Phoenix, Ariz. (800)557-6957.	17-19	1998 Kitchen/Bath Industry Show Custom Builder Conference & Expo Multi-Housing World
12-14	Real Estate Connect '98 Explores how technology and real estate industry resources are radically altering the way property is bought and sold. For real estate industry professionals. San Francisco, Calif. (510)444-6176.		Joint show presented by the National Kitchen and Bath Association and Miller Freeman, Inc. McCormick Place, Chicago, III. (800)527-0207.
18-21	Sustainable Steel Conference The Steel Recycling Institute hosts this event for architects, engineers and designers on the use of steel as a building material. Orlando, Fla. (202)347-8200.	21-24	Coverings '98 The International Flooring Exposition, International Wall Covering Exposition, and International Tile and Stone Exposition. Orange County Convention Center, Orlando, Fla. (800)881-9400.
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designers and architects

residential designers should respect legal boundaries.

by james w. wentling, aia

ne of the joys of being a residential architect is that you get to compete for work not only against other architects, but also against a host of other players. It's true-in most states it's legal for anyone to design a detached house.

Architects who believe they are the best qualified group to execute residential design are mistaken. Home builders and residential designers often are more knowledgeable and better trained to design and specify houses than architects (particularly architects who only occasionally dabble in residential work). But designers and builders should not overstep their bounds by moving into areas legally delegated to architects.

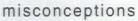
"right to design"

During the competitive 1990s, some residential designers and home builders have expanded their design services beyond single houses to include multifamily buildings and even commercial structures. Builders and subcontractors sometimes advertise that they provide architectural services as part of their inhouse capabilities. Generally these practices are

against state law.

The "right to design" is defined by each state in legislation typically called the architect's law. Key provisions include the definition of what comprises an architectural firm for the purpose of offering architectural services to the public, and which building types are exempt from the

law and don't require design by an architect. Typically, single-family homes and some multifamily buildings are exempt. But in certain states they are not: The laws vary greatly from state to state.



One common misconception about the architect's law is that it is enforced by local building inspectors. In some states, it is not. Since building codes generally are local law, building officials may overlook certain state or federal laws. The most common example is when a local building official accepts non-architect prepared drawings with an engineer's stamp. If the drawings meet code, they

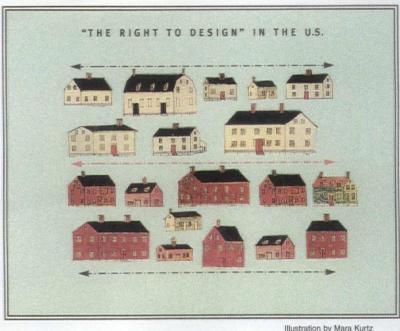


Illustration by Mara Kurtz

are considered OK.

Another common problem is that builders with a licensed architect on staff may advertise that they provide "architectural" services. But architectural firms generally are required by law to be majority owned by licensed architects. Builders who employ architects should not claim to offer "architectural" services, since they are not able to independently advise customers on design issues as an architect would. However, builders with architects on staff may offer "design" services for exempted building types.

r-e-s-p-e-c-t

All parties who provide design services should be aware of the state laws governing their practice and respect those laws. Architects should respect the right of others to provide design services. But when those designers exceed their legal boundaries, architects must be prepared to point out that consumer laws prevent such practices. If necessary, state boards will pursue violators and administer penalties. ra

James W. Wentling, AIA, is the principal of Philadelphia-based James Wentling/Architect. He holds a law degree and was admitted to the Pennsylvania Bar but does not practice law. This information is not intended as legal advice but may be used in discussion with a legal advisor.



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delegation dos and don'ts

successful firm management depends on smart delegation. here's how to do it.

by vernon mays

arly in 1996, Mark Scheurer, AIA, admitted that success was beginning to get the better of him. His four-year-old practice in Newport Beach, Calif., focusing on resort and production housing, was cruising along nicely. But the 80-hour workweeks were wearing him down. "We had gotten to the point where I was not able to show up at every meeting," he recalls.

When the staff swelled to 18 and Scheurer started accepting work in places from Boston to Hawaii, he knew something had to give. "I compare it to being a waiter in a restaurant," he says. "There are only so many tables you can wait on and still do it right."

For Scheurer, the combination of a burgeoning staff and broadening markets demanded that he reorganize to maintain the quality of the firm's work, keep the clients happy, and preserve his sanity. In January 1997, he placed three of his most trusted associates in charge of projects and made a fourth person the firm's top administrator.

Counting himself, that means four principals are

now available to take prime responsibility for a project. "We assure the client that that person has ultimate decision-making power," Scheurer says.

His firm's new structure reflects a trend toward collaboration rather than domination by a single individual. All of the principals are encouraged to bring new work to the firm, but "we do not accept any project until the principals discuss it and agree," Scheurer says.

The principal-in-charge runs the job and maintains primary contact with the client. Design is a collaborative process involving all the principals. The advantage of the new structure is that more people in the firm feel responsible for the results. "And there's a closer relationship between the client and the work," he says.

Scheurer and other residential design firm principals realize that as billings increase, growth moves them closer to the breaking point beyond which a practice spirals out of control. Delegation to qualified personnel goes a long way toward solving the problem. But the need for shared responsibility doesn't make accomplishing it any less

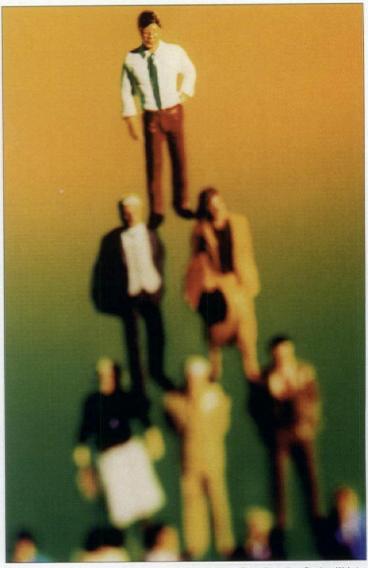


Photo illustration: Stephen Webster

an art form. Like anything done well, successful delegation requires well-considered steps. Here are a few of the most important.

hire smart. The best way to ensure you can pass responsibility to your employees is to surround yourself with people who can handle it. "I've always tried to hire people who I think are smarter than I am," says Dail Dixon, FAIA, of Dixon Weinstein Architects, a six-person firm in Chapel Hill, N.C.,

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SAG BUSTER

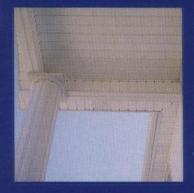
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that does custom residential work. "So when I'm not watching what everyone is doing, I've got people who are adding to the equation rather than taking away from it."

Andrea Clark Brown,
AIA, of Naples, Fla., admits
it has taken time to refine
her hiring practices. Her
choices have become more
critical in the past 18
months as her practice has
grown from \$6 million a
year in construction to \$21
million, with a heavy concentration on custom resi-

"if we held closely the management of our clients, we would only be able to handle a very few projects."—chad floyd, faia

dential projects as well as civic and church commissions. "I'm very careful that the aims of the office are well understood and agreed on," she says.

After going through a period of high staff turnover, Brown decided she was trying too hard to sell prospective employees on the virtues of living and working on Florida's Gulf Coast. She has changed her tune when conducting interviews. Good portfolios and people skills are important, of course. But Brown also places a high priority on candidates' enthusiasm and sense of direction. Her reasoning: People who are serious about joining her firm are more likely to stay long enough to earn meaningful responsibilities.

delegate intelligently. Once you have the right people on your staff, you have to know how to use them. "We try to bring up well-rounded employees who are able to work with the partners on a collaborative basis," says Chad



Floyd, FAIA, a partner at Centerbrook Architects in Essex, Conn., which has a staff of 60. "We don't just hire people to do drafting."

Although the partners initiate the client contact, they immediately involve a project architect—and residential commissions are the most likely training ground for the firm's less experienced project managers. "We try to give them responsibility for managing the day-to-day operation

of the project," Floyd says.
"That leaves the partners
free to design."

The strategy has the effect of multiplying the capacity of the partners, "whereas if we held closely the management of our clients, we would only be able to handle a very few projects," he says.

For key discussions during schematics, Floyd and the assigned project manager often hold conference calls with their clients. "Our house clients tend to be very sophisticated, so we may propose a telephone meeting with a client who has a fax machine, and we send sketches back and forth."

Working in tandem with his staff architects, Floyd can complete three such sessions in a day. "There is no time when I will be there and the project manager will not—although the project manager may go to meetings and site visits without me."

But is it a hard sell to get clients to accept this arrangement? "No," Floyd says. "They appreciate the work being delegated to someone whose time is billed at a lower rate than mine.

In addition, I may have many projects that I am worrying about at once, whereas the project manager may only have one or two. Clients like that kind of attention." share responsibility.

Successful delegation is not only about passing along the grunt work. It's also about giving staff members a stake in the firm. Chris Lessard, AIA, of Lessard Architectural Group in Vienna, Va., was struggling to manage 30 employees before he brought in a management consultant to help him regain control of the practice. Lessard had divided the firm-which does land planning and multi-unit residential developments-into two studios: one for design, the other for construction documents. "I had inherently built in a group that had somebody else to blame for things that went wrong," he observes. "And they weren't talking to the clients. That really hurt us."

After spending time with the consultant, Lessard restructured the firm using a project manager system that places a single person at the head of each project team. Team managers can hire and fire, and they handle billing and negotiating with clients. "The managers have to do collections, so they have to keep the client happy," says Lessard.

Now clients are better informed. And, while the project managers share a pool of designers, the new arrangement keeps the designers in closer touch

continued on page 48

Bruce

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with the projects they are working on, which results in a higher sense of shared responsibility and less finger-pointing.

The firm has grown to 45 employees since the restructuring. Lessard says he decided to expand because work is being completed more efficiently and with far fewer quality control problems. "It means that people are starting to self-manage," he says.

don't lose sight of the work. No matter who's the lead designer, all projects

the project architect suggests. Dixon says the meetings never fail to improve a design. The process also forces the project architect to articulate his or her intentions, and it helps the vounger architects refine their presentation skills.

Project oversight is even more important in a large production firm such as Looney Ricks Kiss Architects, which has a staff of 120 and offices in Memphis and Nashville, Tenn., and Princeton, N.J. "I have instilled in my

"before we show clients a preliminary design, we close the doors, shut off the phones, and review the project as a group," dixon says. "even the office manager participates. she's watching to make sure the emperor has clothes."- dail dixon, faia

that come through Dixon Weinstein are subjected to at least two critiques by the entire staff. "Before we show clients a preliminary design, we close the doors, shut off the phones, and review the project as a group," Dixon says. "Even the office manager participates. She's watching to make sure the emperor has clothes."

The second review takes place during design development, usually at a point

staff the idea that we all communicate throughout the day," says principal J. Carson Looney, FAIA, who heads the firm's residential division. While associates at the firm are assigned to "total client maintenance," Looney makes it a habit to attend the kickoff meeting for each project.

After that, key staff members oversee the work at critical points. "I like to have at least three people

in a design review and sometimes up to six," says Looney.

He periodically schedules a day solely for reviews, sometimes tackling six projects in a day. In those sessions, the project architect presents to senior staff. "I've tried to empower the senior associates so that if they see something is not going right, they have the authority to put a stop to it."

Looney says that when the firm adopted the structured review process two vears ago, many egos were bruised. "Now people feel that if they can get an hour of the key staff's time, the project will be better in the end. We've had to change the culture of the staff."

look out for the client. Brown focuses on getting her staff to listen to clients and communicate effectively. "We talk a lot about how to have clients take you into their confidence and feel you are listening," she says. "I stress with my people how to negotiate problems and how to mediate. It's all about communication."

Information flows so well in Brown's firm that project captains alert her when important issues are likely to come up in a client meeting. Then she makes sure to attend. "Given the talent the project captains have, I don't want to usurp their relationship with the client. But I also want clients to know they

can confide in me if there is a problem. They know I am reading all the correspondence and that I will call them independently to work out a problem," she savs.

don't be afraid to say no. To avoid being stretched too thin, you may simply have to stop short of overloading yourself. That may mean delaying the start of a project or limiting your firm's growth.

Mark McInturff, AIA, of McInturff Architects in Bethesda, Md., has made that choice. "You have to be willing to say there's a certain size you can get to and no bigger," says McInturff, if you want to work directly with clients, remain heavily involved through schematics, and keep a handle on quality. "Particularly in custom residential firms, there's a limit to how big you can be. For me, it's four people."

McInturff says he's now turning away new work to avoid becoming a production machine. "If we added more people to accomplish the work, we might make more money, and we might not, he says."

Dixon says the ideal size for his firm is about seven or eight people. "It allows my partner and me to do the work we like best, which is to design buildings" and oversee their construction. Limiting the firm's size means he does

continued on page 50

practice

not have to work too hard at marketing. "And we can keep the quality of the work higher."

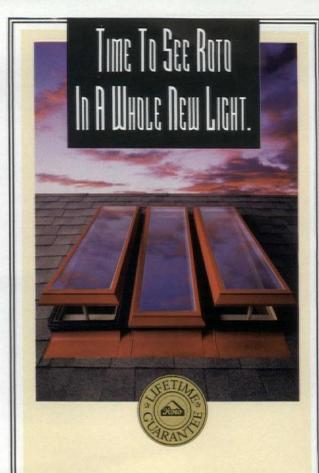
If a client insists on Dixon and Dixon only, "that's fine. But then they have to wait until the next open time slot."

reap the rewards.

When you're considering how best to delegate, remember why you're trying to spread the workload in the first place: to get back to doing the things you want to do, whether that is spending more time with the family or focusing on the things that first attracted you to architecture.

Mark Scheurer, for one, says that shifting responsibility to other employees in his 25-person firm allows him to be engaged in the creative process again. "Before our reorganization, I saw myself becoming more and more of a handshaker," he says. "The great thing now is that I get my share of projects. So I get to draw again." ra

Vernon Mays is editor of Inform, the architecture and design magazine of the Virginia Society AIA.



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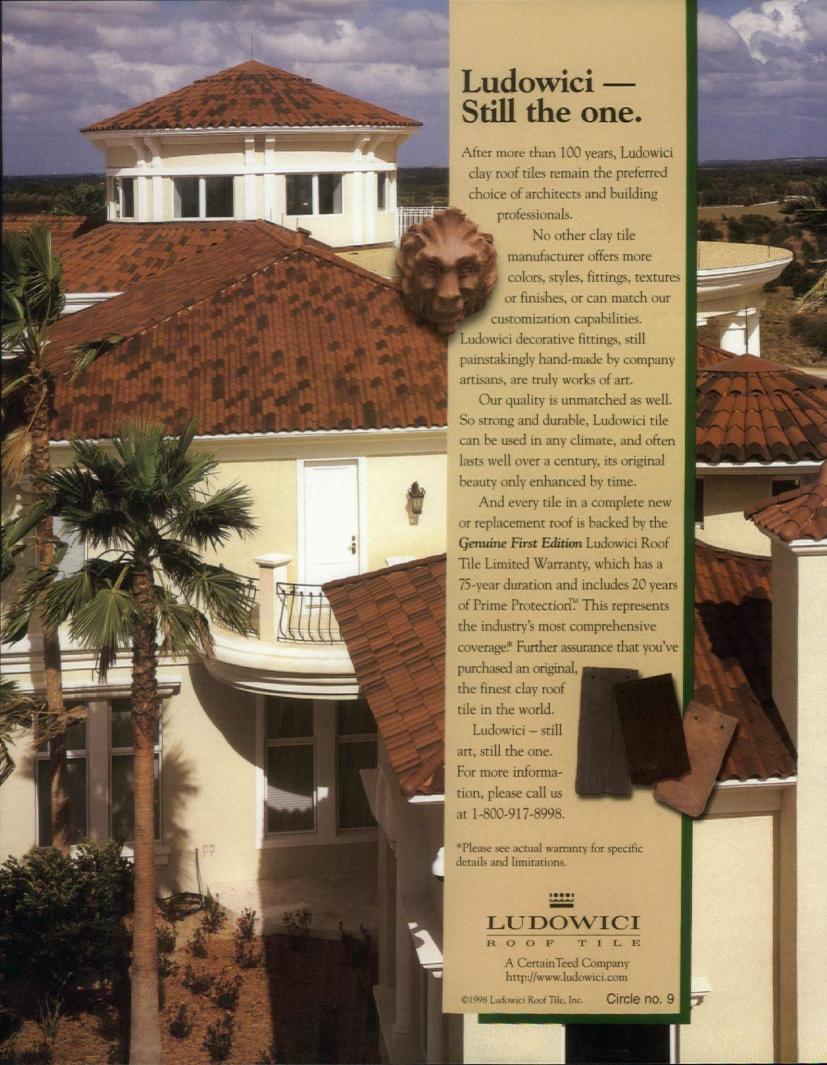
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then a

production
house design
has come
a long, long
way in the
past 30 years.
just ask
legendary
housing
architect jack
bloodgood.

by jack bloodgood, faia

n 1965, when I started our firm, there was no *residential architect*—nor much of a market for such a magazine—since very few housing architects were doing anything other than government-subsidized design.

1965

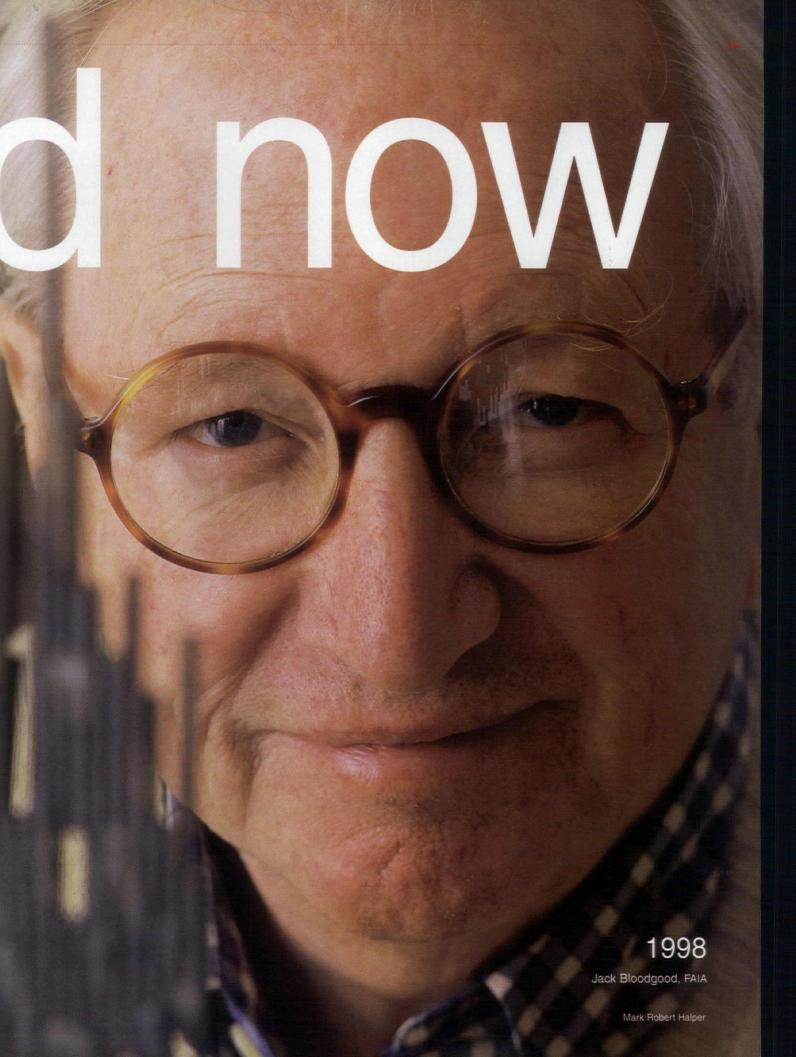


Jack Bloodgood, AIA

Private-sector production houses of that era were styleless. Many were built from lumberyard plans, with very little variety or choice. And most homes were bought with FHA loans,

which were available only to houses
with the "lowest common denominator"
designs. We all remember those ranches with
the picture window on one side and two little
windows on the other, with a front door that
looked like a back door.

continued on page 56



1960s

"better homes for all america"

Back in 1957, I was doing commercial work for an architect in Stamford, Conn., when I learned that *Better Homes & Gardens* was looking for a building editor. So at the ripe old age of 26, I moved my family to Des Moines, Iowa. My early exposure to housing came from those days at *Better Homes*. It was a wonderful learning experience. Traveling all over the country for eight years, I learned to

look at housing through the consumer's When Lioined Retter Homes & Gar

When I joined Better Homes & Gan there weren't many production-home I much less community developers. In the years, Better Homes took an active rol moting good design through its Better for All America program. My role in the all design/build event was to develop design demonstration homes for small lies, executive families, and retirees. We between 24 and 40 of these houses each across the country. We then featured the magazine, bringing new residential ideas directly to American consumers.

"we all remember those ranches with the picture window on one side and two little windows on the other, with a front door that looked like a back door."

on my own

I started Bloodgood Architects in Des in 1965. My firm was a pioneer in des housing for the private sector. Home be in the late 1960s and early 1970s had sources, fewer still with any architectu merit. Builders had no access to reside land planners, nor did they have the opty to develop marketing and presentati

the plan service

To bring better residential design to bu

early 1960s



This is what you got in the new 1960s suburbs—a styleless split-level ranch. For a young housing architect like myself, the design challenge was clear.

1969



In 1969—the same year I started my plan service— Architectural Record chose one of my custom houses for the cover of its "Record Houses" issue.

early 1970s



This Bloodgood Plan Service house from the early 1970s looks rather ordinary. But it was quite inventive for its time (though not so radical that it scared off the appraisers). It was designed around purpose rather than historic precedent. And it was open in plan, recognizing that families no longer sat down for formal meals.

1972



By 1972, we we ing the first plan development in of lowa: Souther in Des Moines. It to attract a mix of it featured a club walking trails, ar attached housin individual brick f (right) that gave a single-family a

established a plan service in 1969—a move that nearly got me kicked out of The American Institute of Architects. I successfully lobbied the AIA board as to the need for this service, and thus retained my membership. But we housing architects remained a subculture of the AIA for years.

The Bloodgood Plan Service helped bridge the gap between architects and home builders. We tried to bring design, proportion, character, and livability to our houses. To market the service, we featured our plans in brochures that we took to national home builder conventions. Little by little, sales grew to 20,000 plans a year. We started the first plan service page in Professional Builder magazine, the precursor to the extensive plan sections now found in both trade and consumer magazines. And we spoke directly to consumers through my nationally syndicated newspaper column for Hearst Newspapers (King Features), where I described "study prints" and made them available to interested readers.

custom work

While I was getting the plan service established, I also wanted to design custom houses. One early example, when Bloodgood Architects was still a firm of one, was the house selected for the cover of *Architectural Record*'s 1969 "Record Houses" issue.

Custom design was the typical role architects played in the housing arena at the time, but it was completely out of reach for the majority of home buyers. Doing custom work kept me "whole" as an architect, even as I pursued the more urgent need to provide production design to the builders who were starting to shape our suburbs.

1970s

expansion

I felt it was important to expose more architects to the opportunities of designing homes for average Americans. I wanted them to understand the discipline of approaching their work as "product design," with its cost restraints, design limitations, and mortgage judgments by appraisers who wouldn't assign value to anything too "radical." So the firm began to expand its outreach to other housing architects, builders, and consumers.

Thanks to our editorial ventures and our

"the home buyers

of the early

1970s wanted a

different, more

contemporary

look-houses

that were 'not

[their] father's

Oldsmobile.'"

mid 1970s





Photos: BSB Architects & Planners

We updated the split-level look for Lexington Homes in suburban Chicago. We gave it stone accents, an entry porch, a pop-out bay, and a clipped garage opening.

participation in AIA and National Association of Home Builders housing design groups, we were broadening our view—and our client base—beyond Des Moines. Our plan sales brought us builder clients who prospered with our designs and then came to us for more direct and specific service.

the times, they were a' changing

The early 1970s were a time of evolution, both in housing and in society as a whole. Young people were challenging societal norms, opting for individuality rather than conformity. At the same time, a new generation of home builders

"the young questioners of the early

1970s were joining the establishment.

they wanted to give their children a sense of heritage and tradition."

was emerging. They became nationally organized, and began to educate themselves to excel at every aspect of home building—from land development to design to sales and marketing.

The home buyers of the early 1970s wanted a different, more contemporary look—houses that were "not [their] father's Oldsmobile." We sought to capture attention, and buying power, by designing homes with fresh exterior architecture and open, informal interiors that reflected the informal lifestyles of the times.

These were the days when women were leaving the kitchen and entering the workforce. So we designed kitchens that were open to living areas for family togetherness at meal-time. Master bedrooms became bigger during the 1970s, too, with larger closets and private master baths.

bicentennial fever

The approach of the nation's bicentennial brought a dramatic shift in national taste. The young questioners of the early 1970s were joining the Establishment. As they started families, they wanted to give their children a sense of heritage and tradition with homes that exuded pride of place and pride of country. And so we witnessed the rebirth of regional traditional

1981



Attached homes were gaining favor with empty-nesters, a newly coined term to describe a group previously clumped into single-family product thinking. The Gables, built in 1981 by The Green Co. in Newton, Mass., catered to this new market segment with attached clusters of individual homes. And it introduced bright, open interiors to the tradition-bound Boston market.

1986



Land prices were skyrocketing by the mid-1980s, which led to new density innovations. With smaller lots, the houses themselves had to be more exciting, with view amenities such as a lake or a golf course. That was the thinking behind Island Club, a small-lot community near Atlanta we designed for McGlamery Properties in 1986.

1988



styles—especially the colonial influence on East Coast and midwestern residential design.

the industry matures

By this time, the number of architects in private sector housing practice had grown into a well-established group. The AIA Housing Committee changed its focus from government funded housing to private sector housing, led by chairmen Walt Richardson, Art Danielian, and me. NAHB began to foster—rather than merely tolerate—a design committee for its members. And the building industry magazines were becoming more sophisticated, talking to builders as business professionals rather than hammer and nail guys.

1980s

the me generation

During the 1980s, the housing architect's role changed from meeting needs to creating elegance and individuality. In this decade of prosperity—for the middle and upper classes, at least—builders and architects had to respond to individual home buyer expectations. It was

the era of the designer label, and every house had to make a statement. This was the era of impact, of big houses and lots of volume. Labels on jeans became a symbol for how we dressed; gated communities symbolized how we lived.

focus on community

Land use became a critical factor as land prices rose far more quickly than the cost of sticks and bricks. Builders began to look for leftover infill sites as alternatives to everexpanding suburban flight. Architects and planners responded with designs that maintained privacy and individuality at higher densities. The multifamily rental and condo markets were driven by young professionals—both men and women—who were delaying marriage and living on their own. And so multifamily housing evolved from boxy barracks, appealing to the same consumer preferences as single-family homes.

teamwork and growth

During the 1980s, architects and builders alike learned how to respond to NIMBYism. We put together meaningful neighborhoods and communities with recreational amenities and open "labels on

jeans became a

symbol for how

we dressed:

gated communities

became a symbol

of how we lived."

1990



The baby boomers were the driving market force of the late 1980s. They were affluent and status-conscious, and they wanted houses that reflected their success. In late 1988, we designed the first of the "big boxes" for Chicagoland's Lexington Homes. It featured big street presence and interior volumetrics in extremis.



Shorewood, Minn. It's a vertical house designed for a compact lot, because we predicted lots would be much smaller by 2010. And we completely rethought the function—and names—of rooms. It's an open, flexible plan with a central gathering space augmented by multi-use areas, a family computer station, and multiple outdoor living areas.







Photos: BSB Architects & Planners

space. Architects and builders teamed with planning and marketing professionals as integral players in product development. During the housing depressions of the 1970s and early 1980s, we had seen that the builders who excelled at design integration and teamwork were the ones who continued selling houses.

As businesses of every type started to form national conglomerates, so too did the larger and more aggressive home building companies. They expanded into new markets nationwide, putting together teams who could deliver homes and communities to regional markets. Our services grew to accommodate the big business of home building.

"we put together meaningful neighborhoods and communities with recreational amenities and open space."

1990s

what we've learned

The 1990s ushered in an insidious housing slump that saw the demise—or near-disappearance—of many fine home building companies and residential architecture firms. The builders who survived demanded simple, cost-effective box plans. And buyers demanded value, value, value.

As we emerge from those lean years, we have witnessed the renewal of themes sounded throughout the previous decades. Teamwork among architects, builders, planners, marketers, and merchandisers continues to drive the housing industry today. Buyers favor historical house designs, much as they did during the bicentennial era. And they demand 1980s-style individuality, which has produced unparalleled flexibility and customization in production housing—with graciousness and understated style often lacking in homes of a decade ago.

the business of architecture

I believe that work should be pleasant. That is the atmosphere in which our firm has always

1994



Laurence Taylor

1995



Laurence Taylor

This house, designed by our Tampa office for Taylor Woodrow Homes in Sarasota, takes empty-nester housing to a new level. Introduced in 1995, the 3,469-square-foot house had a base price of \$675,000. Located in the planned community of Queens Harbour, it catered to midwestern retirees who had worked hard all their lives and felt they deserved an elegant, gracious home. I call it an "achievement reward."



operated. But as the housing industry has grown, faltered, and grown again over the past three decades, so have we as a firm. In the mid-1970s, I saw the need to be a team of partners rather than a single voice. And so I started adding partners—sometimes based more on friendship rather than on business relationships. (We were slower to learn business acumen than our builder clients.) One left us for a while and later returned; another we weren't smart enough to find the proper role for.

But over the years, we have evolved into a strong partnership now led by two senior, majority-owning partners and nine junior-partner, minority owners. When Doug Sharp and Doug Buster became president and senior vice president (respectively), they changed my loose, let-it happen style into a carefully planned and orchestrated operating business plan.

As Bloodgood Sharp Buster Architects and Planners, we have expanded on my early attempts at regional offices to bring our services ever more expertly and speedily to our clientele. As our group has grown—the firm now numbers 75 in six offices across the country—we've developed an integrated accounting package. The partners also saw the need for inhouse marketing talent. Today, our marketing

staff coordinates outreach efforts for each office and the national firm, while also developing internal learning activities for all BSB personnel. These services are so knit into our process today that it's hard to imagine it otherwise.

Now we are a firm of national presence, and the next generation of leaders is being brought into partnership and ownership positions. Our nine newest partners lead each of our regional offices: Des Moines; Tampa, Fla.; Chicago; Sacramento, Calif.; Dallas; and Phoenix, plus the marketing, accounting, and business operations. They have grown into a self-respecting and group-respecting team who can and do share their opportunities, problems, and solutions for the good of all.

So, now that I have retired from "active duty," we have in place a team poised to grow and change with the evolving residential marketplace. They have learned not at "father's knee," but from our clients and each other. Since 1965, we have been a continuous part of this dynamic housing industry, participating in its evolution from fledgling to maturity. We have learned from it, contributed to it, and shared in the personal, financial, and professional rewards it brings to all of us who enjoy it so much. ra

"teamwork
among architects,
builders, planners,
marketers, and
merchandisers
continues to
drive the housing
industry today."

1998



Laurence Taylo



Graciousness. Elegance. Fine craftsmanship. Respect for tradition and attention to detail. That's where we are in production housing today, at the close

of the 20th century. The New American Home '98 in Dallas, designed by my successors for BUILDER and the National Association of Home Builders, epitomizes these trends.

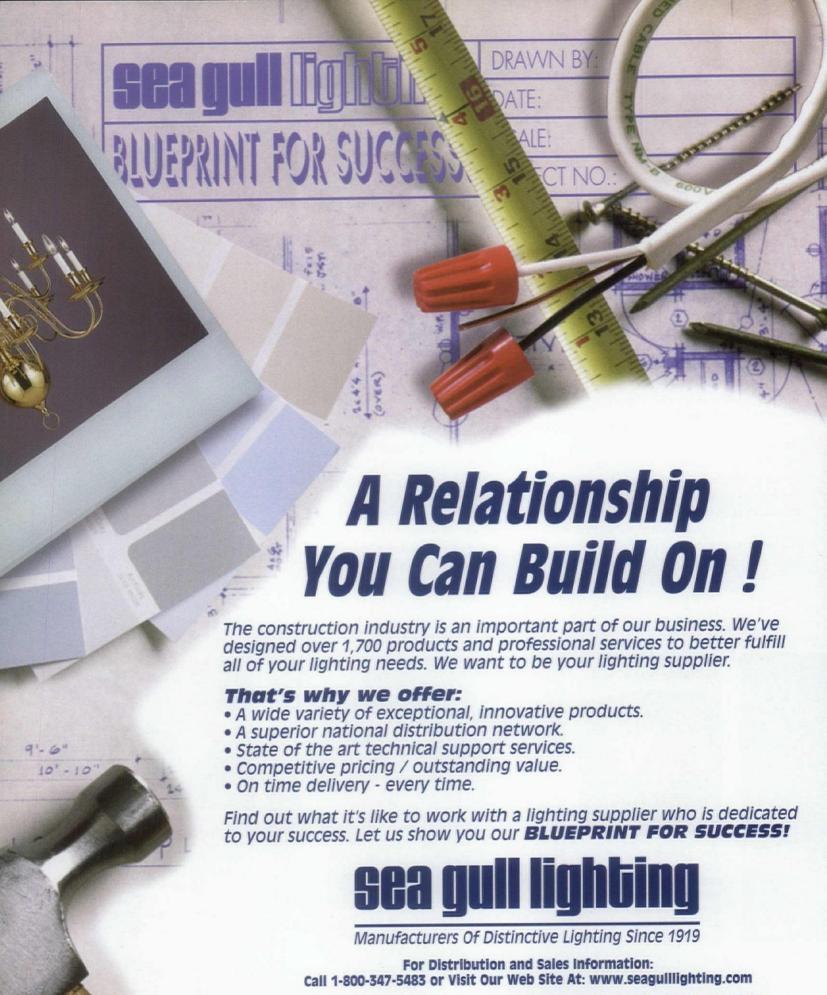


James F. Wilso



BSB Architects & Planners

Today our firm of 75 is directed by Doug Buster (center) and Doug Sharp (right), under whose ownership and guidance our group has flourished individually and as a whole. Their expansion of partnerships to the next generation will help lead us into the century ahead with a carefully planned, well-designed place in the housing arena.



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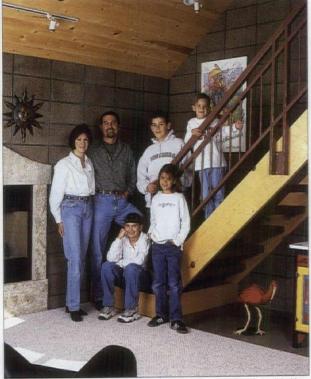


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architects home

these architects live their work—by designing their own homes.

by susan bradford barror



Povy Kendal Atchison

Fun and informality are priorities for Melanie and John Dengler and family (from left: Hayley, Maddie, Kellen, and Riley).

southern exposure

fter the last of the Saturday soccer matches, John and Melanie Dengler pile four kids and a dog into the car for a 50-minute drive to nirvana. It's a tiny place, just 936 square feet on a couple of acres backing on national forest land in Glen Haven, Colo. "When I'm there, I don't think about work. I just sit and look at the mountains," says architect John Dengler III. "It's calming."

Dengler has a two-person residential practice in Fort Collins, Colo. He works from home in an office over the garage. He calls their getaway cabin "funky Western"—the antithesis of suburban living. Its cedar siding and standing seam metal roof pay updated homage to the old mining shacks that dot Colorado's hillsides. The interior exploits Dengler's fascination with glass, metal, concrete, and wood—used more adventurously here than most of his custom home clients would allow. "There's no Sheetrock to be found anywhere," he boasts. The budget for the job was \$96,000 (not including septic or land).

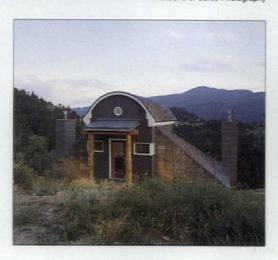
The Denglers' lot slopes southward. Entry is on the upslope side at

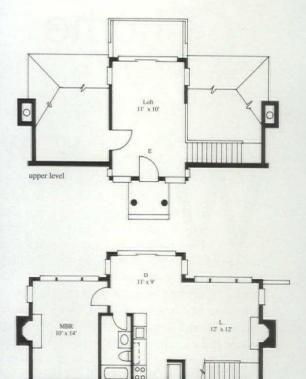


Photos: © J. Curtis Photography

loft level—where the Dengler brood, ages 6 to 14, camp out on an assortment of futons and cots. Living spaces on the main floor are walled with windows and sliding glass doors that soak up southern sunlight and views. A radiant floor heat system and a pair of high-efficiency propane fireplaces supplement the passive solar gain.

This compact cabin is about to get a new neighbor: a 10-by-12-foot bunkhouse for the kids, made from decorative block left over from the main house.





project:

Dengler getaway cabin, Glen Haven, Colo.

architect:

John J. Dengler III, John Dengler and Associates, Fort Collins, Colo.

builder:

Ron Ellis Construction, Glen Haven



Dengler's palette of interior materials includes walls of tongue-and-groove pine, galvanized metal, and concrete block; sealed concrete floors; and sandstone counters and fireplace surrounds.

architects



The Mulfinger house honors the scale of its octogenarian neighbors, though its battens, barn-red stain, and galvanized roof recall a more rural heritage.

brave new world

hen Jan and Dale
Mulfinger decided
to move, they
didn't go far, distance-wise: just
four blocks from their old house in
the Linden Hills section of Minneapolis. In terms of lifestyle, however,
they entered a brave new world. "We
sold everything," says Dale. "We
cleaned house, as it were. Our kids
were gone, and we decided we wanted
to live in a different way."

Out went the antique furniture, to be replaced by an understated collection of contemporary pieces that suits the clean lines of the couple's new, 2,500-square-foot house. Dale is a principal with Mulfinger, Susanka, Mahady & Partners. This house, on a narrow infill lot, stands as testament to the firm's crisply regional residential work.

The 42-by-135-foot lot could handle a house up to 32 feet wide. But Mulfinger opted for the narrowest allowable width—22 feet—to capitalize on yard space. He and Jan (who served as general contractor on the job) removed a 90-year-old house to make way for their new home. Their new neighbors welcomed the move, Dale says. "The old structure was decrepit and unsafe. They were excited that someone was investing in their neighborhood."

The neighboring houses—most from the World War I era—have side driveways leading to rear garages. But the Mulfingers placed their garage toward the front of the lot to make way for gardens and grass. There's a pine tree in the middle of their driveway. It makes parking the car a bit tricky—"but it masks the garage," Dale says.

From a purposely constricted entry, the house opens into a single central living space. "Our old house was broken up into lots of small rooms. But we liked the idea of having a shared area to live in, much like a European apartment would have. We absolutely live in that main room," Dale says.

The upstairs library is where he does writing and research for his adjunct professorship in the architecture program at the University of Minnesota. Its sleeping alcove houses a queen bed for visiting family and guests.



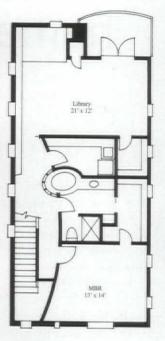
Photos: Dale Mulfinger

French doors connect the home's central living area to the side yard, where Jan and Dale Mulfinger have planted a miniature orchard of flowering fruit trees on their 42-foot-wide lot. The house is valued at \$250,000.

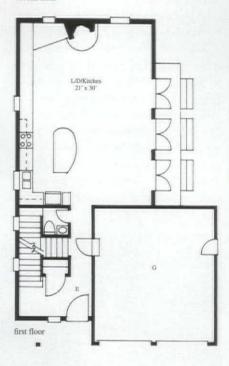




The library trusses and table (above) are a link with Dale Mulfinger's childhood: They are fabricated from wood salvaged from the barn of his family's farm. Engineered wood beams span the first floor living space. Floors are Brazilian cherry; cabinets are maple and American cherry.



second floor



project:

Mulfinger residence, Minneapolis

architect:

Dale Mulfinger, AIA, Mulfinger, Susanka, Mahady & Partners, Minneapolis

builders:

Tom Dornbusch, Builder/Carpenter, Minneapolis; Saga Construction, Minneapolis

Compoa

architects



Jeffrey Levine and Maggie Moore's "home" before the renovation.

home work

oth Jeffrey Levine and
Maggie Moore are architects. He does affordable housing for the city of Richmond, Va. She consults on hospital design from her office in a 5,000-square-foot warehouse that the pair calls home.
Completely nondescript when the couple purchased it, they have transformed the early 1950s building into a showpiece of industrial style.

"It's city living in the country," says Levine of their quarter-acre hillside lot in Richmond's historic Shockoe Bottom. "We have a park on one side and open land in front, which gives us fabulous views of the city." The setting prompted the couple to approach the building's owner—a mechanical contractor—about selling. They had little trouble getting a special use permit to build a dwelling in a

manufacturing zone. "The city realized that anything we'd do would be an improvement," Levine says.

That the building was essentially a corrugated metal shell was a plus for the pair. "We have always liked light, views, and large spaces," Levine says. Their requirements for their new home were straightforward. First and foremost, they wanted to celebrate the building's inherent industrial qualities—"for aesthetics, but also for cost and durability," says Levine.

They wanted a single large area for frequent entertaining, and spaces for specific pieces of furniture and artwork. And they needed an efficient office for Moore's consulting work and Levine's small side practice. "Our synergy and our different sensibilities as architects created a far better result than either Maggie or I could have produced alone," Levine says.

Despite its homely appearance, the building was in good structural shape. Contractor Tom Davis removed existing interior concrete masonry partitions, adding new ones that define rooms and create security walls, in effect, for the living space. The existing ceiling ranged from 18 feet to 20 feet high, which allowed the addition of a second floor containing bedrooms and a large office.

But the home's most important room, a 40-by-32-foot great room, soars the full 20 feet, with a wall of windows overlooking the city. The windows cleverly replace a pair of overhead doors that served the original warehouse. The house frequently serves as an informal gallery for the couple's many artist friends. Says Levine, "We've had concerts in our home, too. The open layout suits the way we like to live."



A wall of glass replaces the original overhead garage doors. Levine and Moore added the porch, supported by a 25-foot-high grid of purposely rusted steel columns that are the building's sole exterior ornamentation. Renovation costs were \$59 a foot.

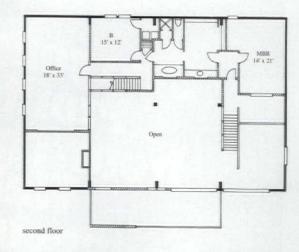


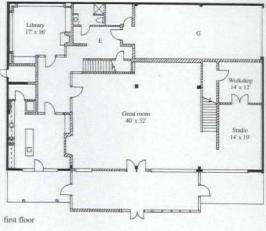
Photos: © Thomas Kojcsich



The great room relies on fans and vents for ventilation. It is heated by a gas-fired infrared heater in the ceiling-a playful and practical reference to the building's former use. Glass partitions separate the great room from the rest of the house, which has zoned HVAC.

Husband and wife architects Jeffrey Levine and Maggie Moore.





existing construction
new partition

project:

Levine/Moore residence, Richmond, Va.

Jeffrey Levine, AIA, Shelter Design, and Maggie Moore, Richmond

builder:

Virginia Restoration & Construction, Richmond

from

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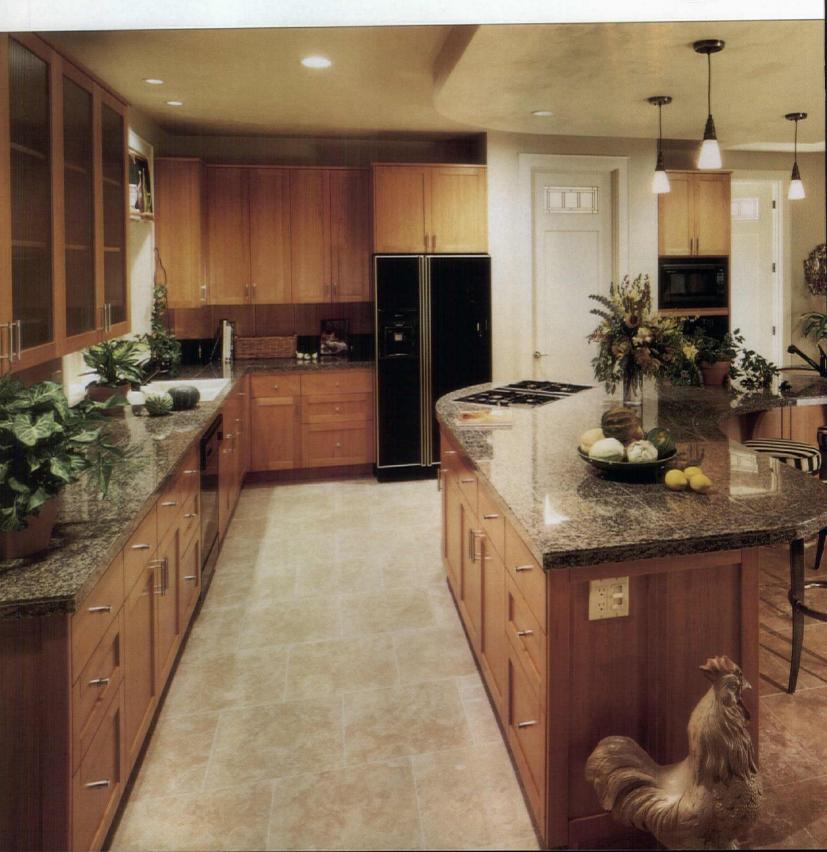
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the new age



Wave



Photos: © Gary Tarleton

designing homes for older adults

by rich binsacca

One thing about folks over 55: They know what they want, and they're not shy about telling you. After all, they've had plenty of time to think about it. And when they talk about the home where they plan to spend the rest of their days, they believe they've earned your ear—in terms of income and homeownership experience.



Daniel Milton Hill,
AIA, says that most
of his older clients
prefer open kitchens
for informal entertaining. And they are
willing to pay for upgraded finishes such
as granite countertops and limestone
floors. He designed
the single-level
plans shown at left
and above for

empty-nesters at Valley River Village, a planned community in Eugene, Ore. Both feature low-maintenance stucco exteriors. His firm, Arbor South Architecture, also did the interior design. Journey Built Homes of Springfield, Ore., was the builder.

ntil this decade, however, homes for so-called active adults received about as much architectural attention as a trailer park, albeit one with a private golf course. "We treated them like move-up buyers, with plans that suggested a den option instead of a third bedroom. That's about it," says Deborah Portuguez of William Hezmalhalch Architects (WHA) in Irvine, Calif. "We thought they were moving to retirement communities for the outdoor amenities. We didn't ask how they were going to live inside the house."

Demographics and demand have altered that practice. "In the last 10 years, there's been a heightened expectation for design that is tailored to the client's needs"—especially among those on the cusp of retirement, says Daniel Milton Hill, AIA, principal of Arbor South Architecture in Eugene, Ore.

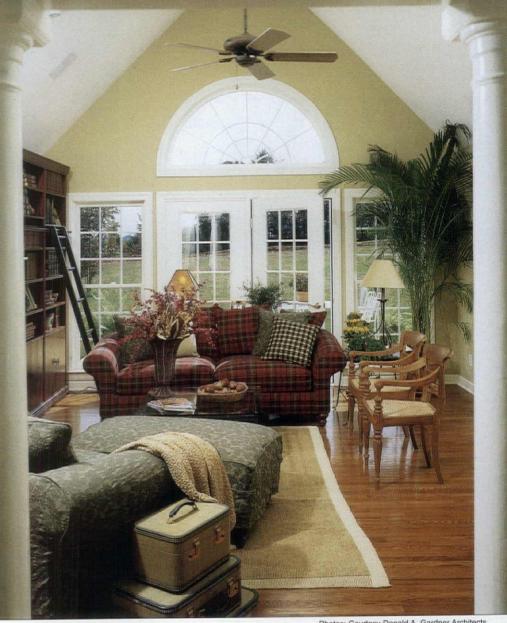
Some design features for older clients are

the new age wave





Donald A. Gardner Architects sells the 1,879square-foot Hampton plan to older buyers looking for an open layout and single-level living. The plan includes an above-garage bonus room for hobbies and storage.



Photos: Courtesy Donald A. Gardner Architects

obvious: Limiting level changes, adding informal entertainment spaces, and creating a spot for the golf cart. But it's equally important to understand how these people plan to use their homes-now and in the future.

plan for the present

More than any other client group, people over 55 have the time and money to enjoyand pay for-a variety of leisure activities. And they typically have a list of dreams delayed by kids and careers. They may demand spaces not found in their previous homes. A semi-retired CEO, for instance, needs a quiet, professional home office. A

couple moving away from friends requires an upscale guest suite for week-plus visits. And a closet gourmet craves a wide-open kitchen with a six-burner gas cooktop.

"Function and design are more important than room count," says Alan Menzies, WHA's senior designer. "An empty-nester house with the same footage as a move-up plan may have one less bedroom, which allows bigger rooms and more flexibility." Clients are more willing to swap a formal living and/or dining room for a pair of owners' suites, an informal great room, an exercise area, and an office with space for a sofa bed for the grandkids.

people over 55 have the time and money to enjoy

In fact, a survey of mature buyers conducted last year for residential architect's sister magazine, BUILDER, found that older owners consider separate formal spaces expendable in favor of well-equipped kitchens and first floor owners' suites. "I've had maybe three (older adult) clients in 15 years who wanted space for formal entertaining," says Hill. "The kitchen, which is the hub of any home, becomes a new or enhanced hobby area for active adult clients," often including an office alcove and upgraded appliances, he says.

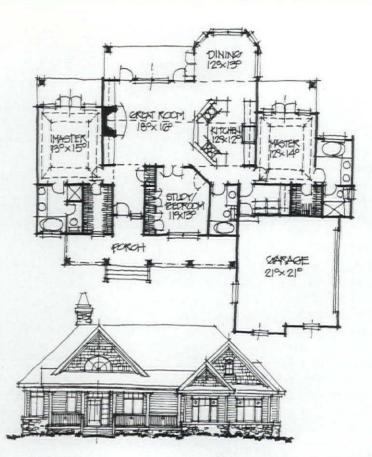
For the most part, older folks can articulate what they want in their retirement houses. "They are much more specific because they've had time to think about it," says Hill. Even so, he and his associates use an extensive, two-step programming exercise to get everyone on the same song sheet.

The first step is a "relationship matrix" for clients to indicate their preference for connections among rooms. It's a grid with the same 18 room names listed on each axis. Clients fill in the intersection points between rooms, using different color pens to show their desire for direct access, indirect access, or no access between those rooms. Not only does this exercise give Hill a starting point for his schematics, but it also may reveal unspoken wishes. The matrix may show that the client wants the laundry located near the owners' suite, for example, or storage access from the rear yard.

Next, Hill gives his clients a notebook with one page for each room. On each page, he asks them to paste a few magazine photos with images and ideas they like; there's also space to make special notations and to list furniture—like an heirloom buffet—that Hill will need to consider in the design process.

The two-step approach typically enables Hill to hit upon the right plan within one or two schematics, building his value with clients and saving himself the time and cost of several rounds of design work.

For architects and designers who work with builders instead of homeowners to cre-



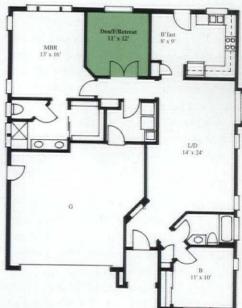
Gardner's newest design for seniors features dual owners' suites. The concept is popular with both married couples and unrelated singles sharing a house. Gardner will be building the 1,650-square-foot cottages in the Cliffs Valley resort community in upstate South Carolina.

ate plans for today's retirement villages, the need for flexibility is especially clear. Menzies cites a recent WHA plan (shown at right) with an undefined area between the owners' suite and the kitchen, which could be used with either room. It could function as a private retreat off the bedroom or a morning room. Or the space could be split between the two areas.

design for the future

They may be very aware of their financial situation and their dream activities in retirement. But surprisingly few older adults recognize—or admit—that they may slow down as they get older. In a 1996 American Association of Retired Persons (AARP) survey of persons 50 and older, 88% said neither they nor their spouse have difficulty getting around the house. And 79% anticipate no such problems in the future.

"Some accessibility issues are client specific," says Don Gardner, AIA, principal of Donald A. Gardner Architects in Greenville, S.C., whose firm designs stock house plans



Floor plan flexibility makes it easier for seniors to age in place. This 1,507-square-foot design features a swing space between the kitchen and the owners' suite. The area can be a study, a reading area within

the bedroom, a family room, or a bedroom for a live-in caregiver. The plan was designed by William Hezmalhalch Architects for SunRiver Development in St. George, Utah.

-and pay for—leisure activities.

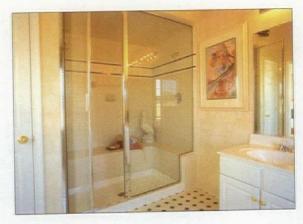
and custom homes. "But it's often difficult for older people to envision difficulties down the road." For designers serving seniors, it's best to mitigate barriers using subtle, thoughtful features that follow the principles of universal design—which make homes user-friendly for young and old alike.

Eliminating basic barriers, such as level changes and narrow door openings, is just the start. Ken Rohde, AIA, of KTGY Group in Irvine, Calif., also tries to incorporate such convenient features as wider garage doors (with a straight shot from the street), and large, separate showers to avoid a slippery tub-shower combo. "This market has some concern for accessibility, but it's not a primary focus," Rohde says. "We try to 'hide' those features as much as possible" to avoid negative references to aging.

But if you think you're stuck designing single-story plans for this market, not so. "The key is to develop a plan where all necessary living spaces are on one level," says Gardner. A second level may house guest bedrooms, a home office, or a hobby room over the garage—inexpensive space that can be mothballed if stairs become problematic.

Gardner has designed plans with upstairs owners' suites and comparably appointed guest suites on the main living level, which could easily convert to the owners' bedroom down the road. "You still have the advantage of a two-story plan, which allows more yard space and generally more footage," Gardner says—which may relieve older buyers' fears that they are downsizing too far.

Barrier-free materials and fixtures can be both subtle and effective. "I don't understand why people think something has to look institutional to be accessible," says Jean DeLaura, ASID, an interior designer in Lamont, Ill., whose award-winning house for the 1995 Chicago Parade of Homes demonstrated universal design principles that allow occupants to age in place. "In-



Supersize showers with built-in seats appeal to older buyers. Colored grab bars add style.



Photos: Courtesy Jean DeLaura, ASID

stead of a stainless steel grab bar on a white tile shower, how about a white enamel bar on a blue tile surface?"

For her show house, which sold to an able-bodied buyer, DeLaura incorporated common-sense features: 42-inch-wide hall-ways, a raised dishwasher and wall oven, side-by-side refrigerator and freezer, extra base cabinets, non-skid flooring, and single-lever faucets and door hardware. "Allowing someone to function more comfortably by taking away certain barriers creates a safer environment for everyone," she says.

A design for persons who plan to age in place must also consider maintenance: As the owners age, their ability to clean, fix, and spackle may be limited. Menzies selects low-maintenance stucco and stone for the skin of homes he designs for older buyers. Inside, he uses 9- or 10-foot plates to create drama and allow taller openings that give smaller spaces a bigger feel.

Says Hill, "Many of my older clients travel, often to second homes, during the winter. They want a home that doesn't need a lot of care while they're gone."

remember the past

Older buyers may be willing to part with the past when they move into a retirement house—up to a point. "Most want to make a break when they downsize, but they still have a hard time parting with certain things they've accumulated over the years," says Hill. For custom clients, it's easy to determine what treasured objects the plan must house. Production home designs for unknown buyers should include built-in display space for antiques, photos, art, or books.

the finer things

Mature homeowners appreciate the finer things in life. They are in their

peak earning years and may be reaping the rewards of smart investing. So they have the desire and the resources for top-of-the-line finishes and fixtures. "They see [these upgrades] as retirement benefits," says Hill, who has designed a steam room or sauna into more than one senior's new home.

Gardner sees active adults driving the demand for custom-caliber finishes—even in production homes, where they liberally add options to a base plan. "They don't need the space [of a larger home], but they want upgraded quality," he says.

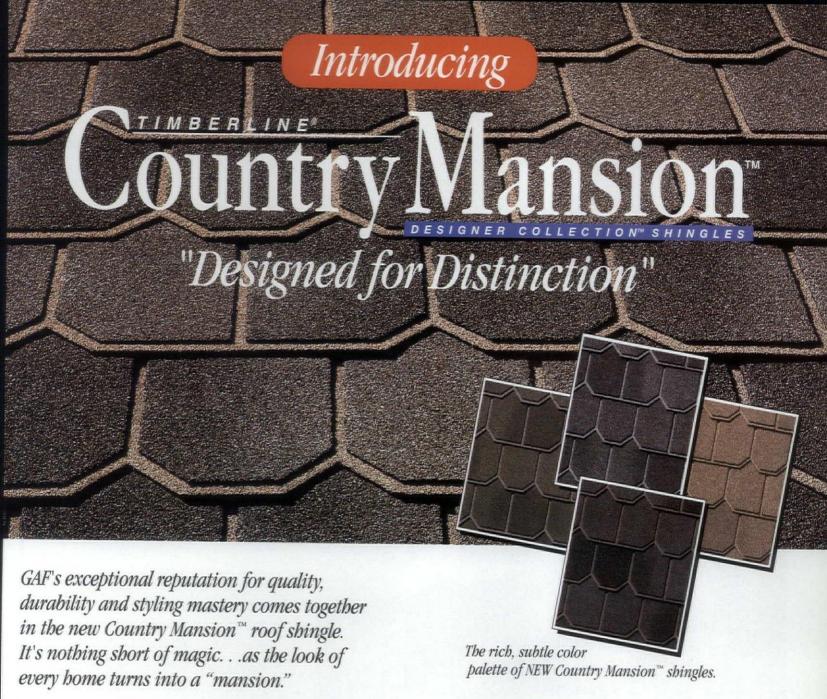
Mature homeowners also want upgraded exterior materials that connote quality and durability. To accommodate clients' disdain for vinyl and aluminum, both Gardner and Menzies use fiber-cement siding. It replicates wood more authentically than aluminum and vinyl, and is easy to care for.

In a nutshell, says Rohde, "They're looking to make the best of their retirement."

Rich Binsacca is a freelance writer in Boise, Idaho.

For more on older adults' home buying preferences, universal design and accessible products, or fiber-cement products, see http://www.residentialarchitect.com

mitigate barriers using subtle, thoughtful features.



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Steve Keating

Glass outlines this gas log fireplace in the Blakely model at Amberleigh in Mill Creek, Wash. The additional windows inject an unexpected punch into the 1,913-square-foot home's front elevation, points out Mithun Partners' Dick Bruskrud, the project's principal architect. Builder William Buchan framed the direct-vent insert with painted wood and black marble.

fire works

design a fitting fireplace and watch the sparks fly.

by meghan drueding



alm trees and a swimming pool serve as backdrop for this outdoor fireplace in the 7,414-squarefoot St. Michele model at the Estates of St. Thomas in Palm Beach, Fla. Architect Randy Stofft and Associates and interior designer Marc-Michaels surrounded the direct-vent, gasburning insert with cast stone tile and a stone mantel. The fireplace anchors a stucco corner pillar and helps make the lanai a prime spot for alfresco meals, pool parties, and fireside chats.

Kim Sargent



Tom Bonnor

he fireplace in most production homes is just a hole in the wall." So says GMP Architects' Monika Moses, who designed the Museum Heights Condominiums in Brentwood, Calif. At Museum Heights, richlooking materials and unusual shapes save a gas-burning insert from this fate. An asymmetrical hearthstone. color-blocked fiberglass surround, and floating maple mantel reflect the Modernist bent of the 66-unit project's neighbor, architect Richard Meier's new Getty Center. Smoke leaves the 1,658-square-foot unit through a 5-inch B-vent.

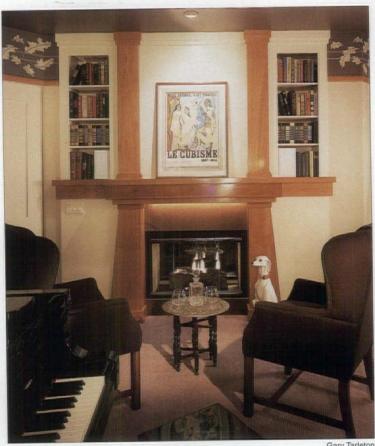


J. Weiland

rchitect Robert S. Griffin, AIA, didn't want to break the smooth plane of continuous mahogany drawers in this Biltmore Forest, N.C., owners' suite. So he tucked a fireplace into the built-ins. A stepped-up plinth above the metal gas log insert conceals a direct-vent flue. The fireplace adjoins a built-in television set that rises from behind its faux-drawer facade at the touch of a remote control, lifting the attached lamp and countertop along with it. The bedroom is part of an 8,455-square-foot remodel.

fire works

hough bookshelves and armchairs do their part, it's the fireplace that truly makes this library a comfort zone in a 3,000-square-foot Eugene, Ore., remodel. Flared cherry columns support the mantelpiece; a slate surround lends extra solidity. Architect Daniel Milton Hill, AIA, of Arbor South Architecture integrated the shelves and fireplace by elongating the mantel and continuing the columns above it. The double-sided gas-burning insert also warms the living room; smoke exits through a 5-inch B-vent flue.









hen the owners of a 4,900-square-foot Montana custom home moved from Oak Park, Ill., they brought a preference for Frank Lloyd Wright's Prairie style with them. And they wanted a strong interior that could hold its own with the rugged Rocky Mountain scenery outside. Architect Frank Cikan, AIA, addressed both concerns with this freestanding, wood-burning fireplace. It warms the great room, dining room, and study through tempered glass and hand-forged iron doors on three sides. Local mason Martin Woodrow covered the surround and chimney with intricate Idaho quartzite stone patterns; the same stone forms mantels resembling natural rock outcroppings. Supported internally by four steel columns, the massive chimney extends through the second floor and disposes of smoke through a 24-inch flue.

Dean Miller

residential architect / march-april 1998



hen the fireplace and television split top billing as a room's focal point, they often compete. The result: diminished drama and diffused impact. In this Nashville, Tenn., remodel, architects Seab Tuck, AIA, and Virginia Campbell, AIA, of Tuck Hinton Architects solved the problem by linking a projecting wood-burning fireplace and an entertainment center with a shared pine mantel. Industrial elements-an etched stainless steel firebox. painted metal vent pipe, and limestone hearth—recall the 10,000-square-foot apartment's warehouse past.

Rion Rizzo



Richard Kunkle

raised hearth gives this breakfast room fireplace modern purpose and old-fashioned charm. The granite slab serves as both an informal seating area and a sideboard for hot food. And the brick surround suits the suburban Philadelphia home's Colonial character. A storage area below the wood-burning masonry unit holds fireplace tools and firewood. Peter Zimmerman Architects designed the 7,000-squarefoot custom house; Jacobson Homes was the builder.

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Circle no. 23

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architects at home

page 64

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page 66

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page 68

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Architectural Hardware; door hardware—Corben/Baldwin, through
Architectural Hardware; steel—BMG
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fire works

page 80—Marco PCT36; page 81— (top) Majestic SH42, (left) Marco MGC36, (right) Superior TMC 4500; page 83—(top) Heatilator.



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page 66



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page 80

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electronic avenues

you know about the rewards. here's how to guard against the risks of electronic document exchange.

by ann c. sullivan

naccuracy. Liability.
Theft. Unauthorized modifications. Misuse of drawings. Compensation. Think you had worries when you were dealing with paper drawings? Well, the challenges intensify with electronic media because our digital world offers far fewer access and duplication obstacles. A few precautions will ease your mind.

tool chest

Continual software advances and widespread Internet access make it ever easier for architects to collaborate electronically with other architects, consultants, and clients. For example, two of the largest CAD software developers have focused their efforts on publishing and exchanging documents via the Web.

Bentley Systems, developer of MicroStation, markets network-server software that lets users publish drawing files on secure Web sites. Autodesk's Drawing Web Format allows users to save drawings in a format that can be read on the Web. Developers are even trying to replicate the effect of a stamped and dated record set of drawings digitally. Datakey created



Stuart Bradford

SignaSURE, a \$230 package that lets architects embed a digital signature in CAD drawings.

put it in writing

New provisions in the AIA's contracts attest to the proliferation of electronic document exchanges. Revised for the first time in 10 years, the 1997 version of the AIA's B141—The Owner/Architect Agreement contains a new clause that suggests parties draft a separate agreement to deal with electronic instruments of service (see "Take Note," right).

continued on page 90

take note

The following is "Article 1.3.2.4," a new clause in AIA's B141—The Owner/Architect Agreement that advises architects to draft a separate agreement to deal with electronic instruments of service.

Prior to the Architect providing to the Owner any Instruments of Service in electronic form or the Owner providing to the Architect any electronic data for incorporation into the Instruments of Service, the Owner and the Architect shall by separate written agreement set forth specific conditions governing the format of such Instruments of Service or electronic data, including any special limitations or licenses not otherwise provided in this Agreement.

For more on AIA contract documents, see http://www.residentialarchitect.com

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The AIA does not provide wording for this agreement because every project warrants different considerations, notes James Dunn, a member of the committee that drafted the new version of B-141 and a principal at Boston-based Goody, Clancy & Associates. But for the first time, B-141 clearly establishes that the costs associated with providing digital media are reimbursable expenses. And it instructs the parties to determine how electronic

limited license for its reuse. Architects' designs are protected by copyright, as spelled out in the Architectural Works Copyright Protection Act of 1990. Unless an architect assigns copyright ownership to a client, a copyright tag and disclaimer should be included in the title block.

Architects, owners, and consultants should determine what version of CAD software will be used and who is responsible for translation costs, since parties'

property is concerned about changes made," acknowledges Dunn.

Architects should always keep both a digital and a hard copy of electronic files as delivered. Send a hard copy of drawings and include a transmittal that states the contents, whether they're sent by disk or by telephone line.

Consider delivery methods that allow recipients to read, but not alter, files.
Read-only CDs are produced on a recordable CD

ity for changes." And some firms distribute files to consultants through an FTP server. (FTP, or file transfer protocol, is a method of transferring files over the Internet.) Password-protected access allows only authorized users to download files.

plan ahead

The best defense against digital nightmares is to be well prepared and consistent Architects should address electronic exchanges up front, during contract negotiations with clients and legal counsel-not when an owner delivers digital information supplied by a geotechnical engineer in an incompatible file format and site design can't continue until the documents have been translated.

Within a firm, decide what medium will be used to distribute digital information. Develop archival strategies that establish a record of all electronic transactions. With legal counsel, draft language for delivery transmittals that contains copyright notices and disclaimers.

Then breathe easy, knowing you've done what you can to protect yourself in this digital age. ra

Ann C. Sullivan is a freelance writer based in Massachusetts and former associate editor of Architecture magazine.

"at goody, clancy, we won't give anybody a medium that can be altered." —james dunn



documents will be used in the future.

Many clients expect architects to deliver digital drawings and specifications at the end of a project. CAD files are a valuable resource, and architects should negotiate their delivery. Any agreement should state that documents produced are instruments of professional service and that an electronic transaction does not represent a sale of goods.

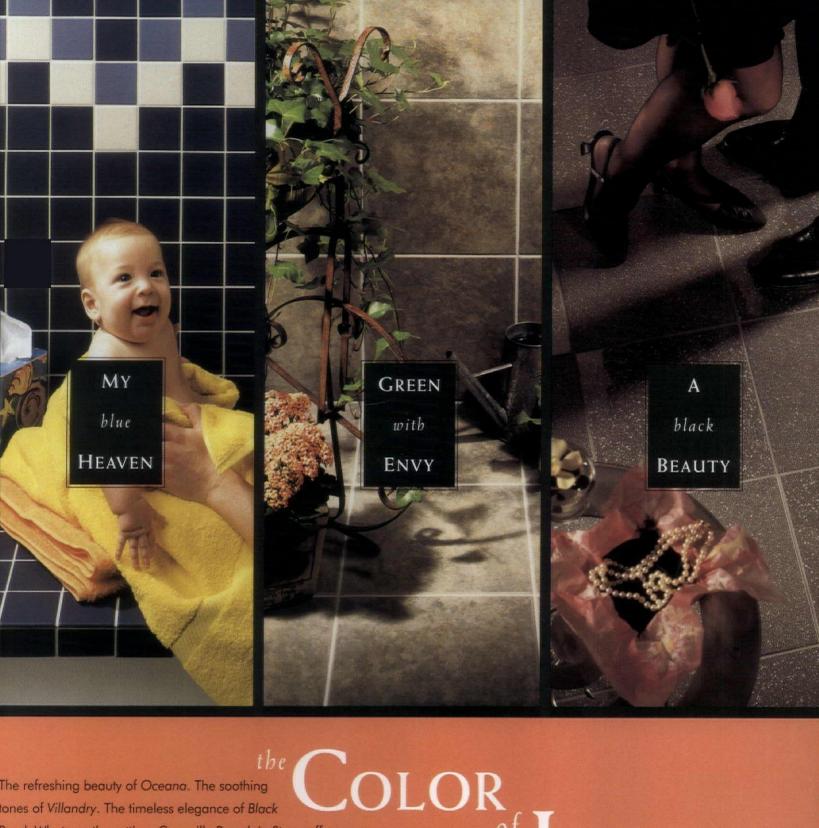
Parties should also agree for what purposes the data will be used and negotiate a software suites will inevitably differ, and translating documents can be costly and time-consuming.

liability concerns

Electronic circulation raises very real liability concerns because there is no way to tell when a file has been altered or by whom. The danger lies in being held responsible for changes made to a document after it leaves the architect's office.

"Everybody involved in the exchange of intellectual drive, which retails for less than \$2,000. They can be written on only once but can be read or copied countless times. In other words, the recipient can't tamper with the original

"At Goody, Clancy, we won't give anybody a medium that can be altered," says Dunn. The firm sends drawing files on read-only CDs and keeps a copy of all files for its archives. "Anything the owner or subsequent user does after that, they take on the liabil-



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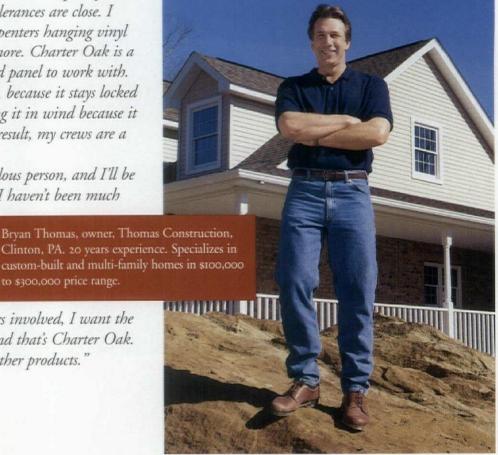
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"Im a very meticulous person, and I'll be honest, for most of my life I haven't been much

for vinyl siding. I wanted to see wood on homes. Now when I'm starting a new project, when I look

at the cost and value factors involved, I want the best siding I can put on, and that's Charter Oak. I just don't want to hang other products."

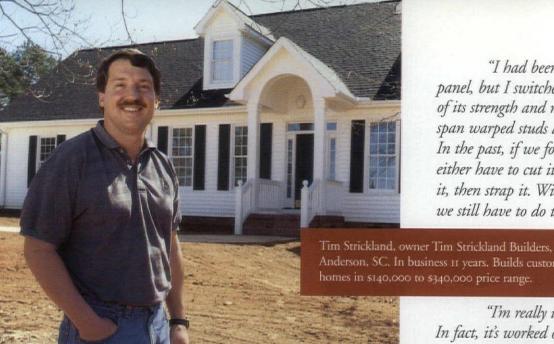




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by kent dougherty

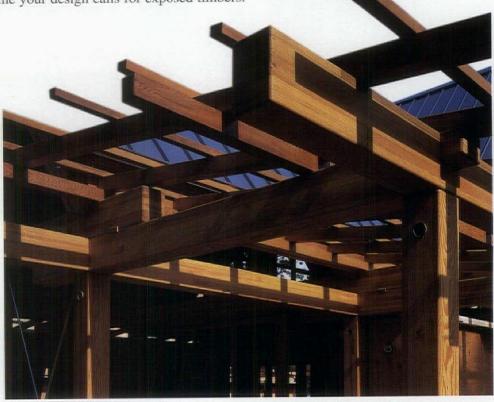
olid dimensional timber is an endangered species, thanks to the depletion of large-diameter trees and limited access to old-growth reserves. So what's an architect to do?

Glue-laminated beams, or glulams, are an increasingly popular alternative to dimensional lumber. Some purists yearn for the days when 8-by-20-inch solid beams were easy to come by. But many architects have found that glulams' higher strength, lower cost, eco-friendliness, and good looks offer a superior substitute.

"Most of my work has some exposed glulams in the design," says Jon Sayler, AIA, of Spokane, Wash. "Glulam has many benefits over a solid-hewn piece of lumber because it's not going to crack, split, dry out, or bend. Besides, if I have a 50- or 60-foot span, I'm not going to find dimensional lumber to handle that load. Period."

finish grades

Glulams come in three finish grades: industrial, architectural, and premium. Each costs about 5% more than the grade below it. Rating marks are stamped on the



Courtesy APA-The Engineered Wood Association

Seattle architect Arne Bystrom, FAIA, used glulam post-and-beam construction for a 2,915-square-foot custom house in Issaquah, Wash.

top of the beam and so are normally covered, but they can easily be sanded off where they are fully exposed, as in the case of a vertical column.

Industrial grades usually are specified when the beam will be hidden. Architectural grade beams are standard for most exposed work with four finished sides; all imperfections of one-half inch or greater are filled. Premium grades, with all imperfections filled, are used where the highest aesthetic quality is required.

For solid-hewn timber die-hards, another grade has

recently been introduced.

Called rough-sawn texture, its sides and edges are distressed to mimic the look of a solid-hewn timber beam.

Regardless of the grade or use, a semi-translucent stain is recommended, with a standard polyurethane sealer. The glue lines in the beams, often under 9/1000th of an inch, melt into the grain and do not stand out under the finish. No standard finishing product will damage the glue.

wood species

Glulam beams are available in many wood species.

They typically are manufactured from softwoods such as southern pine, hemlock, and Douglas fir, but other species can be substituted. Alaskan cedar, a highly durable wood, is often specified for exterior applications. And architects can now specify a variety of hardwoods for glulams. Oak, red maple, and yellow poplar can all be special ordered. Highway engineers who work in New York and Pennsylvania are designing bridges using hardwood glulams to take advantage of local resources. That's

continued on page 96

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residential applications

Glulam engineering is fairly complex, causing confusion among architects and builders about what grades to specify. So APA-The Engineered Wood Association (whose members represent about two-thirds of glulam manufacturers) recently came out with a "residential beam" that has a structural grade designation of 24F-1.8E. This grade means the beam has a bending stress of 2,400 PSI and a modulus of elasticity of 1.8 million-ample strength and stiffness for most simple spans. The new beam helps take some of the mystery out of residential glulam specification.

Glulams typically are manufactured with a high degree of camber to offset deflection under load. In the past, the camber has occasionally presented framing difficulties, particularly in short spans, where it could throw off a floor or ceiling line. To address this problem, the 24F-1.8E comes with a very low, 3,500-foot radius camber: it also can be ordered with zero camber, ra

Kent Dougherty is a freelance writer based in Washington, D.C.

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by rick vitullo, aia

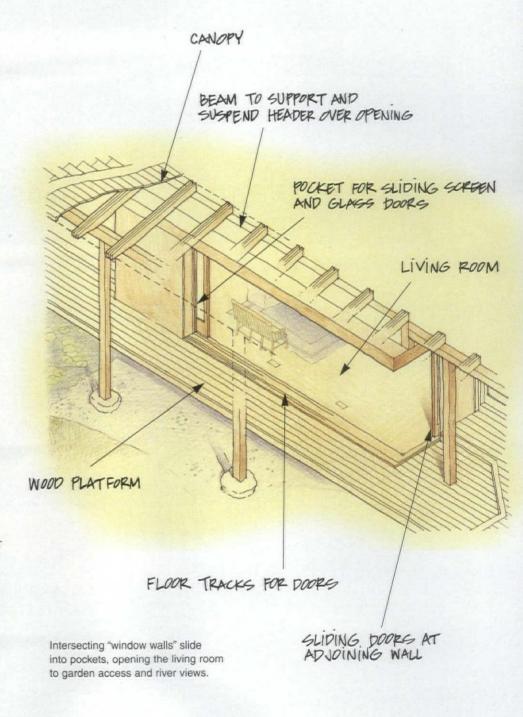
n traditional Japanese teahouse architecture, the structure is placed in the natural environment so that the lines blur between interior and exterior, natural and built. Windows melt into and frame views; doors disappear into walls to create the appearance of standing in nature while one actually stands inside. Where a "room" begins and ends is left to the viewer's interpretation.

Architect Wayne L. Good set out to design a house on the Miles River near Easton, Md., with this aesthetic in mind. The main living area faces the river. He designed that elevation as a series of sliding glass doors. When opened, the doors disappear into the walls, creating a room that feels as if it were part of the garden and landscape.

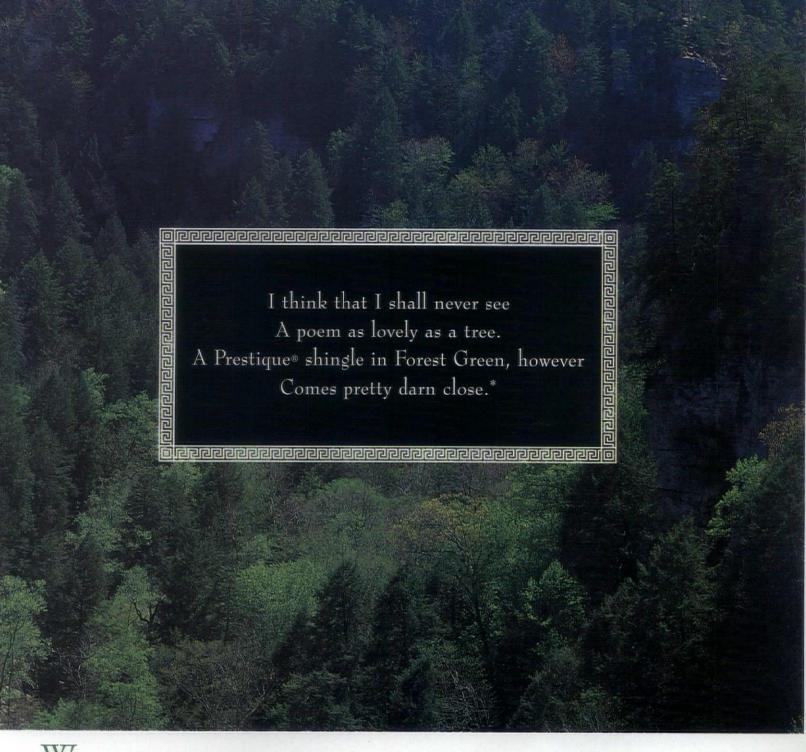
He detailed the structure at the corner where the two intersecting glass and screen door systems meet so that the head is suspended from a beam above. This arrangement eliminates the need for a corner post.

The living room's finish wood floor is designed to be flush with the wood threshold of the sliding doors. Since the cantilevered wood platform outside the doors is covered with a wide canopy protecting it from the weather, a 1-inch drop from threshold to platform is sufficient. The platform is only 10 inches or so from

continued on page 100



Illustrations: Rick Vitullo



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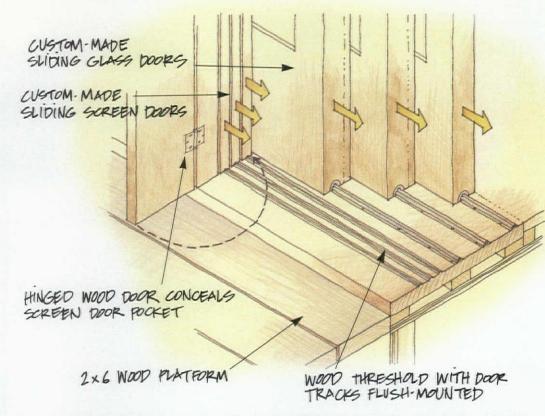


www.elkcorp.com Circle no. 38 the ground, eliminating the need for a view-impeding railing.

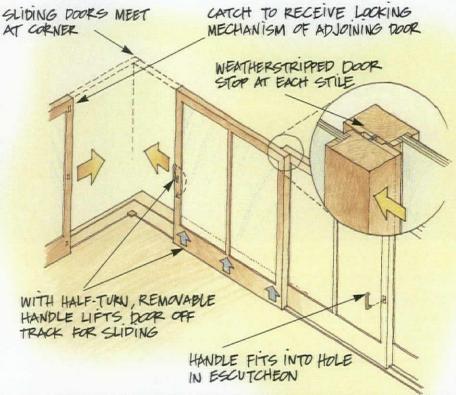
The door system consists of three 6-foot-wide custom milled sliding glass doors in the main wall and two 3foot-wide doors in the adjoining wall. The door hardware enables the doors to be lifted, slid, locked, and sealed. When turned, the mechanism lifts the door off the track in its weatherstripped and fixed state, allowing it to slide. As each door slides, it interlocks with the adjacent door as it moves down the track: the vertical interlocking component also includes weatherstripping. At the corner the doors meet at right angles (remember, there is no corner post), interlocking to create a tight seal. The door handle is designed to blend in when the doors are closed. The handle is removed when the doors are slid into the wall pocket, and stored in a drawer.

Good's design produces a room that, with doors closed, allows protected views out through the glass doors. Slide the doors away, and there is an uninterrupted view and passage from the living area to the garden and river beyond.

Rick Vitullo, AIA, is founder and principal of Oak Leaf Studio Architects, Crownsville, Md.



A canopy covers the platform outside the sliding doors, protecting the threshold and interior floors from the elements. The shallow 1-inch step from threshold to platform minimizes the distinction between inside and outside "rooms." A hinged door covers the sliding screen doors when they are retracted into their pocket.



The removable door handle, when turned 180 degrees, lifts the door off its track, thus "unlocking" it, breaking the weatherstrip seal, and allowing the door to slide. An interlocking vertical weatherstrip at the adjoining door stiles engages when the sliding doors are extended on their tracks.



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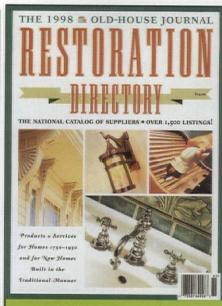
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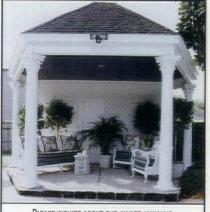
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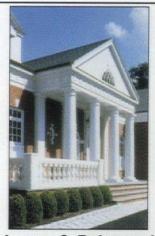
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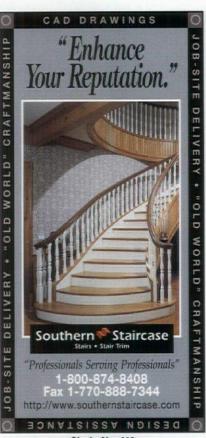


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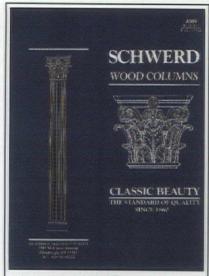


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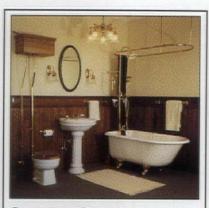
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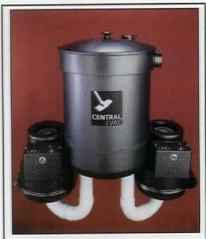
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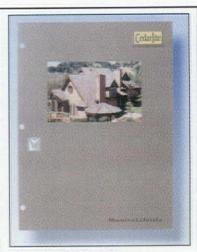
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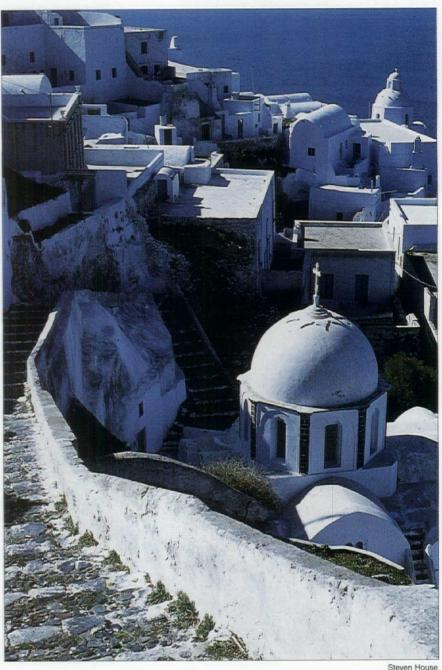
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