



residential architect

A HANLEY-WOOD, INC., PUBLICATION / SEPTEMBER · OCTOBER 1998

high ideals

former taliesin ceo
ryc loope builds his own homage
to frank lloyd wright



growing your firm / kitchen design /
wright retrofit / postcard from egypt /
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contents



Cover photo: Danny Turner

from the editor...page 11

letters...page 14

home front...page 22

Architects and the prestige factor / Live-work, Beijing style / Stone houses / American Institute of Building Design winner / Designer garage doors / Conferences and competitions / Hassan Fathy's Egyptian abodes

perspective...page 38

What Brad Shapiro, AIA, wishes he'd learned in architecture school.

practice...page 48

It pays for architects to write well.



cover story:

high ideals...page 60

Ryc Loope was Taliesin Architects' first outsider CEO.

He built his home in the shadow—literally—of Taliesin West.



to grow or not to grow?...page 72

That is the question for firms facing the expansion pressures of a boom economy. We asked residential firms across the country how they're handling their growing pains.



top forms...page 80

residential architect's annual kitchen design portfolio examines the three basic kitchen layouts: galley, L-shape, and U-shape. Plus—a smorgasbord of hot products and cool details.



second chance...page 92

The Loma Prieta earthquake nearly destroyed a landmark Frank Lloyd Wright house on the Stanford University campus. Now, the Hanna House is getting a seismic retrofit—and a new lease on life.

tech lines...page 98

Tips for plugging into the office when you're on the road.

doctor spec...page 104

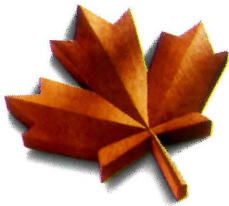
Denver architect Doug Walter, AIA, is a true believer in faux stone.

hands on...page 110

Linda Searl, FAIA, wraps a stairwell around a four-sided glass display case.

special places...page 128

Donald F. Evans, AIA, finds peace and inspiration at his mountain retreat.



For you, building a home involves more than just following a

blueprint. Your vision, your insight adds the details which take a home from ordinary to

extraordinary. So you need products that highlight what can be done, rather than what

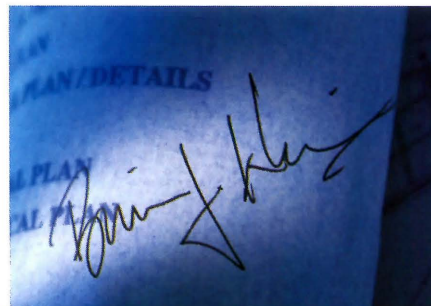
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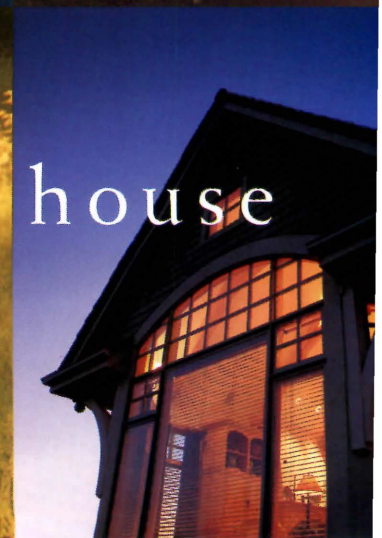
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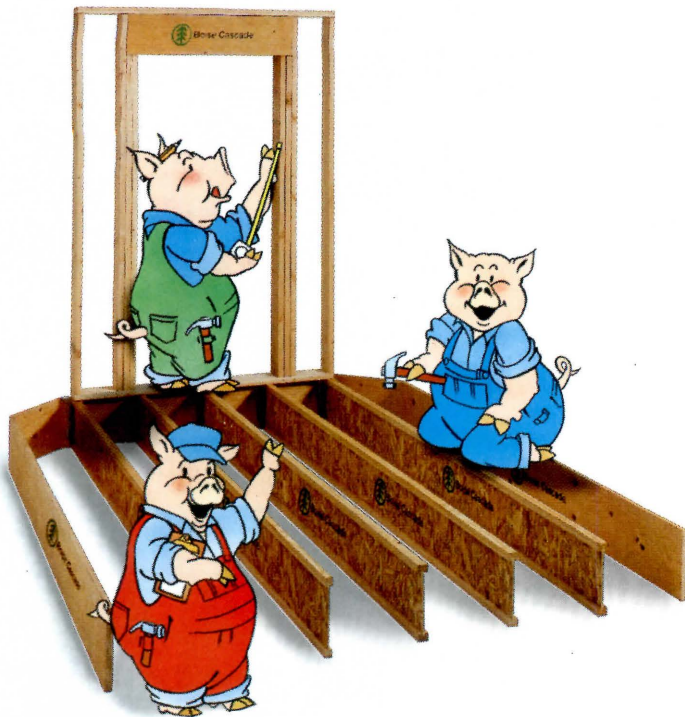
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quality control

do you wince at the workmanship in the houses you've designed? then it's time to take quality control.

by susan bradford barror

I recently attended a meeting at a swanky resort in western Pennsylvania. It was posh in a showy, Las Vegas sort of way: a grandiose, columned affair perched on a hilltop. Legions of bellhops and parking attendants greeted my arrival (disappointed, no doubt, by my meager, one-suitcase stay). The lobby was bedecked in dark woods, rich fabrics, fresh flowers, and some dreadful original art from the owner's personal collection. And the guest rooms! Eighteen-foot ceilings hung with ballroom-size crystal chandeliers. More rich fabric,

didn't completely enclose it, so any joe off the street could have walked in.

What's the point? In a word, quality. How many times have you visited a job during construction, only to discover sloppy workmanship or a butchered detail? The current building boom is making matters worse, as talented tradespeople rush their work and unskilled labor joins the work force in droves.

Some architects who design production housing don't even *want* to see the houses after they're built. One firm I know did a new line of houses for a major East Coast home builder. I was interested in doing a

the finished product reflects on you as well as the builder

and an immense bath clad almost entirely in marble.

But the marble was loose underfoot—it shifted as I walked across it. Switch plates were crooked. And worst of all, the room's heavy molding didn't match up in the corners—not even close. The room had a "private terrace" in full view of the valet parking stand. There was a "private sunning deck" off the bathroom, too—only the walls

design story on the houses, based on the renderings and plans I'd seen. But after the architect returned from a post-construction site visit, he declined to have me write the story—the builder had cut corners to the point where the houses scarcely matched the original specifications.

What's an architect to do? You can't monitor the jobsite daily, but you can negotiate your contract to



Katherine Lambert

cover site visits during construction. After all, the finished product reflects on you as well as the builder.

If you do custom work, develop a short list of builders whose quality standards—and business practices—you respect. Recommend them when your clients ask you for referrals.

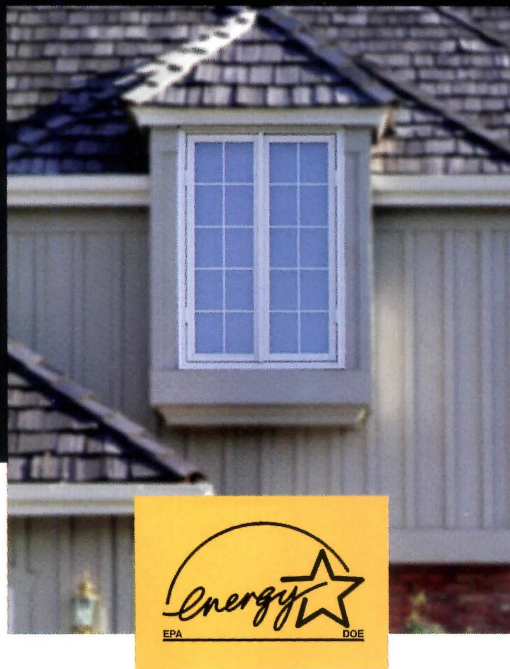
If you're working with a builder who's new to you, insist on frequent, candid communication with him or her. A New York City architect I know detailed an intricate brick chimney for a house in Atlanta. She visited the house as it neared completion to find that the builder had ignored her brickwork detail entirely.

He didn't like it, he said, so he simply bricked the chimney in his typical flat style. Had he called her to discuss his concerns, an exchange of faxed alternatives might have solved the problem.

Get to know your contractors and their subs. (One Bay Area architect, whose firm does custom homes, throws a party once a year for his preferred builders and their crews.) When you visit a jobsite, speak knowledgeably and constructively to tradespeople. Praise their good work—and work with them to correct any problems.

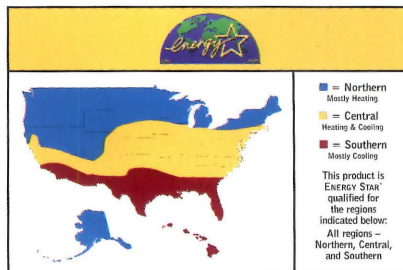
I wonder if the architect who designed that resort in Pennsylvania has ever been back? *ra*

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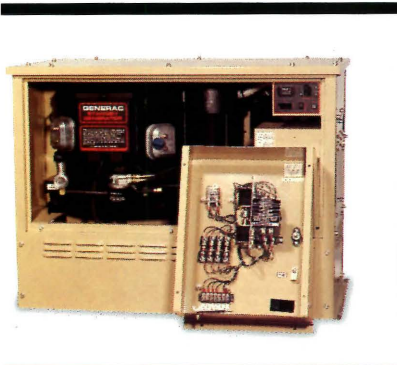
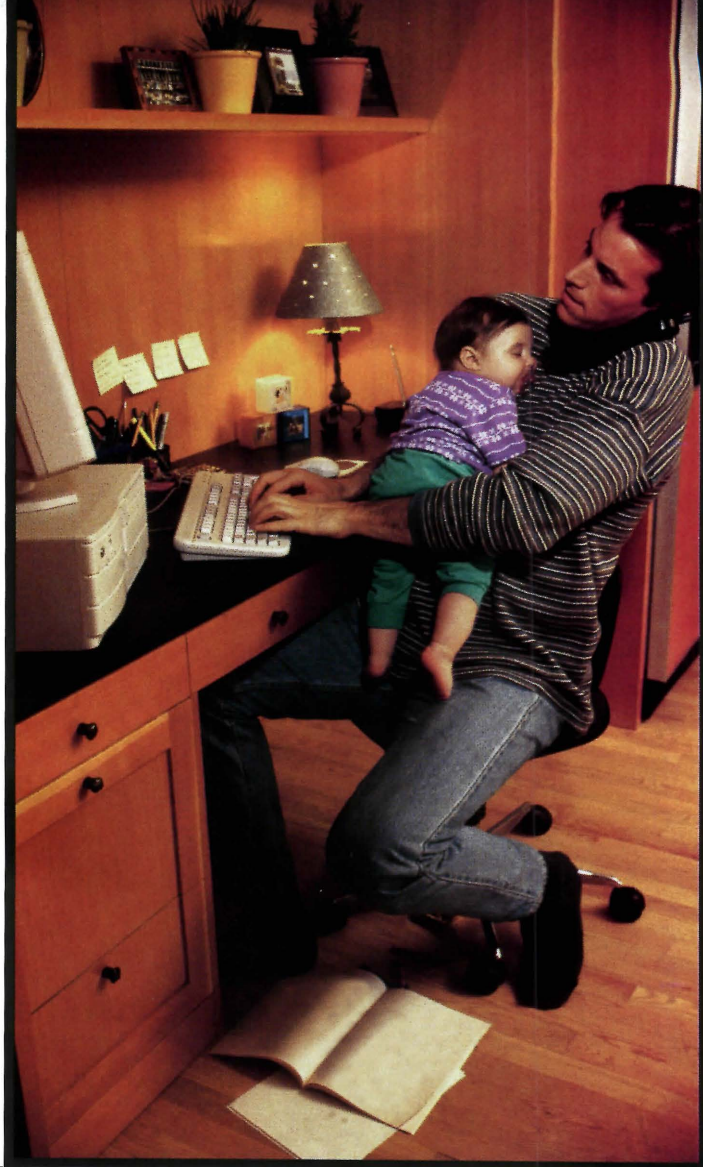
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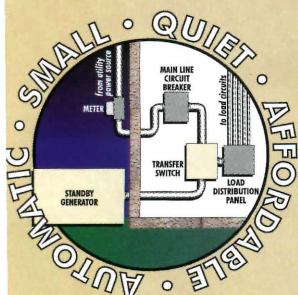
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letters

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

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I am thrilled that there is finally a magazine relevant to my practice.

With each issue, I find information that pertains to the work I do every day. For example, David Arends' Tech Lines article on his use of a Macintosh and PowerCADD ("Make Mine a Mac", July/August, page 90) was an exact description of our firm's CADD strategy. It was a relief to see a published confirmation that some of us are using and enjoying a non-AutoCAD approach.

Your magazine is increasingly becoming my magazine. Keep the emphasis on solid design, useful information, and real projects. Keep up the good work.

*Bret A. Park
Park Issinghoff Design
Fayetteville, Ark.*

Our firm receives *residential architect*. We think it is a great magazine. I love it—I have been looking for a magazine solely about residential architecture for years. I have told my friends about it.

*Catherine Svercl
Wayne Windham Architect
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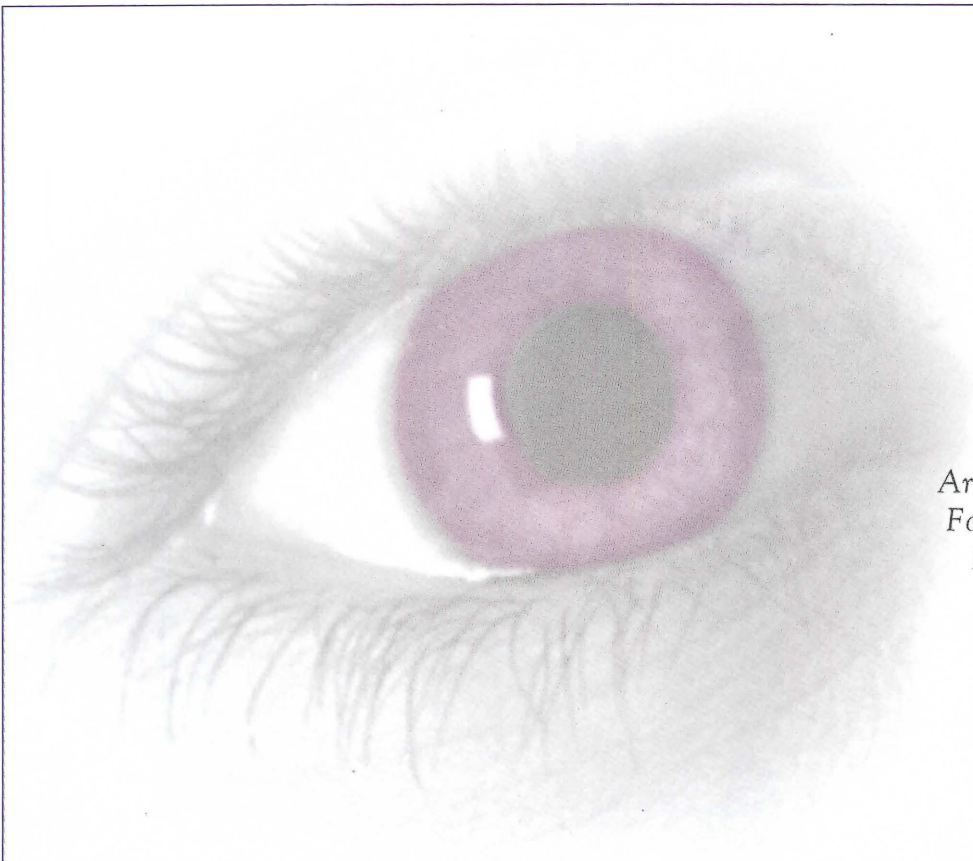
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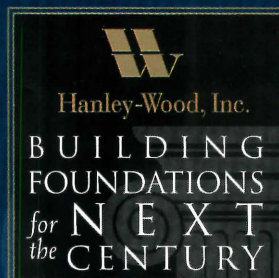
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THIS MONTH'S TOPIC

Wood Windows

WHY IS A WOOD WINDOW the right choice? There are many reasons to opt for a wood window. This month our goal is to help you answer the tough questions homeowners ask and give you the tools to support your recommendation of wood windows.

Flexibility: The inherent qualities of wood allow it to be fabricated into windows of special sizes and shapes to meet the architectural needs of the home, as well as the taste of the most discriminating homeowners. Most wood windows can be finished in a variety of ways. Stained, they accent design details like wood floors and furniture. Painted, they complement the color scheme of the home. In addition, many wood window manufacturers offer aluminum cladding options in a wide range of colors, which can add a flair to the exterior of the home while providing a low-maintenance surface.

Energy efficiency: Wood is a natural insulator. Its honeycombed structure acts as a buffer between extreme outside temperatures and the desirable environment inside the home. Particularly when combined with energy-efficient glass, wood windows can conserve substantial amounts of energy, resulting in lower heating and cooling bills. Plus, wood is the only truly renewable building material, making it not only the most energy-efficient but also environmentally responsible choice.

Appearance: Many homeowners prefer wood windows because of their beauty. Wood windows welcome the colors, textures and natural ambient light of the outside world into the home, accenting the outside view through the most natural of frames. Wood windows give composition and structure to interior and exterior spaces and can add as much to the design and value of a home as fine furniture or beautiful cabinetry.

Other benefits: The leading window manufacturers utilize advanced technology to create high performance wood windows with features like Low-E glazing, aluminum cladding and simulated divided lights. Many also provide double-hung sash replacement kits that make replacing windows an easier task. All of these benefits help to keep homeowners satisfied with their new wood windows.

Wood windows and patio doors are available in an array of styles and options from Caradco, Norco, Pozzi and Wenco, all part of the JELD-WEN® family of building products. For more information about the wood windows and patio doors available from these companies, see page 27. We've also included two detachable *Quick Tips* cards—one for you and another for your customers—that provide information about selecting top quality wood windows. ■

People love wide open spaces.
Just not in their walls,
waiting for the right window.



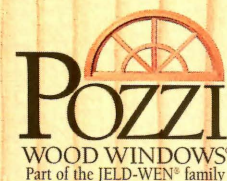


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Randy Scagliotti,
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A large, two-story brick house with a dark grey shingled roof and white trim. The house features a central gable with a small dormer, a bay window with a balcony, and a large arched entrance on the right. In the foreground, three people (two men and one woman) are seen from behind, looking at the house. The sky is a dramatic mix of orange, yellow, and purple. A text box is overlaid on the left side of the image.



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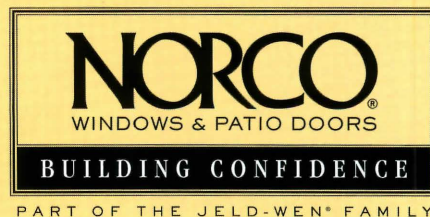
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home front

tips and trends from the world of residential design

passing through

a pass-through between dining room and kitchen brings extra light and views into this Brooklyn, N.Y., renovation. And it gives the kitchen another work surface without taking up additional space. "The client loves to entertain," says Madeleine Sanchez, AIA, of Madeleine Sanchez Architects in New York City. "Now, she can talk to her guests while she cooks." The pass-through's frosted glass and cherry doors slide shut to hide food prep and cleanup clutter. Celadon back-splash tiles are also frosted glass; textured glass adds visual interest to cabinet fronts. See page 80 for more smart kitchen concepts.—**Meghan Drueding**



written in stone

part historic treatise, part design discussion, and part glossy tribute, *Stone Built* examines the use of stone in residential architecture. The book looks good, with crisp photography of homes by the likes of Bohlin Cywinski Jackson, Booth/Hansen, Lake/Flato, and Kevin Roche John Dinkeloo.

But it works hard, too. A thoughtful introduction by Charles Gwathmey precedes a detailed

Stone Built.
Lee Goff. 272 pp.
Illustrated. New
York, N.Y.: The
Monacelli Press.
1.800.526.0275.
\$60 (hardcover)

history of stone as an element in American architecture. The rest of the book is a lavish collection of photo spreads and concise write-ups by author Lee Goff, a historic preservationist, writer, and photographer. The book covers a broad spectrum



Doug Sanford

of stylistic influences and locales, ranging from a woodland retreat in Pennsylvania to a Caribbean cottage in the West Indies.

Goff's writing strikes a nice balance between the intellectual and the practical. Readers finish the book with an appreciation of stone's versatility, both as a building element and a thing of beauty.—**M.D.**



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conferences and competitions

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The American Society of Architectural Perspectivists seeks illustrations of residential and nonresidential projects for its annual international competition. Call 202.737.4401 for entry information.

the prestige factor

Whose job is more prestigious—architect, engineer, or doctor? If you guessed architect, you guessed wrong. The Harris Poll asked 950 adults to rank the prestige of 17 occupations. Doctors topped the list. Architects came in above lawyers and athletes—but below engineers.—**Susan Bradford Barror**

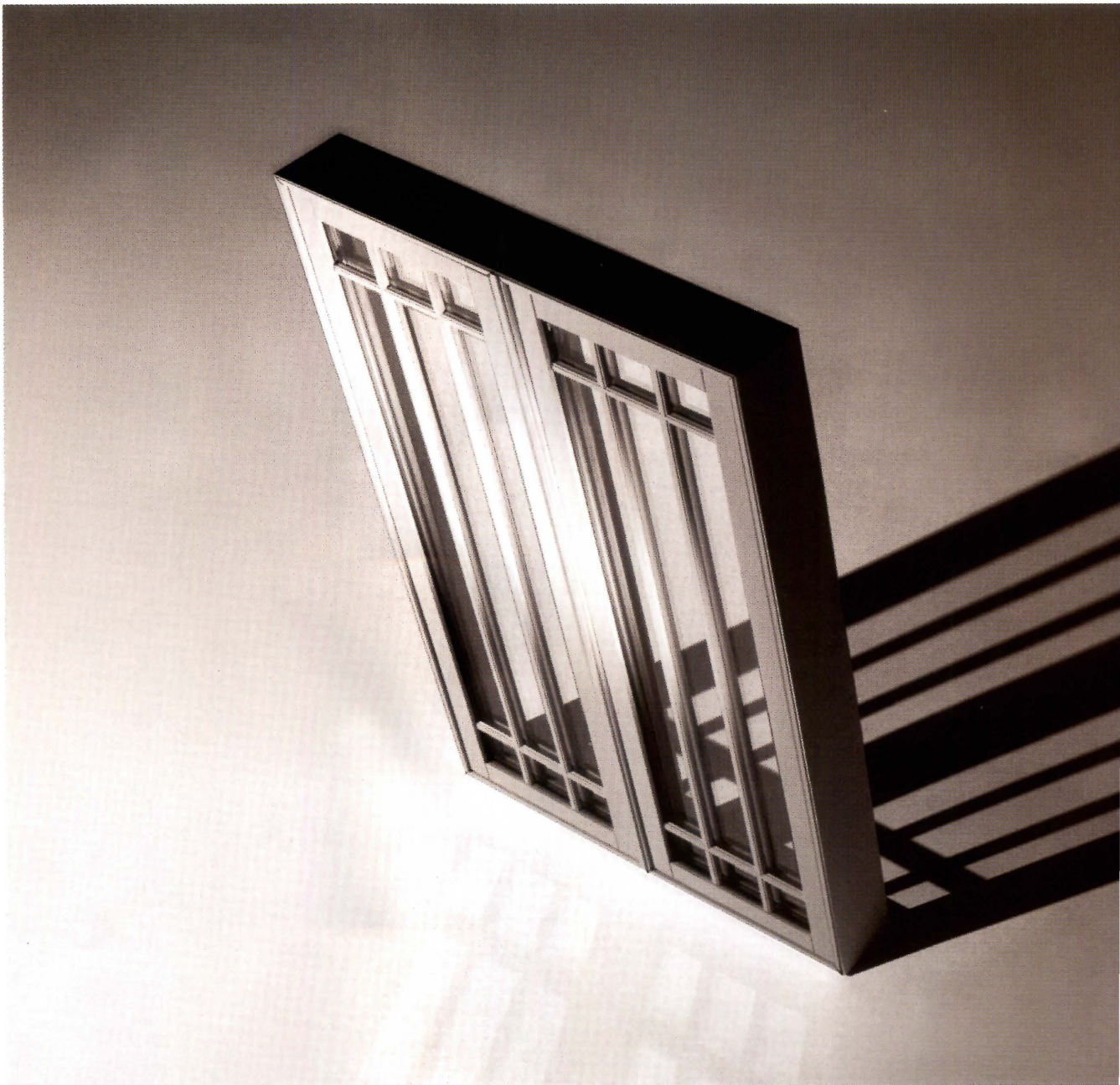
occupation	prestige level (%)	
	very great	considerable
doctor	61	27
scientist	55	30
teacher	53	26
cleric	46	28
police officer	41	31
engineer	34	39
military officer	34	36
architect	26	42
member of congress	25	31
lawyer	23	30
athlete	20	28
entertainer	19	29
businessperson	18	37
banker	18	33
accountant	17	33
union leader	16	28
journalist	15	33

Source: Louis Harris & Associates



Illustration: Francisco Caceres

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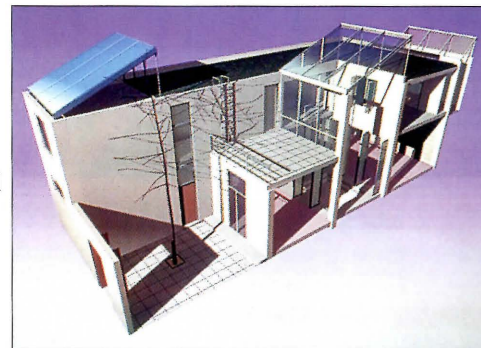
live-work, beijing style

a home designed for workers in the mesh-and-wire netting industry of Anping County in Beijing, China, has won first place in the Owens Corning 1998 Global Design Challenge. Owens Corning invited students from select universities around the world to participate. The contest, which called for students to diagnose an affordable-housing problem in their countries and propose a solution, generated 42 entries from five continents.

First-place winners Jin Ke and Zhao Aiwen of Tsinghua University designed a neighborhood of homes, each with a work space and shop connected to living areas through an atrium. The atrium is central to the scheme's solar heating and cooling program. In winter, the sun's rays beam off the high glass on the south side of the atrium, hitting the floor and lighting the entire space. The living room, office, and store open directly to the atrium, gaining the flow of warm air. Blinds limit nighttime heat loss. The atrium is designed to hold a pool of water that evaporates during the hot summer months to cool both living and work spaces.

Ke and Aiwen will share a \$5,000 prize for their winning design. Tsinghua University will receive a matching award.

—Deena Shehata



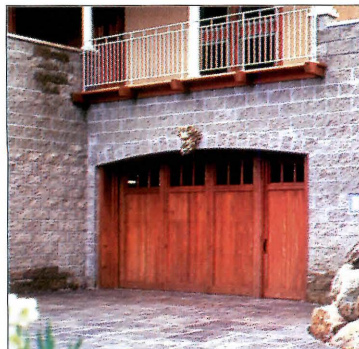
Live-work housing for artisans in Beijing centers on a passive solar atrium.

Photos: Courtesy Owens Corning



Photos: Courtesy Designer Doors

Designer Doors offers both pre-designed garage doors (above) and one-of-a-kind designs (right).



garage customs

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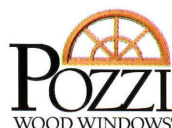
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Industry Insights

best of show

this 6,000-square-foot house in Bonita Springs, Fla., won Best of Show in the 1998 American Institute of Building Design design competition. As conceived by Eric S. Brown

Design Group of Bonita Springs, the house features a system of interior pocket doors that gives open-and-shut flexibility to major living areas.

AIBD is a national membership and educational organization for building designers. Its National Council of Building Designers Certification Program requires participants to have at least five years of educational and professional design experience. Call 1.800.366.2423 for more information about AIBD and next year's design competition.—S.B.B.



Photos: Taylor Architectural Photography



A colonnade masks the garage in Eric S. Brown Design Group's AIBD winner.

“A house is a machine for living in.”

—Le Corbusier

Uma casa é uma máquina para viver.

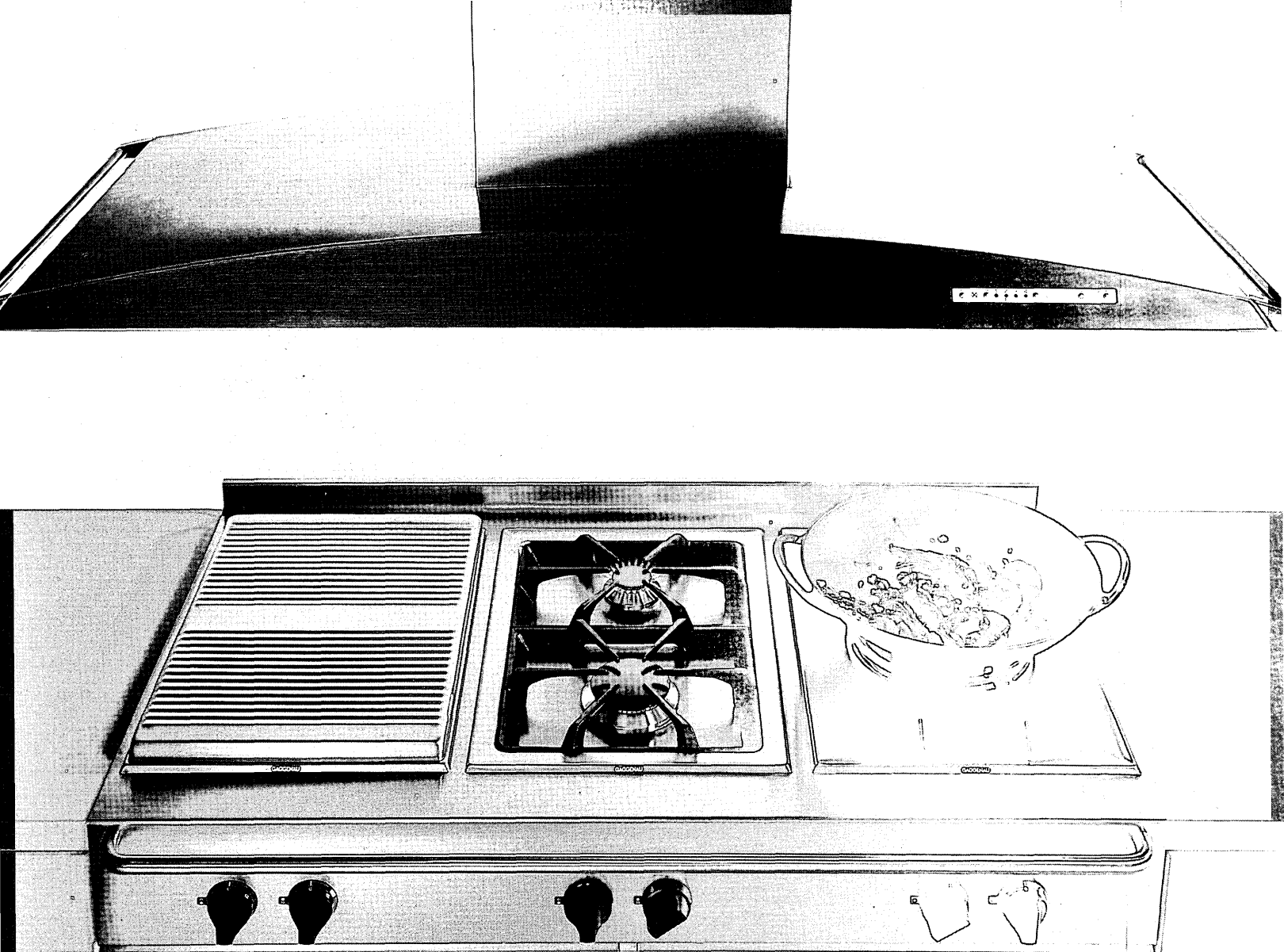
ein Haus ist eine Maschine für das Leben.

Une maison est une machine pour la vie.

Una casa è una macchina per vivere.

translation service

trying to do business abroad? Translating documents (and Web sites) is easier now, with the AltaVista Translation Assistant. At <http://babelfish.altavista.digital.com>, you can translate information from English to French, German, Italian, Portuguese, and Spanish and back to English simply by cutting and pasting the text into the site's translation window. Enter a Web site address, and the service will translate the text into and out of any of the six languages offered. Beware of overly literal translations and difficulty with technical jargon. But for general correspondence, this free service can be a great resource.—D.S.



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postcard from egypt

What began as simple, traditional housing for Egypt's poor has become high fashion in some of the country's most exclusive new resorts. In the mid-1940s, Egyptian architect Hassan Fathy was appointed by government officials to build a new village for squatters who were living above—and looting—the ancient tombs near Luxor. Fathy turned to indigenous forms and materials in designing New Gourni.

Fathy drew many of his design ideas from the domed and vaulted buildings of ancient Nubia, a region that extended from Aswan to Khartoum. He used thick walls of sun-dried mud brick, which retain heat during the day and radiate warmth back into the house at night. He planned neighborhoods around large courtyards for family clans. His introverted house designs also gave each family its own courtyard.

Fathy adopted other elements common in traditional Nubian and Islamic architecture. The *qa'a* is a central room for receiving guests. The *salsabil*, a water basin in each family's courtyard, increases air humidity. And the *malqaf* is a chimney-like device that catches prevailing winds, allowing hot air to escape while admitting natural light.

Work on New Gourni stopped in 1948, only three years into the project. In his book, *Architecture for the Poor*, Fathy blames government bureaucracy. But according to Ihab Elzeyadi, a doctoral candidate in architecture at the University of Wisconsin-Milwaukee, who has interviewed residents of New Gourni, the Gournis never wanted to leave their original homes in the first place. They had not been included in the relocation decision, nor were they accustomed to living in the domed houses Fathy designed for them. Furthermore, says Elzeyadi, "New Gourni was far away from their sources of financial stability, and it didn't provide them with any economic alternatives." (Fathy had hoped to encourage a new economic base



© A. Kawtli/Courtesy Aga Khan Trust for Culture

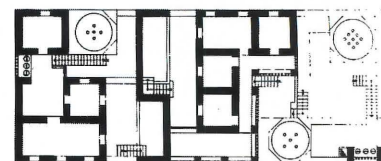
by designing ceramic kilns and a market for Gournis to practice traditional handicrafts. These were never built, however.)

Although Fathy's simple designs did not solve the problem of housing Egypt's poor, his ideas remain popular among Egyptian intellectuals. Since his death in 1989 Fathy has become something of a guru among his former students. Says Ayman Wanas, president of the Egyptian Group for Integrated Design in Cairo, "Architects are using the rich vocabulary of traditional elements he revived."

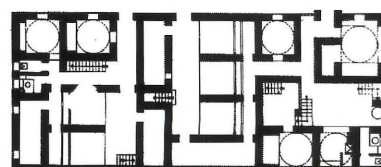
Fathy's indigenous style is spreading to exclusive beach resorts in South Sinai, the Red Sea, and some Northern Mediterranean coastal cities—cosmetically, at least. Though they incorporate domes and vaults, the new hotels are made of concrete rather than mud brick. They lack the traditional *qa'a*, *salsabil*, and courtyards, and rely on air-conditioning for cooling.

Says Wanas, "His simple forms work in the arid environments of these resorts, because their light colors and domed roofs reflect the sun." Adds Elzeyadi, "People from Cairo and other urban centers love to get away and experience these simple, romantic structures for a couple of days."

Even American architect Michael Graves has caught on to the trend. His Fathy-inspired Miramar Hotel fits in with neighboring domed hotels in El Gouna, on the Red Sea.—D.S.



first floor



ground floor

Source: *Architecture for the Poor*

Today, New Gourni houses some 130 families, mostly squatters. The plan above shows two attached houses, each with a private courtyard for cross-ventilation.



© Itamar Grinberg

The Sanafir Hotel, in South Sinai, was the first modern hotel built in Fathy's distinct style.

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Circle no. 15

1999 CUSTOM HOME Design Awards

The seventh annual CUSTOM HOME Design Awards program, sponsored by CUSTOM HOME magazine, honors the country's finest custom homes. One of the winning projects will be chosen as the Best Overall Custom Home of 1999. There are seven entry categories, including custom homes of all sizes, custom kitchens and baths, renovations, and custom details.

Who can enter?

- custom home builders
- remodeling contractors
- architects
- developers
- planners
- kitchen and bath specialists
- other industry professionals

Entry Form and Fee Deadline:

November 10, 1998

What can you enter?

- Any custom home completed after January 1, 1996, is eligible.
- An individual house designed and built to the unique specifications of a custom client on the client's lot.
- Entries should represent truly custom construction.

How do you win?

A panel of respected building professionals independently selects winners based on the quality of design, function and craftsmanship. **All winning projects will be featured in the March/April 1999 issue of CUSTOM HOME.**

Call For Entries

To register, you have 3 options:

- CALL Deena Shehata at CUSTOM HOME, (202) 736-3407.
- MAIL this form to Deena Shehata, 1999 CUSTOM HOME Design Awards, One Thomas Circle, N.W., Suite 600 Washington, D.C. 20005.
- FAX this form to Deena Shehata at (202) 785-1974.

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2. Custom Home 3,000 to 5,000 sq. ft.
3. Custom Home more than 5,000 sq. ft.
4. Custom Kitchen
5. Custom Bath
6. Renovation (residential remodeling and additions)
7. Custom Details (a specific detail from a custom home)

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Circle no. 17

school daze

what i wish i had learned in architecture school.

by brad shapiro, aia

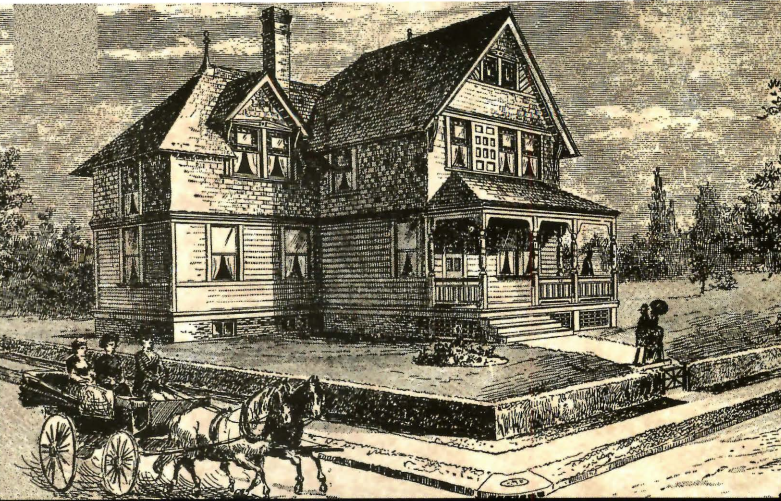
from the time I built my first tree house in junior high school, I knew I wanted to be an architect. In 1985, I graduated from the University of Arkansas with a bachelor's degree in architecture. I joined Looney Ricks Kiss Architects in Memphis, Tenn., a year later.

At that time, the firm consisted of founding principals J. Carson Looney, Frank Ricks, and Richard Kiss, plus eight other staff members. As an intern, my responsibilities included drafting, filing, running prints, running errands, emptying trash, making coffee, and assisting Carson, Frank, and Richard in making our clients happy. I viewed every task as a design opportunity.

Today, having had the pleasure of working with many talented staff and designing hundreds of residential projects with satisfied clients, I'm a senior associate and partner. The firm has garnered more than 160 regional and national awards and now has 130 staff located in Memphis, Nashville, Tenn., and Princeton, N.J. My duties still include designing,
continued on page 40



Photo illustration: Stephen Webster



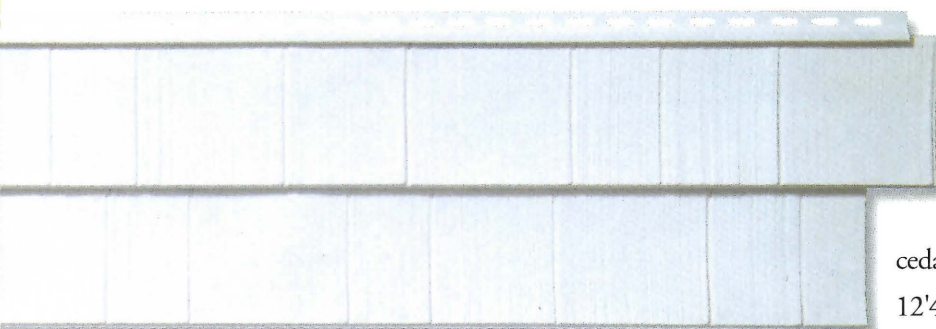
I N S P I R A T I O N



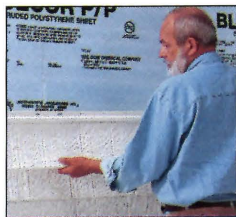
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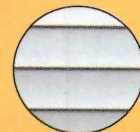


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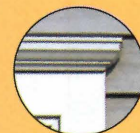


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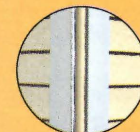
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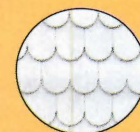
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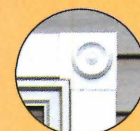
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drafting, filing, running prints, running errands, and making coffee. I'm also responsible for handling firm management activities, recruiting personnel, and communicating to our staff what the firm views as the keys to success: balancing design, technical know-how, and budget issues; establishing positive relationships with our clients, staff, and consultants; and making a profit so that we can continue to do the thing we love most—designing

“it’s impossible to solve a design problem without first understanding the clients’ needs.”

—brad shapiro, aia

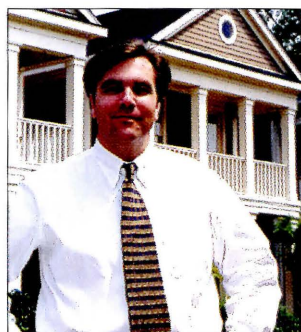
communities and homes for people.

I learned a lot in my five years of architecture school. Many of my general design skills and abilities were brought forth or enhanced there. What I did not gain there were specific skills that I rely upon in my residential design work; these I learned from Carson Looney, associates, and our clients. I do believe architecture school could have taught me some fundamental design, technical, marketing, and business principles that would have prepared

me better for the “real world.”

things i wish i'd learned

listening to the client. This is perhaps the cornerstone to success in architecture. I've learned over the years that a satisfied client is your best marketing tool. But in school, we rarely even heard the word “client.” Instead, we got the idea that, “You are the designer, so you know what’s best.”



Good design begins by listening to the customer. Clients come to an architect not just to design a great home. They also have issues that must be identified and fully resolved. It's impossible to solve a design problem without first understanding the clients' needs.

more focus on the design fundamentals of classic architecture. In school, design projects focused primarily on artistic expression rather than the fundamentals of design: proportion, scale, and

detailing. In most curriculums, these concepts are only briefly covered in a few history courses. Many architects then go on to create artistic statements that happen to be in vogue, often ignoring those basic design principles.

It has been my experience, however, that the majority of residential commissions are for fairly conservative clients who plan to invest a substantial amount in their houses—and who tend to prefer a more “traditional” aesthetic versus an “artistic statement.”

construction means and methods. Good design comes not only from understanding the clients' needs, but also from knowing building materials and construction practices. Schools should provide more exposure to construction and to contractors' needs and concerns.

I was fortunate to have an early introduction to residential construction because I grew up in Dallas, where there were thousands of homes being built all around me. I frequently sneaked through these homes during various stages of construction. I could have learned even more “on site” about the building process, except that I was always being chased out by security. I can certainly vouch for the value of understanding

continued on page 42

other perspectives

When I started writing this article, I e-mailed my colleagues at Looney Ricks Kiss Architects and asked them what they wish they had learned in architecture school. Here's how they responded.

■ Writing—both technical and business (see page 48).

■ Law and liability issues.

■ Organizational skills.

■ The reality and implications of deadlines.

■ How to deliver value so that clients gladly pay their bills, avoiding the need to collect past-due fees (see July/August, page 40).

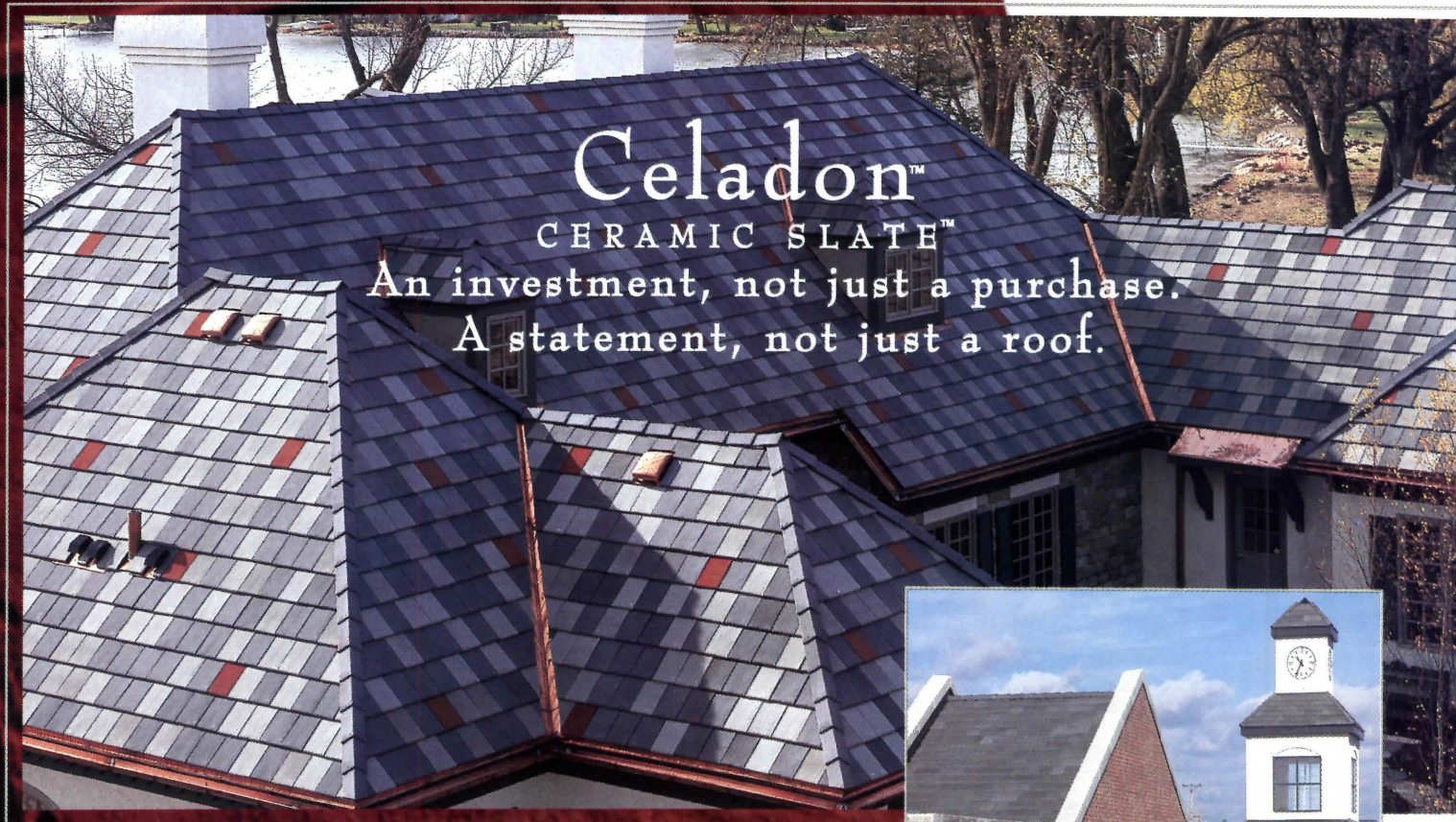
■ Time management.

■ An understanding of how client-to-architect relationships differ between residential and commercial clients.

■ The psychology of why people live the way they do and what types of residential spaces are most pleasing or enjoyable.

■ The real Golden Rule of Architecture, which is not “get the job, get the job.” Rather, it's “knowledge, problem solving, and attention to the smallest details.”

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materials and how they can be assembled to create handsome, functional homes.

teamwork. Architecture is not done by a single person. But the vast majority of my school projects had sole "creators." By providing more scenarios for teamwork, educators could help cultivate students' skills in communication, leadership, delegation, and organization. My experiences have taught me that every project, no matter how small, is made better by combining the talents of several team members.

the "real world." In school, all we did was design, design, design. For most people, that's what you expect to be doing at your first job. So many architecture graduates are disappointed to find that they won't be starting out as the lead designer on an entire project.

College should be seen as a first step with many more to go before you can declare yourself competent. I can remember thinking, "When I finish college and pass the board exams, the rest will be easy." Boy, was I wrong.

For the most part, schools of architecture do a good job in developing students' awareness of spatial qualities, composition, architectural history, and theory. But I think universities could better prepare students for the real world

through integral programs.

One approach would be to implement three to five team-focused studies per semester rather than one long project. For each project, students would rotate between the team roles of project management, budget oversight, lead designer, material research, and even construction of details.

Each project would be critiqued by real-world clients and professionals, not only for aesthetic quality but also for these criteria:

- How did it solve the client's problem?
- Were budget and schedule maintained?
- Was the project well organized?
- Could the design be efficiently built?
- How well did the team lead and serve the project?

learning never ends

I've come a long way since my first tree house, but the learning process for me will never end. When I think about what I learned in architecture school, what I wish I'd learned, and the real-world experiences I've had, I realize one thing: Each new client, each new project, each new dream to be realized is yet another opportunity for learning. **ra**

Brad Shapiro, AIA, is a senior associate and partner with Looney Ricks Kiss Architects in Memphis, Tenn.

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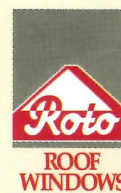
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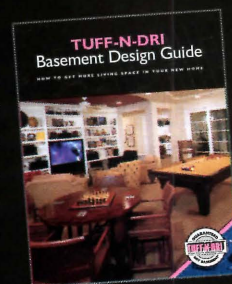
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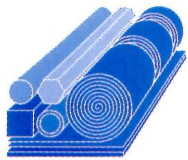
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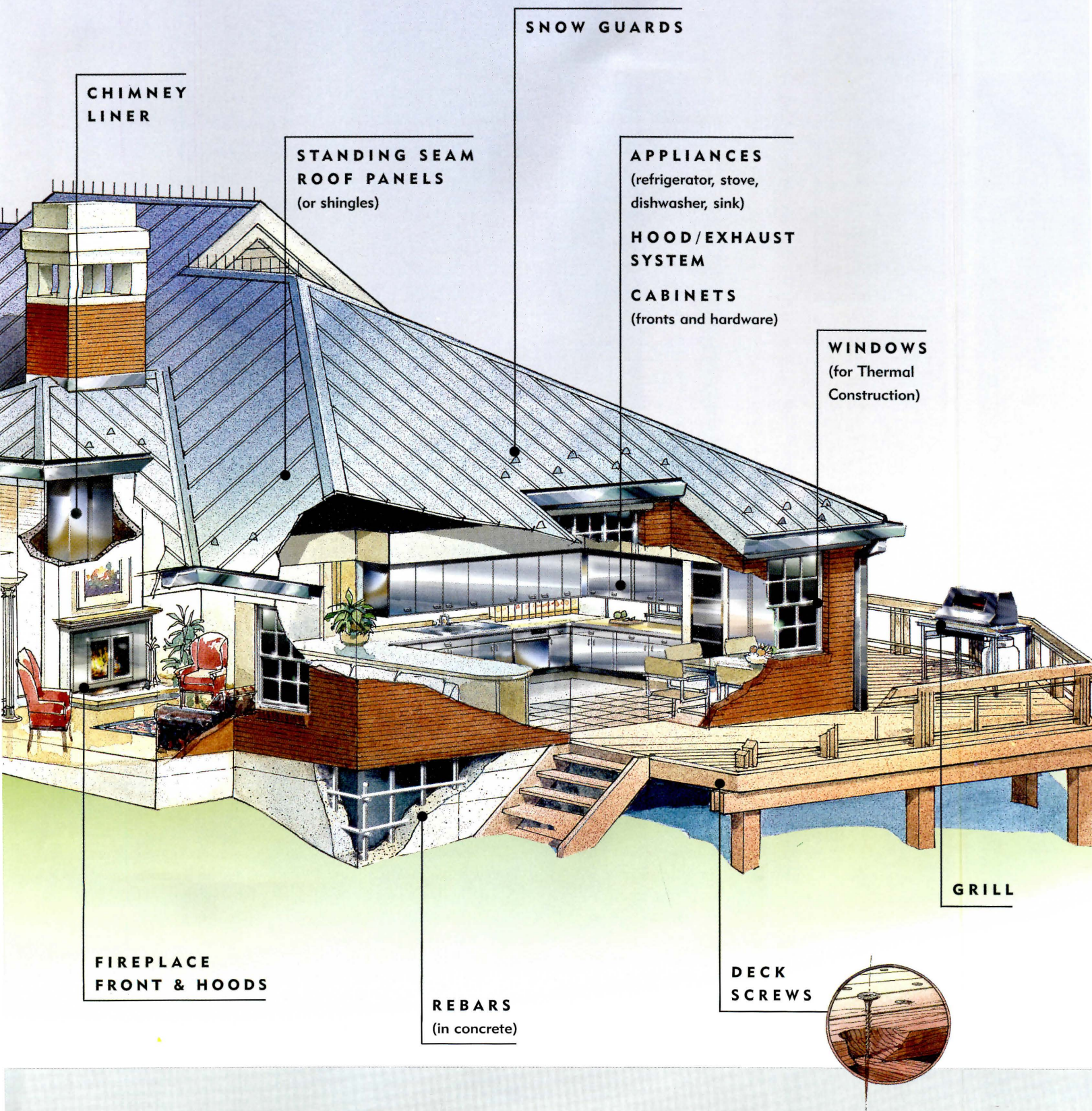
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the write stuff

when it comes to business communication, it pays to write well.

by stephen a. kliment,
faia

most architects think of themselves as paragons of clarity in their business communications. Ask clients, engineering consultants, associates, or private citizens who have to read what you've written, however, and you may get another viewpoint entirely.

Clear writing isn't only for elitists—quite the opposite, in fact. Good writing can be your ticket to earning a juicy commission, keeping a project on track, winning a new job, getting your work published, or, if you're a student, obtaining a better grade.

what's the point?

How do you make sure your message comes across? First and foremost, be certain you know what point you want to make. Follow these steps:

- Determine the basic point of your message. Is it to make the short list? Strut your best stuff on a job hunt? Resolve a project dispute? Convince an editor to publish your project?
- Write down the message in a single sentence.
- Now, break the message into several parts, and link

them in logical order.

- Check your message with colleagues. Do they get the point?

a spade's a spade

Now that you've defined your message, how do you express it clearly?

write as you would talk. Many architects make good sense when talking face-to-face or on the tele-

phone. But they freeze when they start to write, and often end up creating self-conscious language that defies understanding. They may write *We plan to initiate implementation of the program momentarily*. But what they really mean is *We plan to start construction shortly*.

keep sentences short. Avoid cramming too many ideas into one sentence;

one per sentence is plenty. Six short sentences are easier to read—and write—than one long one.

shun jargon. Designer-babble is one of the chasms separating architects from the public. Spare readers such arcane phrases as *formal design strategies, articulating experiential experiences, projects that are either investigative or continued on page 50*



Photo illustration: Stuart Bradford



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accommodative, activating axiomatic topologies of nonnomadic tribal elements, and thematic justification of a design. Such phrases may be clear to small circles of architects or faculty—a sort of “privileged academic discourse,” in the words of Arizona State University dean John Meunier. But their value as shorthand for a limited group is outweighed by the damage done to the architect’s public credibility.

Shunning jargon doesn’t mean you must refrain from using technical terms, however. You can’t avoid words such as *decibel, lumen, seismic code, axonometric, or emissivity*. Just make sure you define these terms if there’s a chance your readers will include nonarchitects.

be specific. Call a spade a spade rather than a *flat-ended, steel, manual, earth-moving excavation implement*. *Enclosed classrooms* is far simpler than *self-contained instructional spaces*. Perhaps the most dazzling example of convo-

luted writing is a federal procurement document that refers to chickens as “grain-fed animal units”!

Unavoidable technical phrases will make your business correspondence, proposals, project memos, and job applications challenging enough to read. An active writing style makes those documents easier to get through. *We intend to use AutoCAD Release 14* is clearer and more succinct than *It is intended for us to use AutoCAD Release 14*.

Weave people references into your text. *Our firm’s estimator analyzes past projects to obtain information* is more direct than *Past projects are analyzed to obtain information*.

gender references

It may seem cumbersome at times, but gender-neutral language is a necessity in today’s business world. During the 1970s, women became a force to be reckoned with in the architecture profession: as students, associates, principals—and

gender neutrality

The best way to avoid references to male or female stereotypes is to choose words that are not gender specific. For example:

gender specific
draftsman

career woman

chairman/chairwoman

man-made

mankind

eight-man board

man an office

gender neutral
drafting staff, drafter

architect, designer, principal

If you know the person’s gender, use the right word. If you don’t know, find out. Use *chairperson* as a last resort. Avoid *chair*.

manufactured, artificial

humanity, the human race

eight-member board

staff an office

as decision makers in client households. The profession and the media responded properly by seeking to eliminate gender-specific references from English usage.

Early on, this led to often hideous contortions of the language. Over the years, however, the basic idea of using gender-neutral wording has caught on. And younger generations have come to expect what is now known as “political correctness” in the written and spoken word.

Avoid awkward, synthetic words such as

humankind and *congressperson* (try *member of Congress* instead). Consider the case of Ms. Cooperperson, a woman active in the women’s movement who modified her name as a replacement for the original Cooperman!

in short

The best way to improve your writing is to become more self-conscious about clarity. Evaluate text that you read from colleagues and others, as well as your own writing. Raise your consciousness to a level
continued on page 53

“the best way to improve your writing is to become more self-conscious about clarity.”

—stephen a. kliment, faia



where you recognize and react to muddy text. Evaluate whether the piece lacks a clear message or whether it's just poorly written—or both.

So eschew obfuscation. It pays to do it. **ra**

New York-based Stephen A. Kliment, FAIA, writes about architecture.

resources

The Chicago Manual of Style. 14th ed. Chicago: The University of Chicago Press, 1993. *The writer's and editor's bible.*

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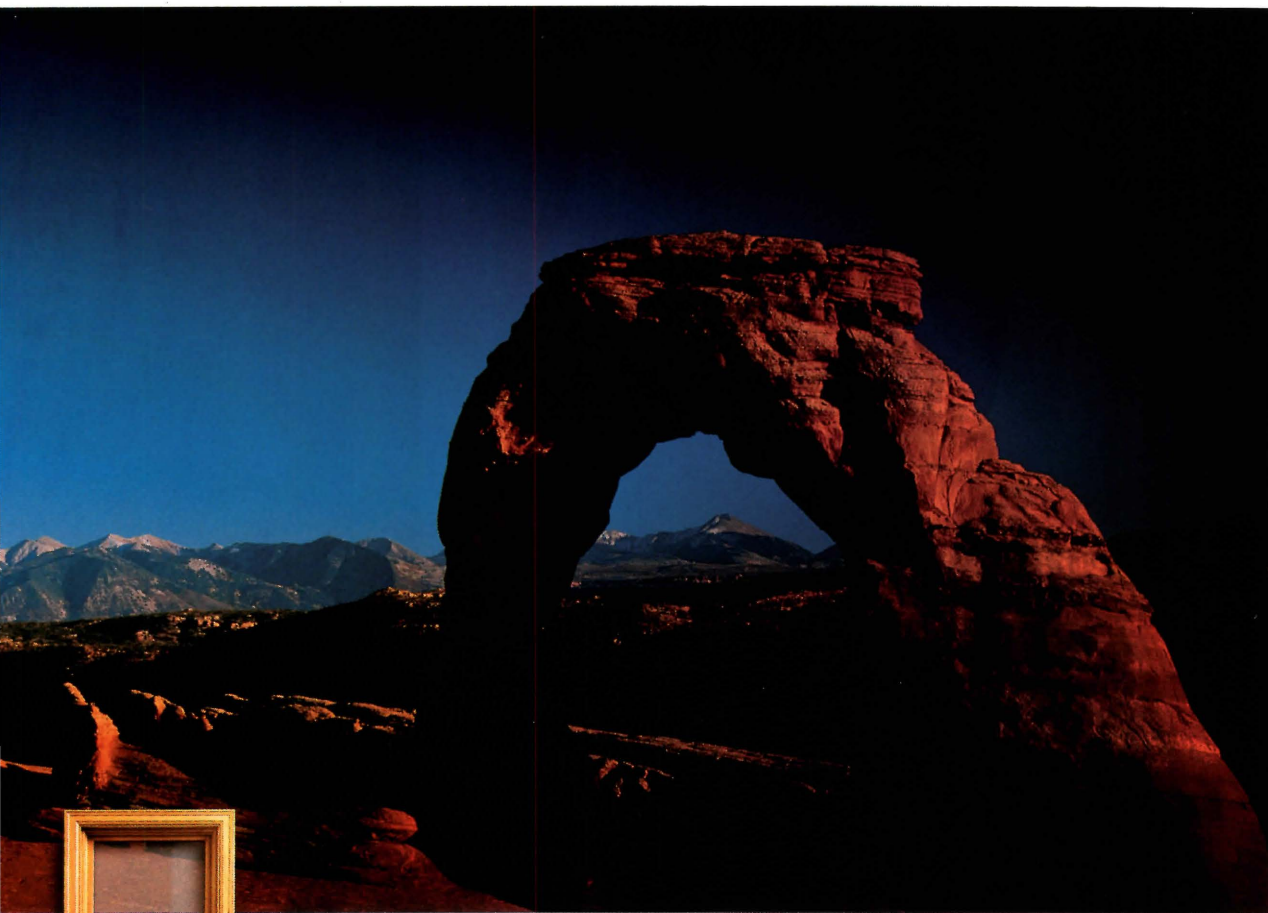
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high ideals

r. nicholas loope
is the former ceo
of taliesin architects.

desert arc is his ultimate homage to taliesin founder

frank lloyd wright.



Bill Timmerman



Danny Turner

Sandblasted block walls and a steel gate enclose the entry court of Desert Arc, Ryc Loope's house in Scottsdale, Ariz. The 650-pound, center-pivot gate (left) is embellished with a copper abstraction of the home's floor plan. An arcing wall of the sandblasted, silicon-treated block masks the house from the street (top, right). Its curve follows the winter solstice.

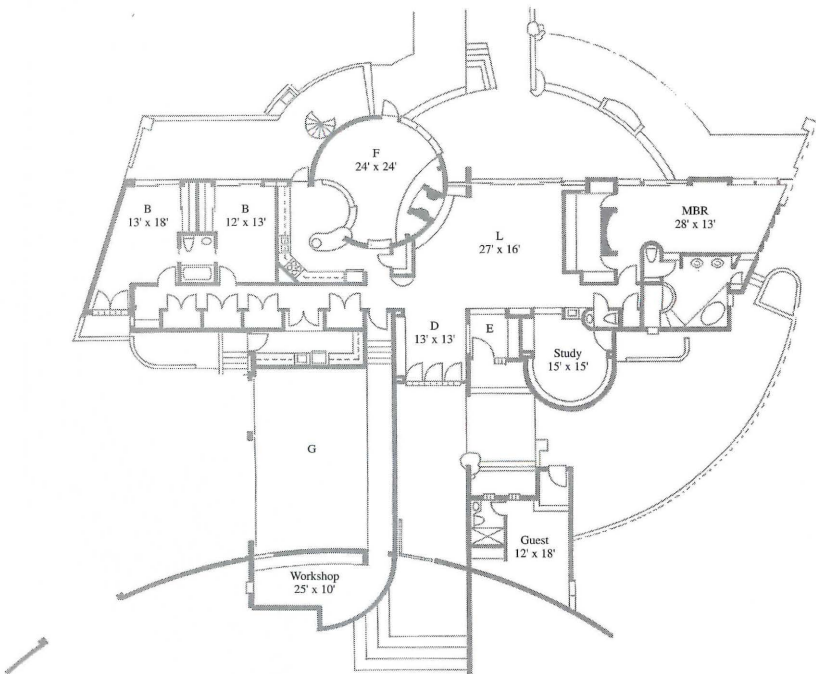
a majestic tower rises like a look-out from the rocky terrain of an Arizona valley. An ivory awning floats like a sail from its curved, split-face-block surface. This is a place of repose, of reverie and escape, a house attuned to the sky and the earth, at home in this often harsh desert climate.

It is Desert Arc, home to R. Nicholas (Ryc) Loope, FAIA, and his wife and young son. And it stands just 230 feet from the portals of Taliesin West, the architecture studio Frank Lloyd Wright founded in Scottsdale, Ariz. Loope's house aligns with the fabled Taliesin Water Tower and is on axis with the Taliesin studio. At every turn, it displays the architect's homage to Wright.

far-sited

To the east of Desert Arc stands the home of Wesley Peters, Wright's son-in-law and first apprentice. "His is a beautiful design, but mine stands 7 feet higher than his," says Loope, who

by diane dorrans saeks



Bill Timmerman



Robert Reck

The front elevation (above) faces south. Thick, solid walls with minimal fenestration block the desert sun's intensity.

The north-facing elevation (left) is as transparent as the south side is opaque. Floor-to-ceiling windows, broken only by a copper fascia, take in views of the McDowell range.

Clerestory windows illuminate Loope's circular study (right), which is convenient to both the living room and the owners' suite. High glass-block windows limit sun exposure in this south-facing room while freeing up wall space for built-in bookshelves and a media center.



Robert Reck

purchased his one-acre property in 1993. "When I was siting my house, I took care that my massing would not dominate Wes' house."

Loope placed his house carefully in the desert landscape. "My plan was to express the beliefs of organic architecture, and to take the opportunity to live both indoors and outdoors most of the year," he says. "I clearly wanted to make a spiritual connection with Wright himself."

the wright hand

Mysterious and very private, cased in coarse stucco, split-face block, and patinated sheets of copper, Desert Arc offers up clues that each detail and plan juxtaposition was informed by Wright's tenets on siting and materials and the importance of timelessness.

The plan's long lines and circles recall the graceful motifs of Wright's art glass panels. Along its main, east-west axis, the house is a 112-foot-by-24-foot parallelogram intercepted by soft curves. Loope composed his design with an economical handful of gestures: the bold scoop of the front wall, the sensual curve of the drum-shaped

“i clearly wanted to make a spiritual connection
with wright himself.”—ryc loope

central support, and curved interior and exterior
fireplaces. These arcs play off the long, clean
lines of hallways and the elongated window
walls of the north facade.

To give this simply delineated house its
drama and character, Loope employed Wright’s
play of juxtaposition throughout. Rough stucco
curves contrast with bold metal grids. Smooth,
pale beech cabinetry maintains an intriguing dia-
logue with sandblasted concrete blocks and
hefty black granite.

indoor/outdoor

Loope’s use of Wrightian juxtaposition extends
to indoor/outdoor relationships. Architecture
must be appropriate to its location, Loope says.
And it should have some modesty. His 4,000-
square-foot house is barely visible from the
road, disguised behind its arcing wall.

“Wright called this ‘the armored landscape of
the desert,’” Loope says. “It’s just rocks and cacti
and the earth itself. It’s not lush, and it’s often
intense. You want to have a seamless connection



A two-sided fireplace serves
both living and family room. It is
composed of the same split-face
concrete block used on the
home’s exterior, and is capped
with a copper collar. The fireplace
perforates the masonry “drum”
that provides most of the home’s
lateral load resistance.



Photos: Robert Reck

The living room's pocket doors—an off-the-shelf specification—open to embrace the desert landscape. Combining piano and hearth in a single living space is an essential element of a Taliesin house, notes Loope. The floors are indigenous Anasazi slate.

high ideals



“once you’ve been a part of taliesin,
you never really leave. it is the spiritual center
of american architecture.”—ryc loope

the taliesin experience

Ryc Loope joined Taliesin Architects in 1991 as a management consultant, ultimately serving as the firm’s managing principal and CEO. He left in 1997 to become president and CEO of Durrant, an architecture and engineering firm based in Phoenix. Durrant, which has 10 offices around the country, is the 52nd largest A/E company in the United States.

“I was very honored to be asked to join Taliesin Architects and to lead it,” Loope says. “Everyone who had been involved previously was a home-grown product—either students of Wright or his apprentices. I was the first outsider, and I wanted to reinvigorate the firm.”

Among Loope’s achievements while at Taliesin was gaining accreditation for the Frank Lloyd Wright School of Architecture. He computerized the firm to make it more competitive internationally, brought in new architects to broaden the talent base, and developed alternate revenue sources for the firm through licensing arrange-

ments and intellectual property compensation.

“I had a five-year strategic plan to turn this into an international firm, and we exceeded my plans,” he notes. “When I was offered my current position, I decided to take the opportunity. But I left after a great deal of soul-searching. Once you’ve been a part of Taliesin, you never really leave. It is the spiritual center of American architecture. Being involved with Durrant has allowed me to take my ideas about the practice of architecture and employ them on a larger scale.”

Loope is by no means living in the long shadow cast by Wright, but he is clearly a disciple. “For me, organic architecture is design that is appropriate to its time, its place, and the people,” says Loope, who received his architectural training at the University of Maryland and Yale. “It’s not superficial. It’s not so much about form, but rather the principles and philosophy behind the formal outcome.”—D.D.S.

between what’s made and what’s natural. And when it’s raining or very hot, you want to be able to close the house around you, to find shelter indoors.”

Loope introduces the house with an architectural gesture: a steel grid gate ornamented with a composition in copper that previews the floor plan of the house. Inside the gate is an enclosed courtyard, a nod to the gracious courtyards of traditional Southwest buildings.

While Loope has employed down-to-earth, solid materials and a highly rational plan, the house has a light, airy quality. Clerestories run along the north and south facades, scooping light into the interior. When doors and windows are thrown open, the house seems to recede into the background as the sculptural cacti and rocks of the desert landscape come into focus.

Loope and his family required separate zones for entertaining and informal living. Thus, the plan opens into a formal living room with pocket doors that recess to connect the space to the outdoors. Intersecting this entertainment zone is the circular family room and the kitchen. The elongated plan allows light, air, and people to circulate effortlessly throughout the house.

The home’s tower invites visitors up to the roof to view the drama and mystery of this corner of the world. Loope used a prefabricated spiral stair to connect rear-yard and rooftop terraces, veiling its curving balustrade with perforated sheet metal. “It takes the commonplace industrial staircase and gives it a delicate ribbon sash,” he says. The roof terrace offers a curved fireplace and a halo of sun-proof fabric that unfurls when the sun is intense.

solar systems

Loope spent eight years in the alternate energy field. He put his knowledge of solar energy to good use here. The airfoil roof tower and curved walls deflect warm breezes rising from the desert floor. But in the red-sky evening, when the family gathers on the roof to dine, the curves capture and hold cool breezes. The home’s arcs respond to the sun’s rising and setting in winter. Sunlight fil-

The kitchen’s circular dining area and kidney-shaped island repeat the curving motif found elsewhere in the house. The beech cabinets and island are topped with Uba Tuba granite from Argentina. The split-face-block-clad column is part of the home’s load-bearing “drum.”

project:

Desert Arc, Scottsdale, Ariz.

architect/interior designer:

Taliesin Architects, Scottsdale

builder:

Regis Development, Scottsdale; Bonetti Associates, Fountain Hills, Ariz.



The rear elevation clearly reveals the central cylinder from which the home's two wings are suspended. The lap pool is bounded on one side by undisturbed desert landscape and on the other by a patio and spa. A spiral stair clad in perforated sheet metal leads to a rooftop terrace.

“i think of myself as the son of a carpenter.
it was not my intention to make this
house grand or pretentious.” —ryc loope

ters gently into the rooms in the summer but is scooped in by the arcs on cool winter days. The Anasazi slate floors capture the sun’s warmth and release it on cool winter nights.

details and materials

The home’s curved copper roof floats on a series of 4.5-inch-diameter pipe columns that support north-south glue-laminated beams. There is no internal connection between the north and south walls, notes Loope, except at the two end walls. Rather, the whole house hangs from the masonry drum in the living/family room. This bold central structure provides most of the home’s lateral load resistance.

Traditional, natural materials give the house a sense of being grounded in this spectacular site. Yet, many of them—the 8-by-8-inch concrete blocks and the imposing pocket doors, for example—are standard, off-the-shelf purchases (the pocket doors are actually storefront windows modified for Loope’s use).

“I think of myself as the son of a carpenter. It

was not my intention to make this house grand or pretentious,” Loope says. “I used these off-the-shelf items to ease the cost, so that I could afford custom-made pieces that enhance the everyday experience of living there.” Indulgences include the sculpted copper handle on the front gate and the handcrafted beech cabinets. And then there is Loope’s pièce de résistance: a 4.5-inch-thick, oak-ribbed front door.

nature observed

“Living in this house, you’re aware of the light, and you’re in touch with nature,” Loope notes. “You watch the play of sun, the sky, shadows, the primeval landscape.” Nature presents itself, uninterrupted and uninterpreted by humanity. “This is the way the landscape had been for thousands of years,” Loope says. And there stands the house, in respectful homage to the eternal scene, and to the master, Frank Lloyd Wright. *ra*

Diane Dorrans Saeks is a freelance writer in San Francisco.



Photos: Robert Reck

Loope’s rooftop terrace is warmed by a fireplace set in the bold curve of the airfoil tower. The terrace offers a 210-degree panorama that extends 80 miles on a clear day. The sunscreen fabric is Dacron, hung from a steel hoop.



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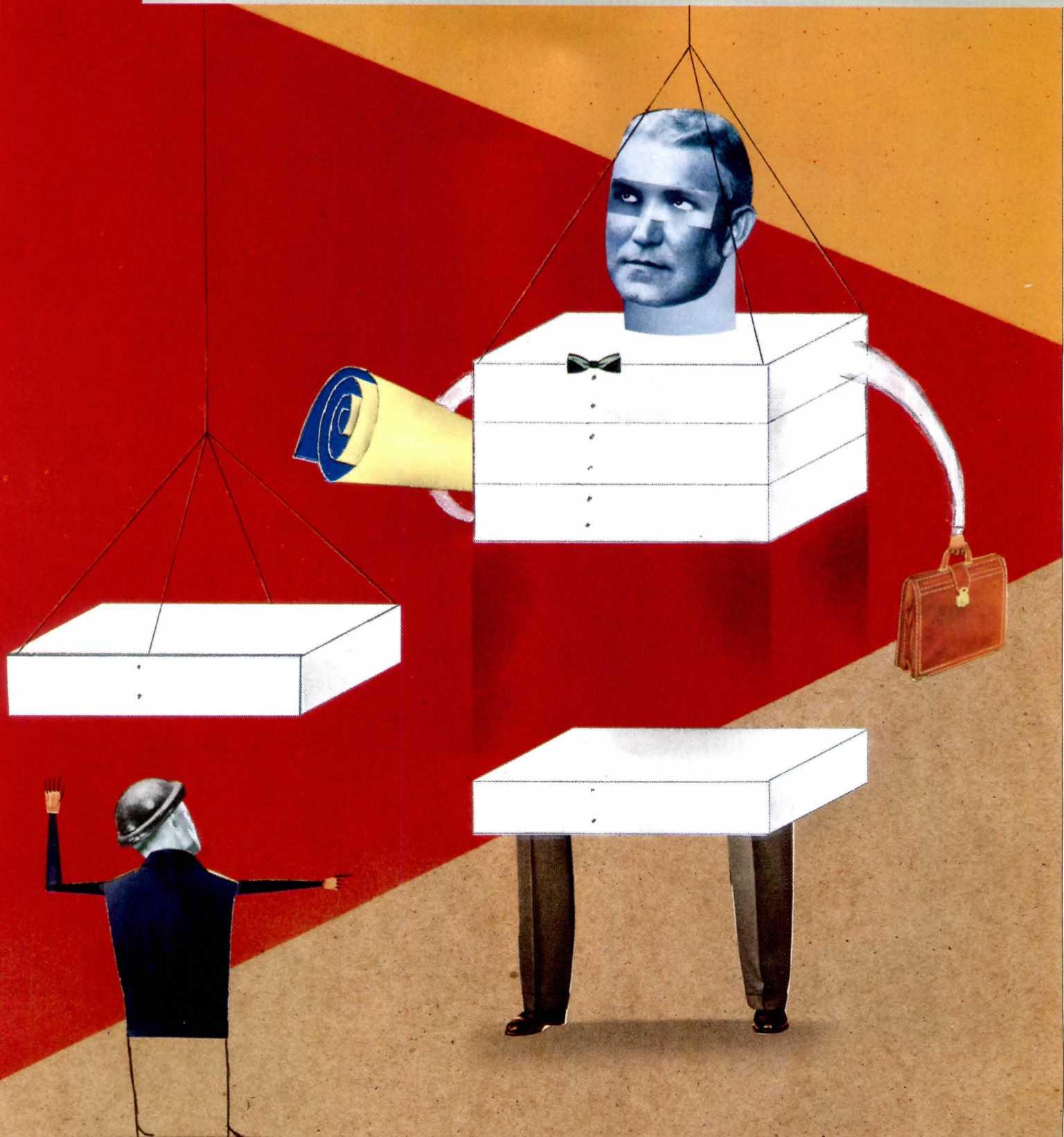
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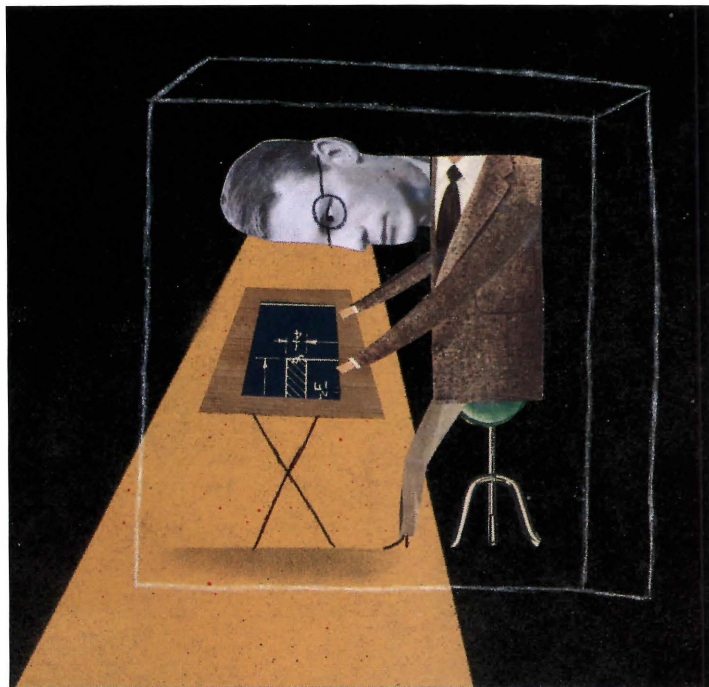
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to grow





→ or not to grow

that is indeed the question—
especially in boom times
like these.

by donald r. “chip” levy

Illustrations by David Plunkert

few can remember a time like this in the design profession. Architects tell us their firms are busy, maybe too busy. When there’s this much work to be had, adding capacity—“growing the firm”—may seem like the obvious solution.

But is it? We posed this question to residential architects around the country with practices small and large, local and international, custom and production. We asked them for their thoughts on expansion: how they

“for us, success is a happy, smiling client. client satisfaction means repeat business.” —david minno, aia

define success, how they make decisions and business adjustments, what their key considerations are.

Even in these boom times, when so many are scrambling just to keep up, there's a fair amount of thought being given to careful management and growth. Across the board, the architects we spoke with eschew the knee-jerk, “throw some more bodies at the project” approach. They're enjoying the crest of the economy right now, but they're only cautiously optimistic about the future. Godzilla notwithstanding, they're questioning the “bigger is better” mentality. And when they do decide to grow, the emphasis is on quality design and client service rather than size alone.

how do you spell success?

Building a huge firm is no one's definition of success—at least among the architects we spoke with. Topflight client service, satisfied customers, and ever-improving design quality are their priorities.

“For us, success is a happy, smiling client. Client satisfaction means repeat business,” says David Minno, AIA, of Minno & Wasko, a residential design and planning firm in Lambertville, N.J. “The second [element of success] is professional growth among our staff, where they don't feel like they're stagnating.” Washington, D.C.'s Hugh Newell Jacobsen, FAIA, defines success as “being busy, having work; receiving awards and being recognized by your peers as being relatively serious.”

Quality design and service drive firms' growth more than price competition or aggressive marketing. Says

Cincinnati-based John Senhauser, FAIA, whose five-person firm does a lot of custom residential work, “I'm a firm believer that good design is good business, and I practice design—I don't practice business.”

Although several principals we interviewed use targeted marketing to develop new markets, most rely on reputation to bring in new work. “We've built our firm based on our clients marketing for us,” notes J. Carson Looney, FAIA, of Looney Ricks Kiss Architects in Memphis, Tenn. “The overwhelming majority of our work comes from referrals.”

building on client relationships

When it comes to building a firm's reputation, your clients can be your best friends—or your worst enemies. Getting a house designed is an intense, and intensely personal, experience for most people. Not surprisingly, the architects we spoke with who do custom houses are especially vocal on the need to keep the customer satisfied.

Says Johan Luchsinger, AIA, of Baylis Brand Wagner in Bellevue, Wash.: “You have to listen to your clients. We've had clients come to us saying they'd started with another architect, but he was going in one direction while they were saying, ‘No, listen to me. That's not what I want.’ Listen carefully from the beginning, and respond to their needs, rather than insisting on things you want to try.”

Minno, whose firm does a lot of work for builders, considers the client relationship in terms of lawsuits. “In our litigious world,” he says, “it's important to be close to your clients,

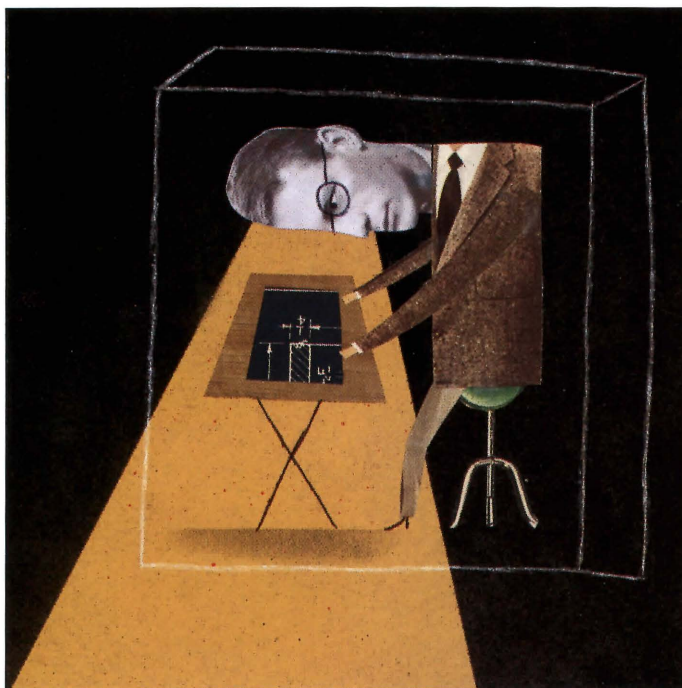
to treat them as friends. That way, they're much less likely to litigate against you. I know a lot of firms that are constantly struggling against the weight of frivolous—and occasionally meritorious—lawsuits.”

staffing up

So your customers like your work, and they come back for more. Or they refer you to their friends and business associates. Soon, work volume increases to the point at which expansion is a necessity. Among the firms we spoke with, the typical pattern is to add senior talent first—preferably from within—and then create new teams to support those senior people. An associate becomes a partner or an architect becomes an associate.

John Torti, AIA, of Torti Gallas and Partners/CHK in Silver Spring, Md., says his 81-member firm “develops teams that have five key talents—design, management, marketing, technical know-how, and client leadership. If we have the appropriate level of talent to do more work, we will. At this point, however, we're not in a growth mode. We're doing marketing to improve our quality, not necessarily to grow in size.”

Finding work is not the problem, says Luchsinger. Finding qualified people to do the work is. The Seattle market is so hot right now that he's competing against other firms offering signing bonuses and finder's fees to staffers who bring in new workers. But he frowns on short-term hires. “We'll tough it out [making our existing people work] overtime rather than having to let [new people] go in two months,” he says.



Most of the principals we interviewed prefer to work with teams of five to nine people. "I'm really comfortable at somewhere around six people," says Senhauser, who runs a one-team office. "I've had more, and fewer. At any given time, we're involved in 18 to 20 projects, and six people seems to work."

Firms with more than one principal also seem to follow the five-to-nine-person-team approach. Minno's firm has four principals. "Our optimum size is close to 30 people," he says. Luchsinger says his firm currently has four partners, three senior associates, three new associates, and a total staff of 37. "We probably need to grow to somewhere between 40 and 50 people in the next five years," he says.

But only if the talent is out there. Says Looney, "If we can gain quality people, then we'll grow if the market allows. But we aren't setting our sights on some magic number. We're asking ourselves, 'Is it the right thing to do?'"

saying no

Each firm interviewed for this story is busy enough to be struggling with the question of whether to turn down work. After the constrictions of the last recession, it's a problem they're unaccustomed to. Says Senhauser, "It's sometimes with a tinge of regret, but we do turn work away."

Like most of his peers, Minno is selective in the jobs he turns down. "We try to say no to projects that quite honestly would be a distraction and maybe not as profitable. I'm trying to pick and choose a little more carefully," he says. Adds Looney, "We say no by telling clients we just can't get to their project until next spring."

space constraints

One surprising factor influencing firm growth is the availability of office space. Several firms noted that easy access to extra square footage and flexible leasing terms play an important role in their expansion plans.

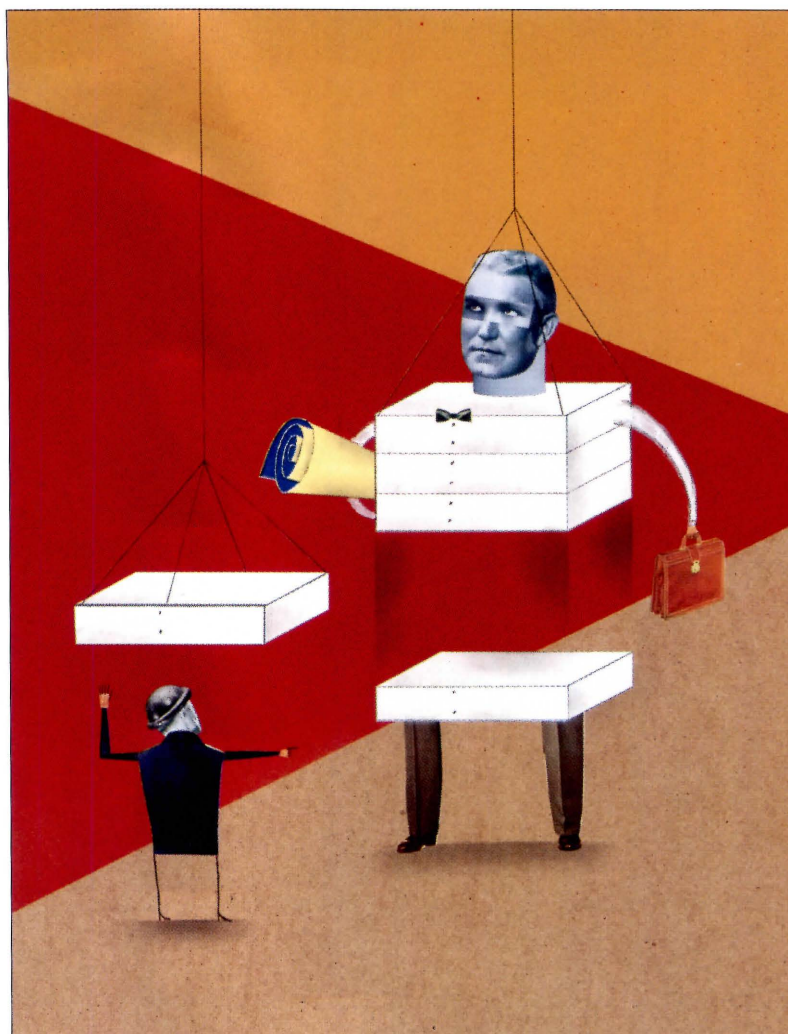
"i'm a firm
believer that
good design
is good
business,
and i
practice
design—
i don't
practice
business."

—john senhauser, faia

► or not to grow

“we don’t
just set our
sights on
going after
projects,
we set our
sights on
building
relation-
ships.”

—j. carson looney, faia



Moving costs—redesign and build-out, infrastructure upgrades, lost billable hours, loss of momentum—can be crippling. “If we hadn’t had this space, we would have had to change buildings as we grew,” says Looney, whose 130-person firm occupies eight floors of a 14-floor office building in downtown Memphis. “That has a horrendous cost. If you’re burdened by debt or other business problems, you’re focusing inward rather than outward. And you make mistakes.”

Luchsinger says space is second only to staffing as a critical inhibitor to expansion. “We’re doing some outsourcing and overtime, and we have some

clients who have been very patient. We’re able to hold it all together, but it’s a narrow line right now,” he says.

market outlook

The architects we spoke with are consistently (if tentatively) upbeat about the current market. “It’s a clear day on a fast track,” quips Jacobsen, although he expresses some concern about profitability. “We’re busier and we’re making less,” he says. Several attribute this erosion in profitability to increased regulatory activity—slow-growth resolutions, environmental and infrastructure restrictions, and expanded code requirements. “We’re worried about

“in the end, we’re not dealing with money at all.
we’re dealing with ideas.”—hugh newell jacobson, faia

spending our time doing management rather than architecture,” admits Luchsinger.

Despite the overall rosy outlook, most believe the volume of work is reaching a plateau and may be followed by a slight decline. They attribute the potential falloff to high land prices for suburban property, the disinclination of homeowners to tolerate lengthy commutes, and empty-nesters’ quest for leisure time—something that’s hard to come by when you own a 4,000-square-foot house with a big lawn and a riding mower.

Architects predict that the jobs they get will shift accordingly—from big, “house-and-a-half-acre” jobs to infill and redevelopment projects in the near-in suburbs. “The tremendous outward expansion of cities and suburbs is going to slow,” Torti says. “I think the redevelopment of central cities and the older suburbs is going to be more and more a part of our business. The amount of infill and refill work we do has grown considerably over the last couple of years.”

Luchsinger echoes this trend. “Traffic is getting worse, and people are looking at being closer to their jobs. We’re seeing a lot more acceptance of condominiums and townhouses, where before it was all single-family.”

planning ahead

Approaches to business planning vary widely, generally increasing in formality and rigor as firm size increases. While most of the architects interviewed agreed that planning is a good

idea, most say they haven’t given it the attention it deserves. Senhauser says he’s been attending seminars on the subject. Admits Minno, “We don’t have a formalized plan, although we did when we first started the firm. To grow from 20 people to 30, that’s where we’d need a plan.”

Torti’s approach is more structured. “We’ve met internally to talk about our firm’s goals. We also looked at last year’s performance and our current capacity. Based on those considerations, we set a series of short- and long-term goals for growth, quality, new geographical markets to pursue, and such. And each of our teams is responsible for developing a strategic plan.”

Adds Looney, “We have a plan projecting a certain amount of growth. It doesn’t necessarily mean more staff. It means being smarter about the way we do business, such as quoting smarter fees and looking for better clients.”

Most of the firms offer ownership opportunities for key staff. In the near term, buying in keeps personnel engaged and committed to the firm’s goals. Long term, it’s a way to expand and address ownership transition, so founders can cash out while ensuring continuation of the firm.

quality, not quantity

It’s clear that residential architecture firms grow as a result of a commitment to good design and great service. Growth comes from repeat business and new work from referrals rather than flashy marketing or aggressive promotion. “We don’t just set our

sights on going after projects, we set our sights on building relationships,” says Looney. “Sometimes it’s that small client who does something major 10 years down the road.”

And it’s clear that growth for its own sake is no guarantor of success. Says Jacobsen, “I’ve seen guys who have grown and gone under—good architects who got big and couldn’t carry it and then couldn’t get back.”

So build your firm carefully. Make sure each owner buys into your growth ethic. Then base that growth on developing design and leadership talent within your organization. Cultivate your client relationships. Don’t undertake expansion without carefully considering the ramifications—moving offices, adding equipment, hiring more staff, taking on debt. A larger staff can provide flexibility in responding to new opportunities, but it can also increase your overhead or diffuse the firm’s identity.

Says Jacobsen, “Work for people you admire and like. Work for people who want to do something fresh, who are looking at the project as something to improve their lives—not as a solution to their lives. In the end, we’re not dealing with money at all. We’re dealing with ideas.” **ra**

Donald R. “Chip” Levy is a principal with The Rochelle Organization, a Washington, D.C.-based consulting firm that specializes in continuing education for professionals. He is a former senior director of professional development for the AIA.

▷ or not to grow



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top



the key
to a strong
kitchen
lies in its
layout.

When designing the hardest-working room in a house, it's easy to get blown away by bells and whistles. The array of high-tech kitchen gadgets and exotic materials out there quickens the pulse and boggles the mind. Architects and clients alike often get so caught up in choosing a kitchen's trimmings that they forget about its most basic design element: its shape.

But a kitchen's **layout** directly affects how its owners cook, eat, clean up, and spend time together. Its shape determines how much natural light enters the space, and how the kitchen relates to adjacent rooms.

Though they contain many rich ingredients, most of today's kitchens conform to one of three time-honored layouts: the **galley**, the **L-shape**, and the **U-shape**. We asked architects and kitchen designers to discuss the pros and cons of each layout. And we've illustrated their comments with a broad range of examples (see page 86 for more on the facing project by San Francisco architect Dan Phipps, AIA). You'll also find information on exciting new products—and a host of tips for keeping kitchens in top form.

forms

by megan drueding

Illustrations: Rick Vitullo
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galley

galley kitchens contain their major appliances—sink, cooktop, and refrigerator—on one wall or on two facing walls. Either “wall” can also be an island or a peninsula. Galleys are alternatively known as one-wall, two-wall, or corridor kitchens, depending on their layouts.

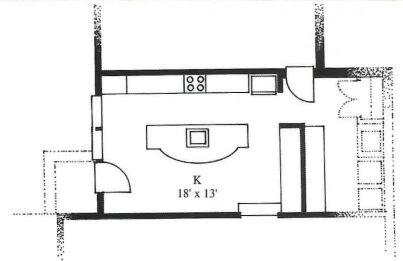
Though they’re usually small, galley kitchens boast some big advantages. Their narrow shapes fit especially well into long spaces found in lofts or starter homes. Since major appliances are naturally near one another, galleys are convenient for elderly or disabled people who may be mobility-impaired. Two-wall galleys also provide built-in support for cooks who are unsteady on their feet.

A galley kitchen is generally not a good choice for a household with multiple cooks, because it contains only one work triangle (see “triangle talk,” page 88). And because the layout allows only straight-line circulation, galleys can’t handle more than a medium amount of traffic.



© Beth Singer

A townhome kitchen in Birmingham, Mich., takes in sunshine from skylights and a window wall. Franklin, Mich., architects Finnicum/Brownlie placed the appliances on two facing walls, allowing an alley of natural light to flow down the middle. The arrangement sheds light on the kitchen’s work surfaces as well as the casual island eating area. Black granite countertops pair with solid cherry cabinets for a luxurious look.



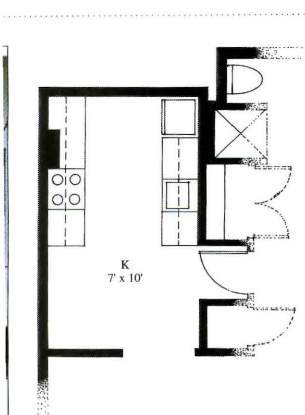
An efficient work triangle makes this condominium kitchen in the Park Bellevue Tower in Oakland, Calif., an ideal one-cook kitchen. Architect Terry Lofrano, AIA, of Neeley/Lofrano in Sausalito, Calif., opted to close off one end of the room to create extra storage and counter space. A tile-topped half-wall separates the kitchen from the 860-square-foot unit’s dining room. It functions as a work/serving surface without interrupting the traffic flow.



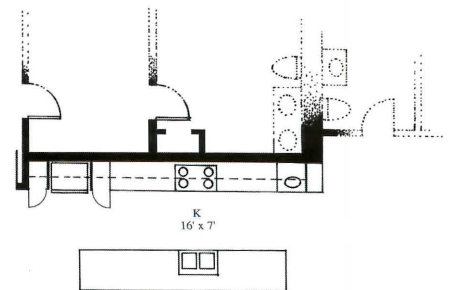
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Chicago developer-designers Lewis and Anne Kostiner of Annie Properties slipped a galley kitchen into the edge of this downtown loft's main, 18-by-45-foot living space. They chose a custom-tinted concrete top for the island, giving it a sink and extra counter space so that the cook can face family and guests during food prep. Stainless-steel surfaces and appliances sparkle, thanks to a deft combination of task lights, uplights, and hanging



accent lights. Adequate storage often falls by the wayside in galley kitchens—but not here, where it's provided by stock maple cabinets.

L-shaped

With flexibility a top priority among consumers, the L-shape has come into its own as the most versatile kitchen layout. Its work-triangle appliances occupy two perpendicular walls, a configuration that suits most floor plans. The L-shape accommodates multiple cooks comfortably. And, it can hold one or more islands, which help direct kitchen traffic around the room's perimeter.

The "L" opens up the relationship between the kitchen and adjacent living areas. It also allows for extra counter space—a boon to large families and serious cooks.

A word of caution when designing L-shaped kitchens, from certified kitchen designer (CKD) Mary Jo Peterson of Brookfield, Conn.: Make sure the ends of the "L" aren't so far away from one another that the kitchen becomes an inefficient work area.

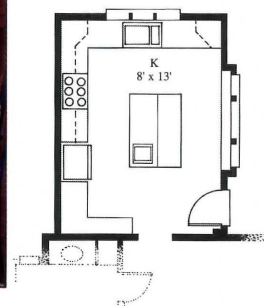


© Aaron Usher

Matt Davitt of Davitt Design-Build selected an L-shaped kitchen for the remodel of his own house in South Kingstown, R.I. "We wanted to keep the footprint of the original 1800s kitchen intact," he says. That wasn't all he kept from the old house: the kitchen's mahogany floorboards once clad the walls of an upstairs bathroom.

Davitt and Clifford M. Renshaw Architects pushed the original flat ceiling up into a V-shape containing four skylights to flood the room with natural light. Because the kitchen doesn't open to any casual living areas, the granite-topped, two-level island serves as both work surface and gathering space for the

couple's guests and two children. Large, commercial-style appliances and an island sink form a pair of work triangles so that two cooks can work simultaneously.



Chicago interior designer Anton Kobrinetz mapped out this second kitchen, located in a renovated townhome, specifically for entertaining. It opens to a media room the owner uses for parties and casual gatherings.

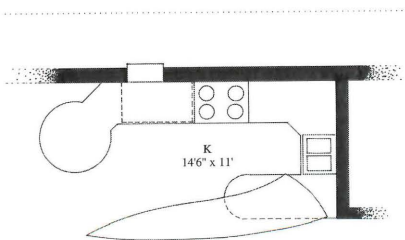
Kobrinetz and his clients chose scaled-down appliances that don't overpower the 14-foot-6-inch-by-11-foot kitchen. Drawing from his experience designing restaurants and bars, Kobrinetz placed the dishwasher below the raised serving bar so that clean glasses are close at hand. Whimsical curved track lighting softens the room's hard angles while illuminating granite work surfaces.



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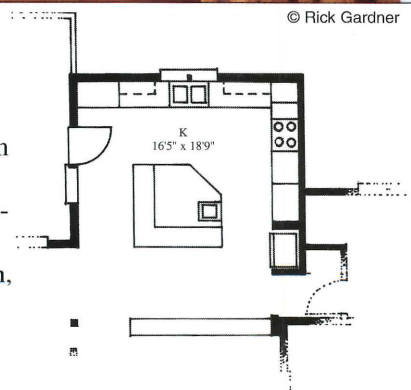


© Rick Gardner



The owners of this 3,881-square-foot custom house in Bryan, Texas, like to entertain casually and still keep an eye on their young children. An L-shape provides them with extensive work space and full views of the home's screened-in porch, great room, and dining room.

Antonio Flamenco, AIA, of EDI Architecture in Houston added an island prep sink to create an additional work triangle. To comply with the clients' request for a traditional Texas hill country kitchen, Flamenco used locally quarried granite for the countertops and set the



cooktop into a surround of native limestone. Blue and white Mexican tiles brighten the backsplash; the floorboards, shelving, and cabinets are crafted of locally reclaimed knotty pine.

u-shaped

back when kitchens were strictly for cooking, the U-shape topped the charts in popularity among consumers, architects, and designers. While the “U” is no longer the hands-down favorite, it’s still popular—with good reason. “The U-shape continues to be a highly efficient, user-friendly layout,” says Mark White, a CKD in Annapolis, Md.

With the sink, cooktop, and refrigerator distributed along three walls, the “U” layout lends itself to large kitchens. Like the L-shape, it easily accommodates islands and peninsulas. Kitchen designers usually recommend the U-shape for serious cooks, because the format provides the most surface area and the most room for appliances.

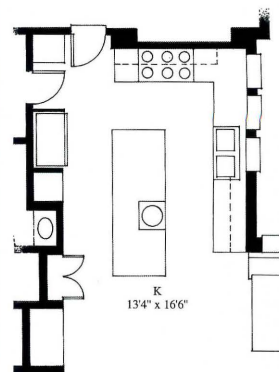
The U-shape generally works best with multiple access points. Otherwise, traffic tends to clump at the closed end of the “U.” As with the L-shape, an island helps to route traffic around the perimeter of the kitchen.



© 1998 John Sutton

“I wanted to make areas for the cook to cook in and the guests to be guests in,” says Dan Phipps, AIA, who designed this Bay Area remodel. An island measuring 10 feet 6 inches by 3 feet 8 inches subtly splits the room into these two zones. Traffic flows naturally around the refrigerator side of the island, while two cooks can operate comfortably on the sink side.

The kitchen opens to an outdoor swimming pool. So, Phipps embedded radiant heating coils in the concrete slab floor to



warm the bare feet of pool-goers. Natural materials, such as a slate backsplash and avodire cabinets, tie the kitchen to its scenic hilltop site in Portola Valley, Calif.

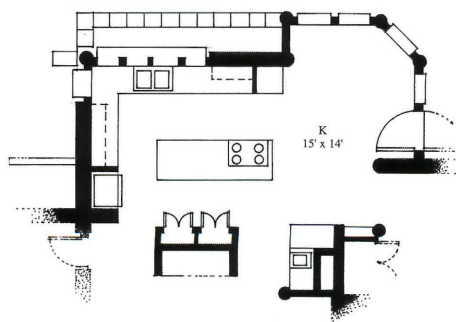
A stainless-steel refrigerator (not visible here) forms the third leg of the “U” in this kitchen in Sun River, Ore. Both the casual dining area and the primary work center face a generous wall of windows, affording views of the river that runs behind the house. Katherine Cartrette, AIA, and Jean Larson of Mulfinger Susanka Mahady & Partners in Stillwater, Minn., turned the island into a second work area by locating the cooktop and a prep sink there.

© Mike Houska

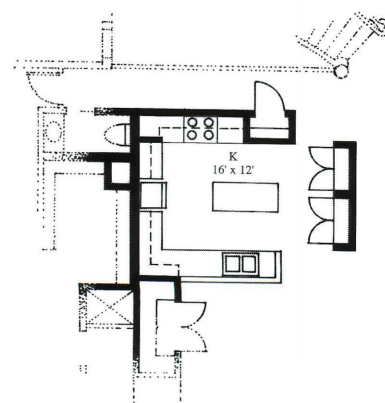




© Mick Hales



U-shapes *can* work in small kitchens, as this Westport, Conn., remodel shows. Architect Duo Dickinson and interior designer/owner Gail Lawrence, created an efficient 16-by-12-foot work space that facilitates cooking and entertaining. Guests use the long, granite-topped island as a buffet table during casual dinners; Lawrence uses it as a food prep surface. A pantry (not visible in photo) provides supplementary storage, leaving the glass-front upper cabinets free to display the owner's pitcher collection. Brass fittings and nautically inspired backsplash tiles



reflect the home's Long Island Sound location. A built-in television niche rests unobtrusively among the cherry cabinets.

back burner

a selection of hot new products and design details



Courtesy Abbaka

danish treat San Francisco-based Abbaka imports one-of-a-kind range hoods from Denmark. While the hoods aren't cheap (the Tangens, shown, has a base price of \$3,908), they may add the perfect touch to modern and traditional kitchens alike. The Tangens, introduced earlier this year, features a radiused canopy and backsplash that meld seamlessly with a tubular flue in satin-brushed stainless steel. Contact Abbaka at 415.648.7210 or www.abbaka.com.—**M.D.**

farm fresh Farmhouse sinks are in vogue. But until recently, they could only be sourced overseas or at salvage yards.

Elizabeth Sutton, senior product manager at Kohler, Wis.-based Kohler Co., says the company logged so many requests for farmhouse sinks in the early '90s that in 1993 it reconfigured a commercial sink for residential use. Kohler now offers nine farmhouse sinks (or "apron front" sinks, as the company calls them) in ceramic and cast iron. The new Savanyo (shown) has a decorative front with country flowers molded in low relief. The folk-art image is similar to Hungarian pottery and woodworking designs. Available in three colors, the Savanyo's suggested retail price is \$1,436. Contact Kohler at 800.456.4537 or <http://kohlerco.com>.—**Jay Schneider**



Courtesy Kohler Co.

triangle talk

The threesome of sink, refrigerator, and cooktop known as the "work triangle" has long been a staple of kitchen design. But the term's gone out of style in the past couple of years, leaving architects to wonder whether the work triangle is still relevant to consumers' changing lifestyles and cooking habits.

The answer is a qualified yes. "The work triangle is sort of still valid," says Duo Dickinson, architect of the kitchen on page 87. "But, now, it depends more on how individuals cook." The most efficient setup for some Asian cooking techniques, for example, might be a line of appliances instead of a triangle. And for people who prepare a lot of frozen foods, the microwave becomes a central part of the work triangle instead of a supplementary tool.

Says CKD Mark White, "We're now seeing two or three work triangles in a kitchen, created by prep sinks or second dishwashers." CKD Mary Jo Peterson agrees. "In households today, chances are there's going to be more than one cook. So, the work triangle must adjust." Antonio Flamenco, AIA, who designed the kitchen on page 85, is pro-work-triangle as well. But he likes to use a 45-degree-angled island to open it up, making the triangle more of a square.

The consensus: thumbs up for the work triangle—provided it's a kinder, gentler work triangle whose lines flex to the user's demands.—**M.D.**



© Karen Melvin

double take Now you see it, now you don't. When the residents of a remodeled summer cottage on the St. Croix River in Minnesota need more work surface, they flip up the leaves of this free-standing island. When it's time for people to congregate in the kitchen, they fold the leaves down. Katherine Cartrette, AIA, of Mulfinger Susanka Mahady & Partners says the laminate-topped table was part of the original house.—**M.D.**



© Jeff Goldberg/Esto Photographics

book store James C. Childress, AIA, of Centerbrook Architects & Planners in Essex, Conn., left no space unused in this Connecticut kitchen renovation. Island legs double as book nooks, offering reading material for a leisurely breakfast or pre-dinner downtime. The tall, skinny shelves also hold cookbooks.—**M.D.**

dishing it out It's pretty hard to disguise a dishwasher. But New Zealand-based appliance company Fisher & Paykel has come up with one that fits in a drawer. The DishDrawer measures a mere 24 inches wide by 16 inches high by 22 inches deep. Integral controls give the unit a clean, seamless look. The DishDrawer also comes in a pair that can be separated or stacked, depending on kitchen layout and the owner's cooking style. Suggested retail price is \$999 for a single unit, \$1,599 for a double. For more information on the DishDrawer, contact Fisher & Paykel at 714.829.8865, www.dishdrawer.com, or www.fisherpaykel.com.—**M.D.**



Courtesy Fisher & Paykel

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Kitchen.net

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Universal Kitchen & Bathroom Planning

Mary Jo Peterson, CKD, CBD. 382 pp. Illustrated. New York: McGraw-Hill, in conjunction with NKBA. 1998. \$69.95 (hardcover)

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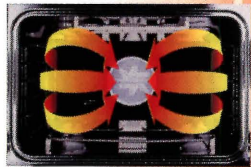
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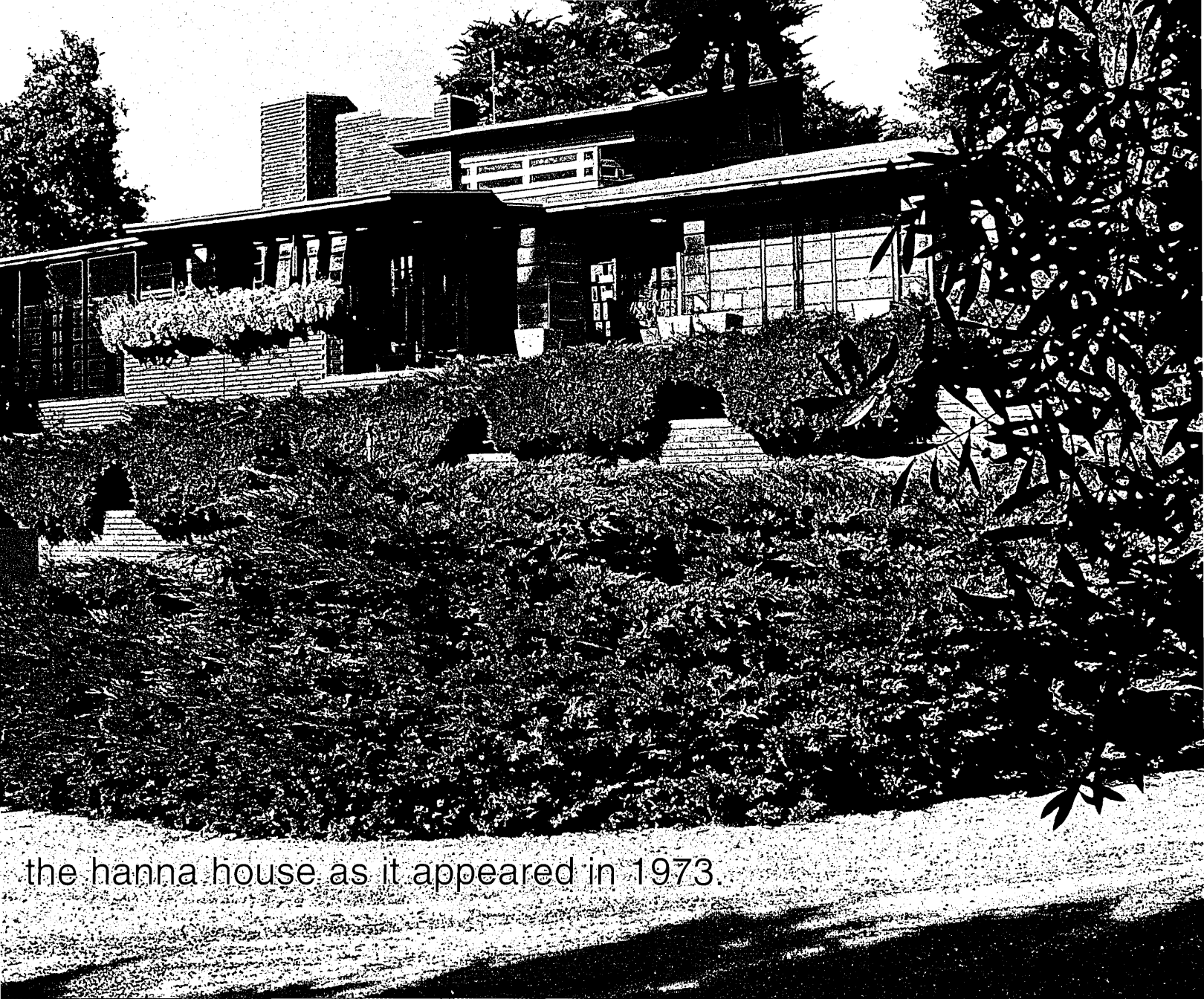
by deena shehata



On October 17, 1989, Frank Lloyd Wright's Hanna House suffered severe damage from the Loma Prieta earthquake. Now the historic house in Palo Alto, Calif., is getting a new lease on life—complete with a seismic retrofit to guard against future shocks.

Wright designed the 5,200-square-foot house for Jean and Paul Hanna on the edge of the Stanford University campus. Completed in 1937, the redwood, brick, and glass house is Wright's first in northern California. It is based entirely on a hexagonal geometry of 60- and 120-degree angles.

Jean, an English teacher, and Paul, a Stanford faculty



the hanna house as it appeared in 1973.

Courtesy Stanford University News Service

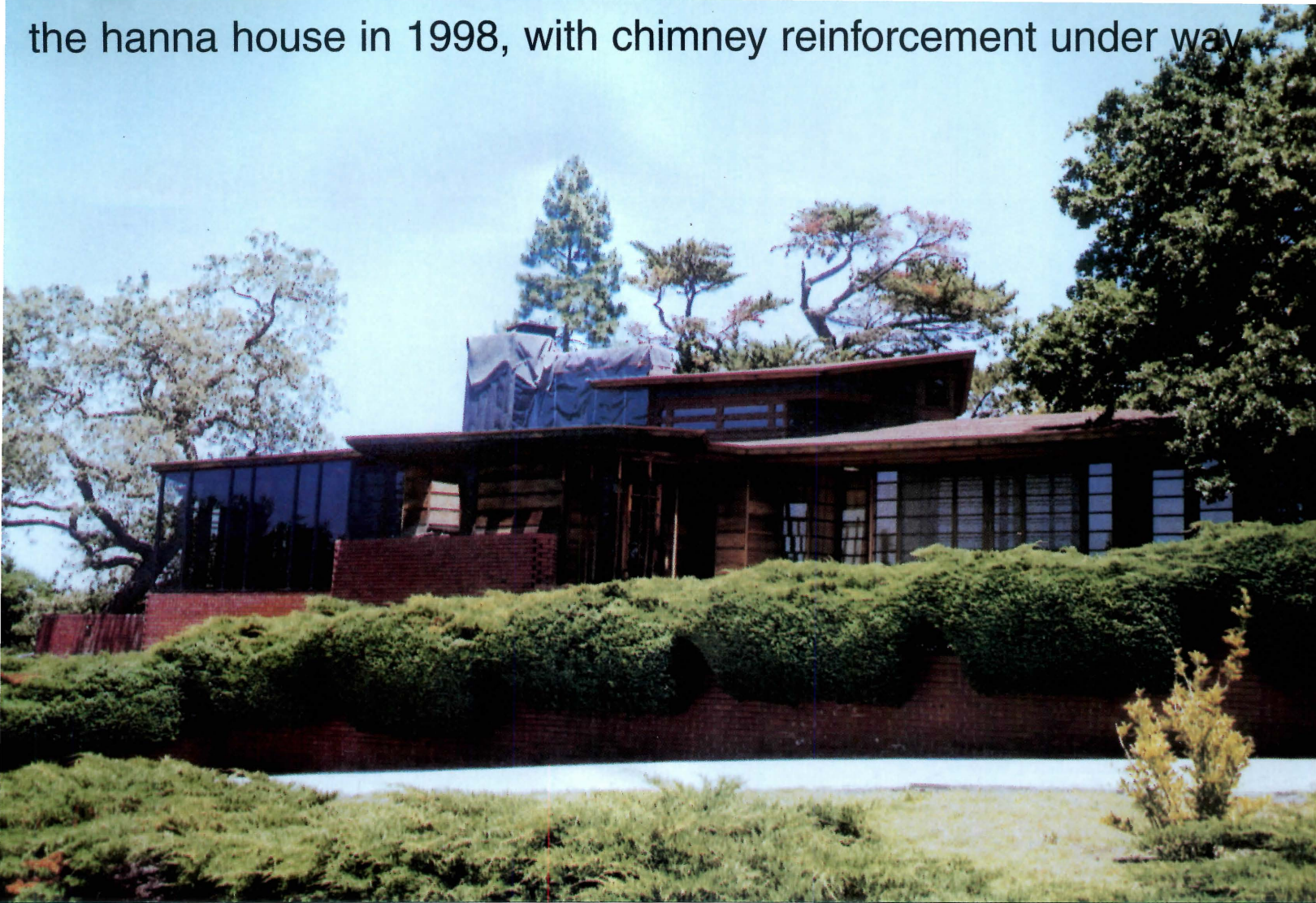
member and a senior research fellow in education at the Hoover Institution, gave the house to Stanford in 1974. Two years later, Nissan Motor Co. established an endowment for preservation and improvement of the house and its grounds. In 1978, the U.S. Department of the Interior added the Hanna House to the National Register of Historic Places. The house served as the university provost's residence and was open to the public during bimonthly tours.

the damage

That is, until the Loma Prieta earthquake hit. The temblor cracked structural brick walls and fireplaces, and displaced concrete floor slabs and steps. Retaining walls

partially collapsed; interior walls, doors, and cabinetry shifted; and the roof began to pull away from the supporting chimneys.

Most of the damage resulted from construction practices that were fairly common at the time the house was built, says Bret Lizundia of Rutherford & Chekene Consulting Engineers in San Francisco, the structural engineering firm that designed the home's retrofit. These practices included inadequate soil compaction during the original grading of the sloping site, use of unreinforced masonry, and a lack of adequate ties between the various structural elements. The house has been closed since the earthquake and is shored up with temporary bracing to help prevent further damage.



Courtesy Rutherford & Chekene Consulting Engineers

the fix

In 1993, the Hanna House Board of Governors, Stanford University board members, the university architect's office, and a team of historic preservation consultants (including Architectural Resources Group of San Francisco and Martin Eli Weil of Los Angeles) joined forces to develop a comprehensive plan for the future of the Hanna House. The plan included specifications for repair of the earthquake damage, seismic strengthening of the house to withstand future earthquakes, and restoration of the house and grounds to their original character.

One of the home's unique features is its Usonian wall system of interior and exterior horizontal redwood boards and battens. These are sandwiched around vertical 1x6 studs turned flat to produce a total wall thickness of only 2½ inches.

As part of the retrofit, Rutherford & Chekene designed an unusual wall strengthening system that will withstand seismic activity from the nearby San Andreas Fault while preserving Wright's original architectural concept for the Hanna House. The plan called for

inserting ½-inch-thick, marine-grade plywood panels between the studs in the redwood board-and-batten walls. The plywood inserts are screwed into the hidden face of the interior cladding boards, adding needed reinforcement invisibly and without increasing wall thickness.

In November 1996, Lizundia's engineering team and its subconsultants began a series of small-scale fastener and strength tests to determine how well the retrofitted walls would hold up against seismic forces. But the team also wanted to perform full-scale tests of an entire wall to verify the predicted response of the unique shear walls it had designed.

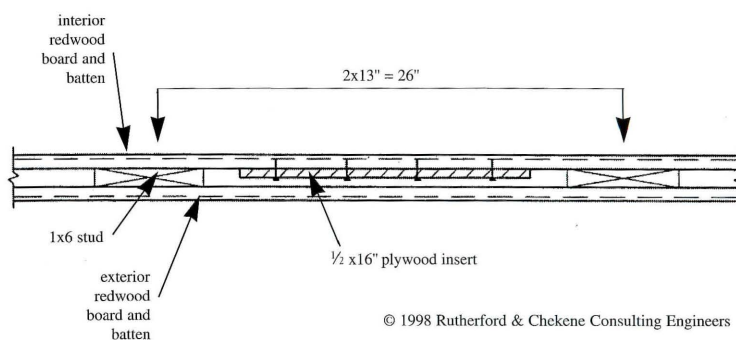
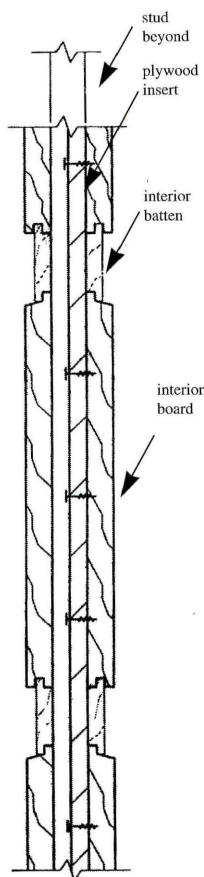
So they contacted the research center at APA—The Engineered Wood Association in Tacoma, Wash. Lizundia and APA engineers used APA's new testing facilities to conduct cyclic, dynamic tests of a full-scale wall mock-up, using loading scenarios designed to simulate 500-year and 1,000-year earthquakes along the San Andreas Fault.

Through a weeklong series of tests, the structural engineers collected the necessary data to confirm



Courtesy APA—The Engineered Wood Association

Engineers used new facilities at APA—The Engineered Wood Association to test the plywood-enhanced shear walls Rutherford & Chekene designed for the Hanna House. The team built a full-scale wall mock-up and subjected it to cyclic, dynamic tests based on a computer simulation of 500- and 1,000-year earthquake events.



Section and detail illustrate Rutherford & Chekene's wall reinforcement plan for the Hanna House. Marine-grade plywood panels are inserted between existing redwood board-and-batten walls and are screwed into the interior cladding boards, adding strength without increasing the thickness of Frank Lloyd Wright's original walls.

their hypothesis: The strength, stiffness, and ductility of the plywood-enhanced wall were more than adequate to withstand future seismic events the Hanna House might experience.

Lizundia identifies five major elements in his team's design that repair both the superstructure and the substructure deficiencies of the Hanna House.

1. The plywood inserts and additional screws placed within the existing wall sandwich.

2. Dry core drilling to reinforce the main, library, and bedroom chimneys. Four-inch-diameter cores are drilled from the tops of the chimneys. The brick inside the cores is pulverized and extracted by vacuum. The resulting voids are filled with reinforcing steel rods, then grouted. Reinforcing improves the chimneys' ductility and resistance to seismic forces.

3. A new foundation beneath the living room floor to provide overturning resistance for the chimneys, bracing for the perimeter retaining walls, and support for the slab, eliminating the need to remove or compact existing loose fill.

4. Reinforcement of three hexagonal closets, using plywood and steel bent angles on their interior, aesthetically less important faces.

5. Replacement of the existing built-up roof, which leaked. Replacement of the roof sheathing with a new plywood diaphragm, and the addition of ties to connect the roof to chimneys and wood walls.


who's behind it

The Hanna House restoration has support from a consortium of private organizations and government agencies. The total project cost is estimated to be nearly \$2.2 million and will be funded by the Federal Emergency Management Agency, the Nissan Endowment Fund, and private gifts. APA—The Engineered Wood Association provided testing facilities, personnel, and some of the materials for the mock shear wall testing.

Construction is currently under way, and the Hanna House is expected to reopen next spring. It will be used for university seminars, receptions, special events, and tours. *ra*

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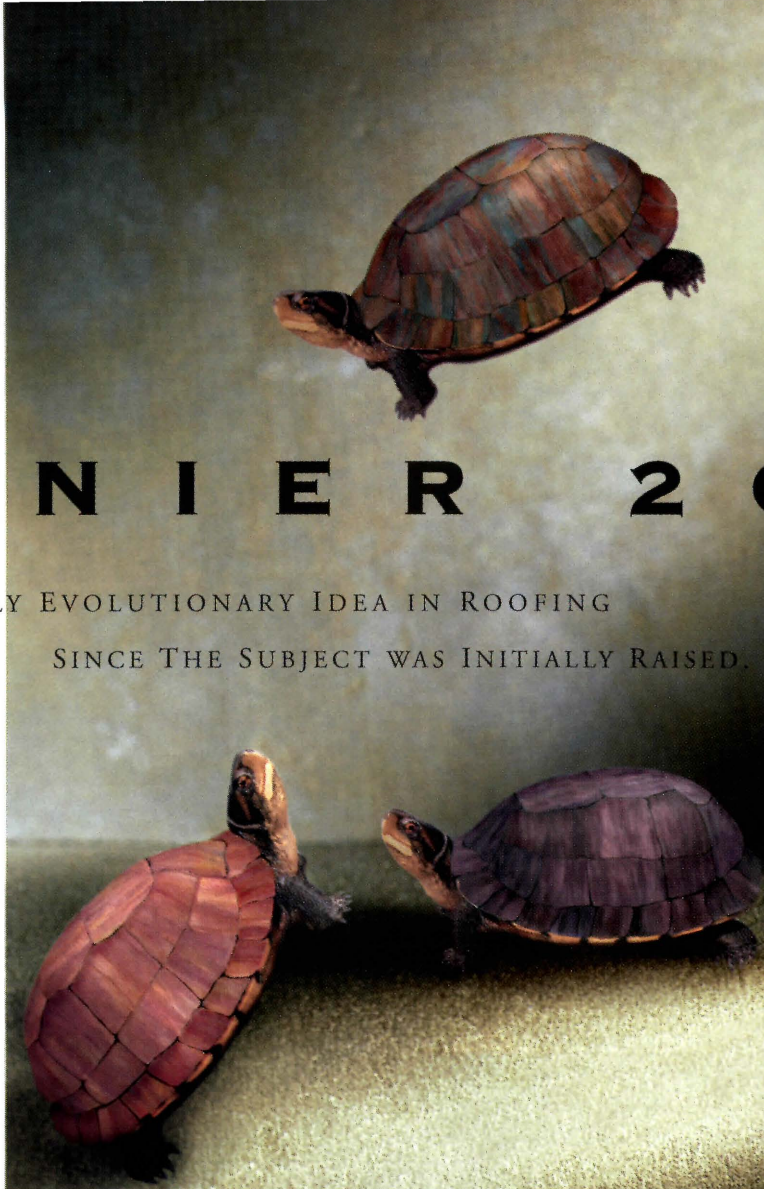
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staying in touch

what to do when you're 3,000 miles away and the client wants it yesterday.

by sara o'neil-manion, aia

as small business proprietors, we architects must balance travel, be it for business or pleasure, with the constant demands of that tar baby, the firm. To think fresh, you need time away. For your staff to grow, they need time away from you.

The first rule for time away from the office is good planning. It goes hand in hand with the second rule, good staffing.

before you leave

Before you set off on your trip, ask yourself the following practical questions. The answers will help you set yourself up for long-distance communication with the office as needed.

how long will you be gone? If it's two days of a long weekend, your clients and staff can wait it out. But two weeks out of touch could mean the demise of a project.

where are you headed? The United States, Canada, most of Western Europe, Japan, and other business-oriented locales have reliable telephone systems that make it fairly easy to stay in touch by phone, fax, and online connections.

what is the status of your projects? Bring critical projects past major decisions so your staff can continue working on them while you're away. Inform all clients that you'll be away well in advance of your trip.

Occasionally, a project with a pressing deadline appears without prior warning. Discuss this possibility with your staff. Let them know how you want to handle such a situation and how they are to communicate with you.

what about a laptop?

If you have the shoulder power, bring your laptop with you. Unless you're wilderness trekking, most hotels will have telephone line connections that allow you dial-up access to your file server, so that you can work on your network and printer as if you were in your office. You can also use e-mail to stay in touch with clients and staff. Laptops can be stashed with the hotel bellhop when you want to go out for fun.

don't want to carry the laptop? You can rent computers, printers, and fax machines in most parts of the U.S. So if you have a major assignment, call ahead and arrange to rent whatever you may need.

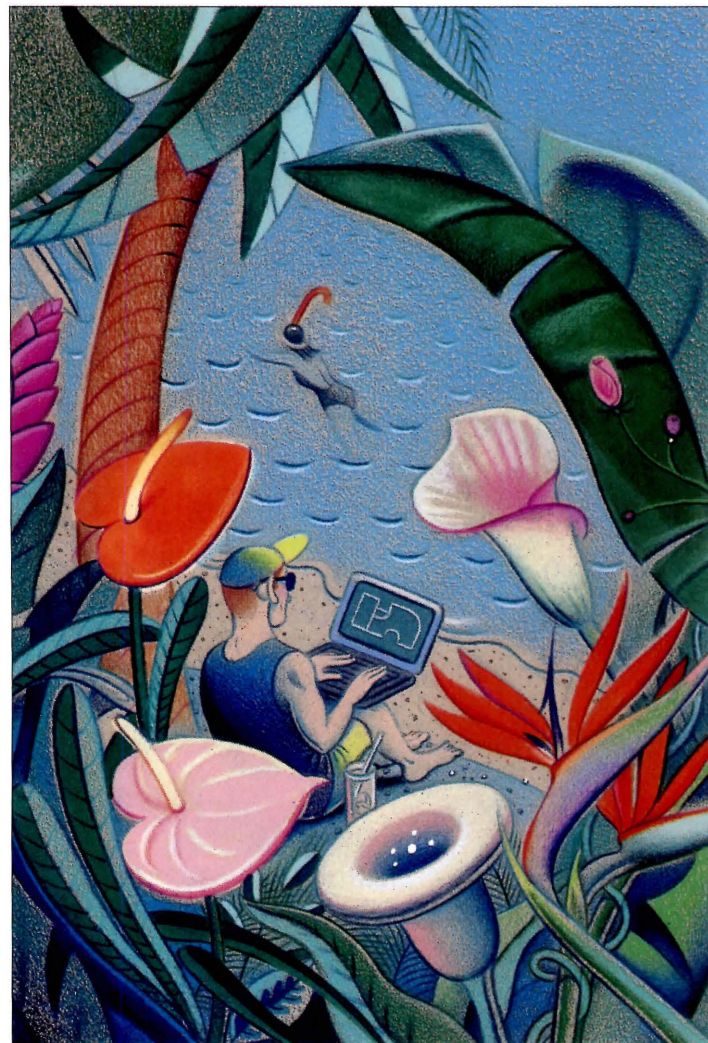


Illustration: David Calver

The day before my husband and business partner, Bill, and I were to leave for a vacation in San Diego, we received a request for proposal with a due date of one week later. We arranged to rent a PC and mini-printer in La Jolla, brought addressed Federal Express envelopes, and worked at night, leaving the

days for vacation fun. We made the deadline handily—and won the project.

need to print out? Call ahead to your hotel. Most have computer centers available for their business travelers. If they can't service you, the concierge should know of a local computer center.

continued on page 100

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In London, we found a hotel with a computer center and online access. And during a recent trip to San Francisco, we located a graphic art center that leased computer and printer time by the minute, making it easy to print and immediately fax documents that needed to be signed.

going far away? Determine how you'll stay in touch with your office. Then test your plan with a

A single faxed page contains considerably more information than can be conveyed in several minutes of conversation. We were able to keep up with office questions and operations by exchanging faxes daily (we spoke with our staff only three times in 18 days). Faxes also allow exchange of drawings and photographic information, though they come through rather fuzzy.



need to send hard copy? Before you leave, check with FedEx, UPS, DHL, and other express shipping companies to find out the extent of their services. While overnight service is a given within the U.S., it can be impossible abroad. Islands are wonderful places to relax, but they're difficult places for shipping services to reach. When we've visited Bahamian and Mediterranean isles, we've found that "overnight" delivery can take days. And telephone service there is costly. Again, faxing has proved to be the most reliable and

cost-effective method of transmitting large quantities of information.

once you're there

unreliable telephone service? On our trips to Mexico and the Bahamas, we encountered less than reliable telephone service. We coped by working closely with operators at the hotel and the local telephone company:

But, again, it's best to experiment before you leave, so that you'll know what to expect once you get there. You can also contact the local U.S. consulate once you've arrived. While they don't allow private citizens to use their facilities, they can probably advise you of locally available services. And in a true emergency, they will assist you. In one death-in-the-family situation, the U.S. consulate in Costa Rica helped us track down a relative traveling in a remote part of the country.

what time is it? Keep track of the time back home. When you travel in Western Europe, you can receive communiqués from the States late the same day they are sent. You can respond in the middle of the night, U.S. time, and your staff will retrieve your thoughts at the beginning of the next workday.

If you're in the Far East or on the West Coast, rise

early and handle business matters before you start your day. Workdays in the Western U.S. start at lunchtime back East; Hawaii goes to work as the East Coast starts going home. When you're traveling in Japan and other Far East locales, you'll probably want to rely on faxes to avoid the need for direct conversation at odd hours.

communicate, communicate, communicate.

Give each staff member your itinerary with fax and telephone numbers, e-mail, and postal addresses for all your destinations. Note your travel days, method of travel, and names and contact numbers of the transportation services you'll use.

Don't bother calling from airplanes; it's expensive and difficult to hear. If possible, time your air travel so it doesn't coincide with the business day back home, and make your calls from the ground. Satellite cellular phones are available for a small fortune, though prices will come down in the future. You can carry your own cell phone in the U.S. and Canada, and you can take your laptop with you anywhere.

Enjoy your trip. **ra**

Sara O'Neil-Manion, AIA, is a founder of O'Neil and Manion Architects, a diversified practice based in Bethesda, Md.

"it's best to experiment before you leave, so that you'll know what to expect once you get there."

—sara o'neil-manion, aia

communications "dry run" to each destination. If communicating by phone and fax doesn't work prior to your departure, it's unlikely to work after you get there. Leave yourself time to change your reservations to a more electronically sophisticated hotel if necessary.

This summer, we vacationed in several remote areas of the Mediterranean. We successfully scouted our itinerary in advance and determined that fax would be the best way to communicate with our office, as telephone conversations were outrageously expensive.



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true or faux?

it's tough to tell manufactured stone from the real thing.

by doug walter, aia

■ just might be the last architect in the United States to discover the possibilities of manufactured stone. But I have a good excuse: I grew up near Philadelphia in the 1950s, where block after block of great 18th- and 19th-century brick row houses had been bastardized with gray simulated-stone siding (or aluminum: same sales pitch, different price point). This inappropriate gray ashlar pattern was the mental image I got whenever anyone suggested using faux stone on a project. Then, during the 1980s, the production builders here in Denver started using manufactured stone—and over-using it—on their semi-custom houses, and I retreated further into denial.

epiphany

Until, that is, one day at the 1996 Remodelers' Show, when I zipped around a corner of the exhibit hall and came face-to-face with a wall of river rock. Or so it seemed. I stood inches away from that display, looking at every pore of the product, every nuance, and couldn't say that it was not real. It was irregular, multicolored, textured, quirky—in other



© Philip Wegener Kantor

Doug Walter, AIA, used manufactured stone for the ground level and center gable of a remodeled house near Boulder, Colo. He worked with a local supplier that could replicate the color and texture of native fieldstone.

words, just like natural stone.

At the time of this epiphany, I was working on a very expensive custom house near Denver that was clad from ground to eaves in two types of Colorado buff flagstone. A team of masons had been laboring to install this for only slightly less time than it took to build the pyramids. So, I thought I knew real

stone. But if I couldn't tell from 3 inches away what was real and what was not, how could the average homeowner or passerby? It was time to reconsider my prejudice. Clearly, manufactured stone had come a long way since last I looked at it.

pluses

Since then, with all the zeal of a convert, I've specified

the product on two remodels and am about to put it on the ground level of a very expensive log home in the mountains. These are three very different projects in which manufactured stone meets the need for a solid-looking, rustic, visually interesting, and affordable wall material. The only thing that would have worked as well would have

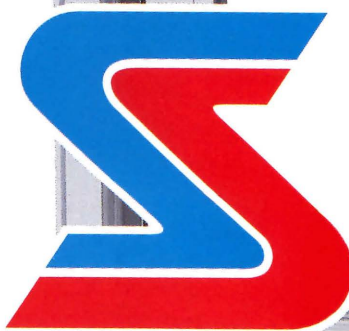
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been real stone, at three times the cost.

The products I'm talking about here, although synthetic, are made from real cement, lightweight aggregate, and iron oxide pigment, cast in molds made from real stones. I'm not talking about the plastic or polymer products that are made to look like stone—they have all the integrity of vinyl "wood" applied to the sides of station wagons.

Manufactured stone has the feel and heft, and the fire ratings, of natural stone. Another benefit is its relatively light weight (about 9 pounds per square foot, which means you don't need a brick ledge or an angle iron to support it). It installs much like a mud-set tile, over lath and building paper.

It's a particularly good product to use at ground level with EIFS stucco above. That's what we did in the remodel in the foothills above Boulder, shown above. The manufactured stone is far more impact resistant than any EIFS, no matter how many layers of mesh you install. The product is accepted by FHA and VA, is fireproof and maintenance free, and has proven itself in more than 30 years of installations.

minuses

There's always a flip side. The negatives I see with the product start with the limit-



© Philip Wegener Kantor

ed range of available colors and patterns. Some of the more popular ones get overused in builder houses, and I wouldn't touch them with a 10-foot pole.

And not all patterns are equally convincing. This is one product you don't just choose from a catalog; you want to make sure you see it installed. National manufacturers don't do as good a job of reproducing local stone as local manufacturers can do. For the remodel above, for instance, we went with a locally made product that closely resembled our indigenous, moss-covered fieldstone.

Finally, whether local or national, none of the manufacturers produces enough variety in their trims. With real stone, you order a big piece and chisel it to size. But this is a cast product, not real stone, so extensive trim selection is almost impossible. Our way around that limitation is to

use real stone cut to size for special details, as we did for the column caps in the Boulder house.

making the choice

Manufactured stone is not a product we would even consider if it weren't so convincing aesthetically. You'll want to look at your area's local stone tradition, the color of the soil on site, and the home's color scheme to see if this could be the right product for your next project. Costs run from \$10 to \$15 per square foot installed in Colorado, versus \$8 to \$12 for brick. That's about one-third the installed cost of real stone—perhaps the product's primary selling point. The low waste factor and speed of installation also sell the product to a lot of users.

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lines to put in our palette of material choices. **ra**

Doug Walter, AIA, is a Denver-based architect who specializes in residential remodeling and high-end custom homes.

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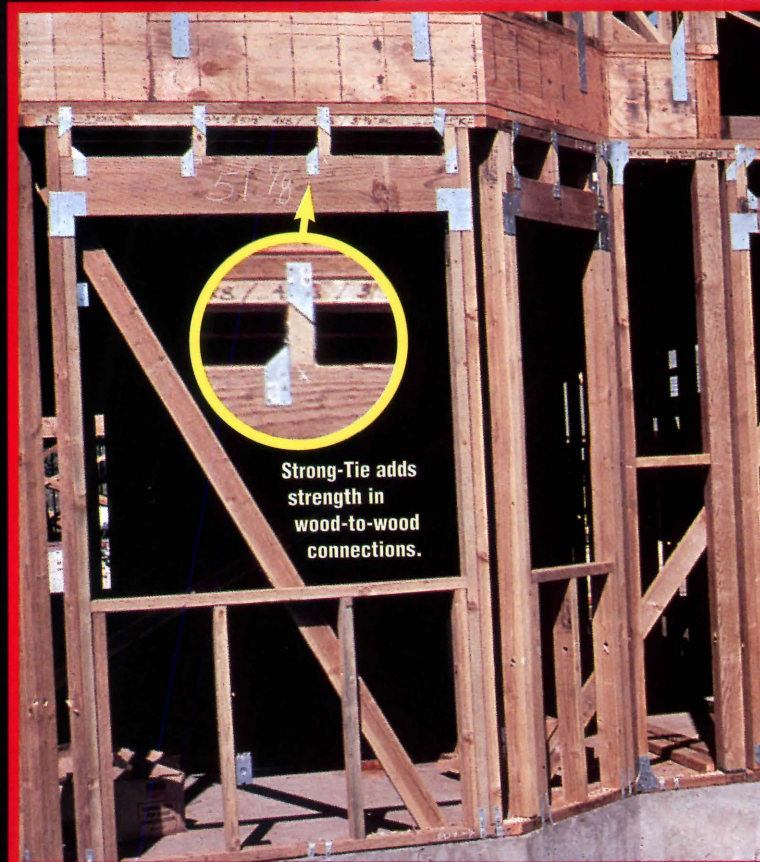
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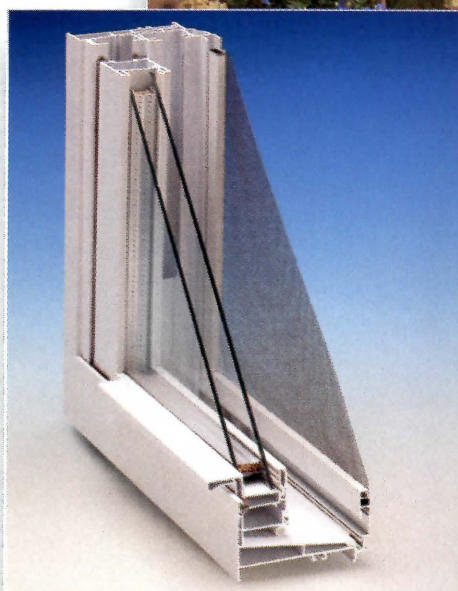
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hands on

on display

this four-sided display case is both architecture and art.

by rick vitullo, aia

the evolution of a design is organic. It starts with a germ of an idea, incrementally gaining input from various sources until its finished form emerges. Chicago architect Linda Searl, FAIA, of Searl and Associates gave her client an evolved design for a glass-sided art display cabinet to showcase his collection of Indian artifacts and pottery.

The 9,000-square-foot residence Searl designed for her client in downtown Chicago draws inspiration from the Arts and Crafts era. Housing his three-dimensional collection was a priority in developing the overall plan. During the design process, the client approached Searl with a glass display box he had found. Though he liked its design, it was too modern for the Arts and Crafts detailing of his new house.

As the scheme for the home's main stair came together, the idea evolved of locating a similar

continued on page 112

got an idea?

Share clever design and construction details with your peers. Submit sketches, construction drawings, and descriptions to: Hands On, *residential architect*, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005.



© Bruce Van Inwegen

Linda Searl's three-dimensional art display case floats within mahogany and cherry wood panels, columns, railings, and trim. She incorporated lighting into the top of the cabinet using a very small, low-voltage fixture with a narrow spot bulb. The light shines through all the layers of glass shelving to illuminate the art objects below.

A photograph of a worker in a warehouse, sweeping a large floor with a broom. The warehouse is filled with tall racks of boxes, likely vinyl siding, arranged in long aisles. The lighting is warm and orange, creating a sense of depth and scale. The worker is in the center of the frame, providing a sense of human effort and attention to detail.

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"glass box" within the stairwell. Such a design would allow views of the art collection from all angles.

Searl produced a display-case-as-architecture that is 4 feet 4 inches wide and 1 foot 6 inches deep with glass shelves and sides. Held together with narrow cherry wood rails and mullions, it rises from the first floor to the second—nearly 9 feet 6 inches in height.

The base fills the entire stairwell area at the first floor. It was designed for larger pottery or sculpture and is made of stained cherry wood. The shelves and sides are tempered glass, with downlighting that gives the box and its contents a jewel-like appearance.

Searl originally planned to use painted trim throughout the house, but the client wanted stained wood trim. So for the display case, Searl selected substantial amounts of cherry, for its fine grain and ease of staining. **ra**

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

Searl designed the display case so that glass can be removed from one side, allowing the client to place and move the pottery within. Above the first-floor ceiling (not visible in photograph or drawing), spacing between shelves decreases from 15 inches to 7 1/2 inches.

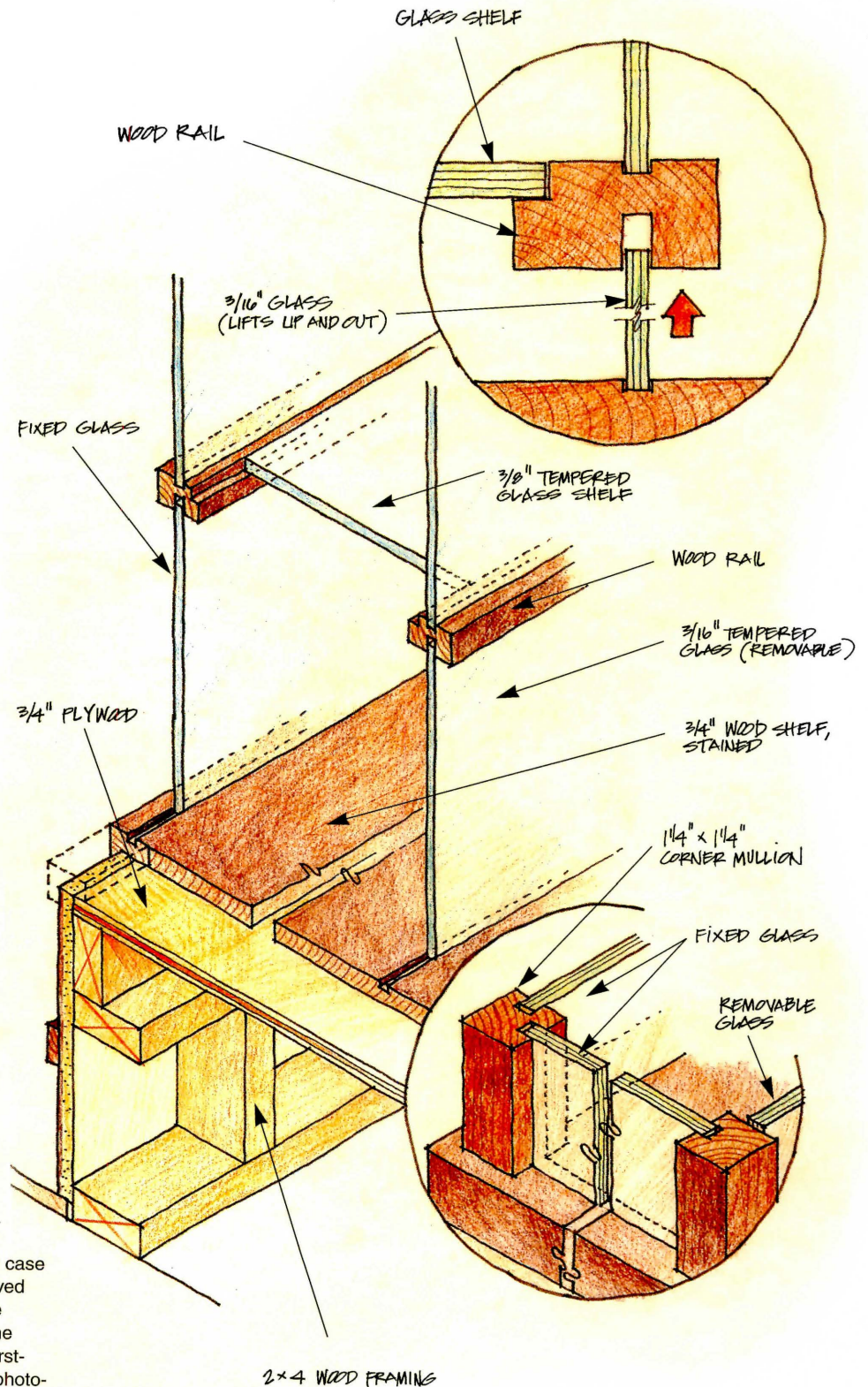


Illustration: Rick Vitullo

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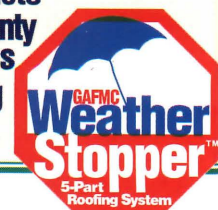
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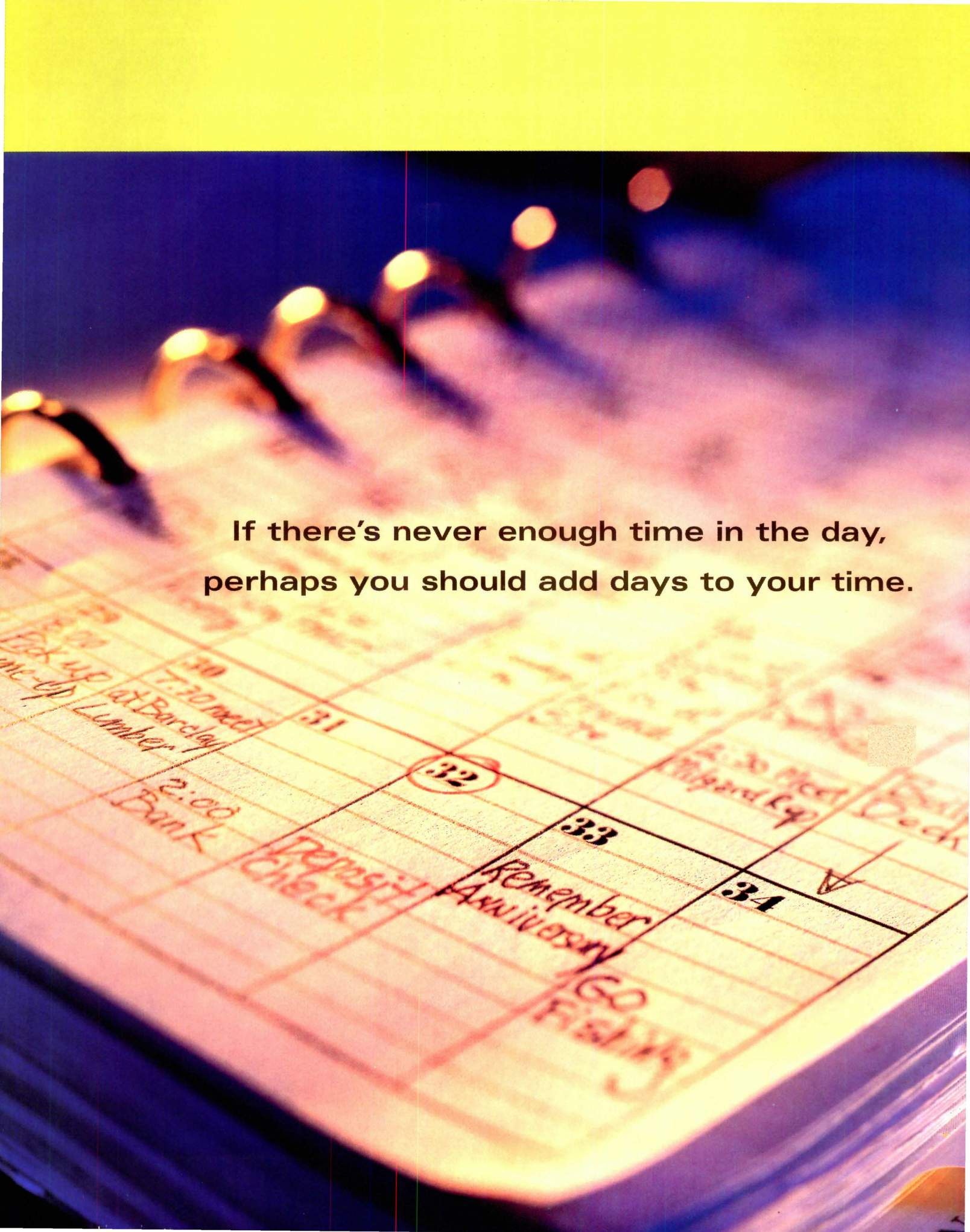
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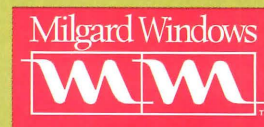


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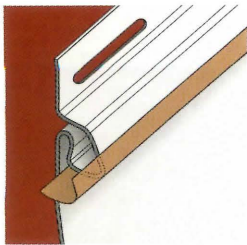
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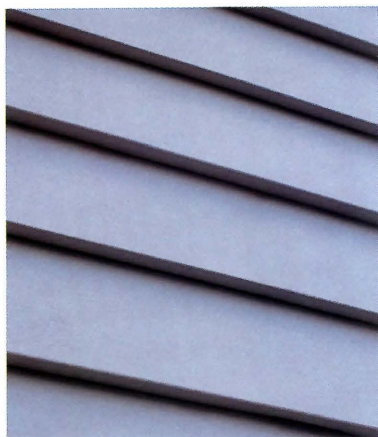
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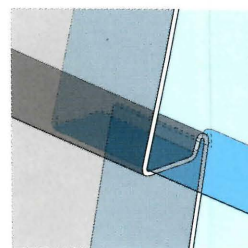
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page 22

tile backsplash—Ann Sacks Tile & Stone; textured glass sliding door—Bendheim.

high ideals

page 60

masonry—center-score split-face cmu; siding—integral-color stucco; roofing—custom copper standing-seam; windows—custom aluminum; doors—custom oak, beech, and aluminum; garage doors—Lift Master; structural lumber—glue-laminated, custom curve; fabricated structural components—6-inch pipe columns and beam saddles; floors—beech, Anasazi slate; fireplaces—custom masonry; lighting—Lightolier; oven/range/microwave—Dacor; refrigerator—KitchenAid; dishwasher—Asko; kitchen sink—Kohler; kitchen faucets—Franke; kitchen cabinetry—Becker Zyco; kitchen counters—verde Uba Tuba granite.

top forms

pages 80 and 86

cooktop—Wolf 48-inch “Gourmet” eight-burner, zero-clearance; double oven—Thermador #3230 convection/thermal; refrigerator—Sub-Zero 48-inch, #532; dishwasher—Bosch SMU7056vg; trash compactor—KitchenAid KVCC151V; disposal—In-Sink-Erator #77; sinks—Franke PR 620 and RG10; faucets—KWC domo K.10.61.33; soap dispensers—Franke 902C; Pull-out trash receptacle—Rubbermaid.

page 82

(top) dishwasher—Bosch; garbage disposal—KitchenAid; microwave—General Electric; oven—Gaggenau; range—Thermador; refrigerator—Sub-Zero. (bottom) Appliances—General Electric

page 83

appliances—Frigidaire Gallery Professional Series; cabinetry—Wood-Mode; faucets—Grohe; lighting—Tech Lighting.

page 84

(top) all appliances—Viking; windows—Pella; skylights—Velux; cabinets—Wood-Mode; faucets—Franke. (bottom) oven—Frigidaire Gallery Professional Series; refrigerator—U-Line; lighting—Tech Lighting, Monorail, and Aero Shield Round Glass.

page 85

dishwasher—Bosch; microwave/oven/refrigerator—General Electric; range/range hood Thermador.

page 86

(bottom) dishwasher—Maytag; garbage disposal/microwave/refrigerator—KitchenAid; oven/range/range vent—Dacor; washer/dryer—Roper; wine cabinet—Marvel #61; cabinetry—Jed’s Woodworking; countertop—Corian; faucets—Kohler; sinks—Elkay; vegetable-sink garbage disposal—In-Sink-Erator.

page 87

dishwasher—Bosch; garbage disposal—In-Sink-Erator; microwave—Sharp; oven—Dacor; range—Viking, six-burner; range hood—Abbaka; refrigerator—General Electric; countertops—Absolute Granite; in-cabinet lighting—Eurofozzi.



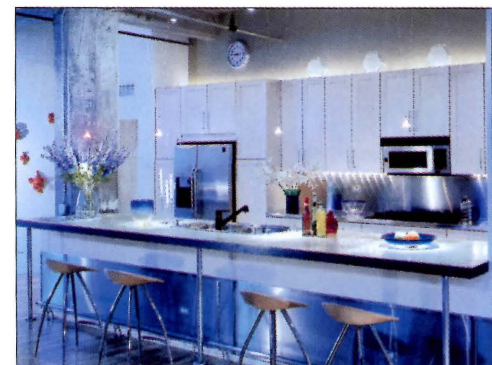
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page 60

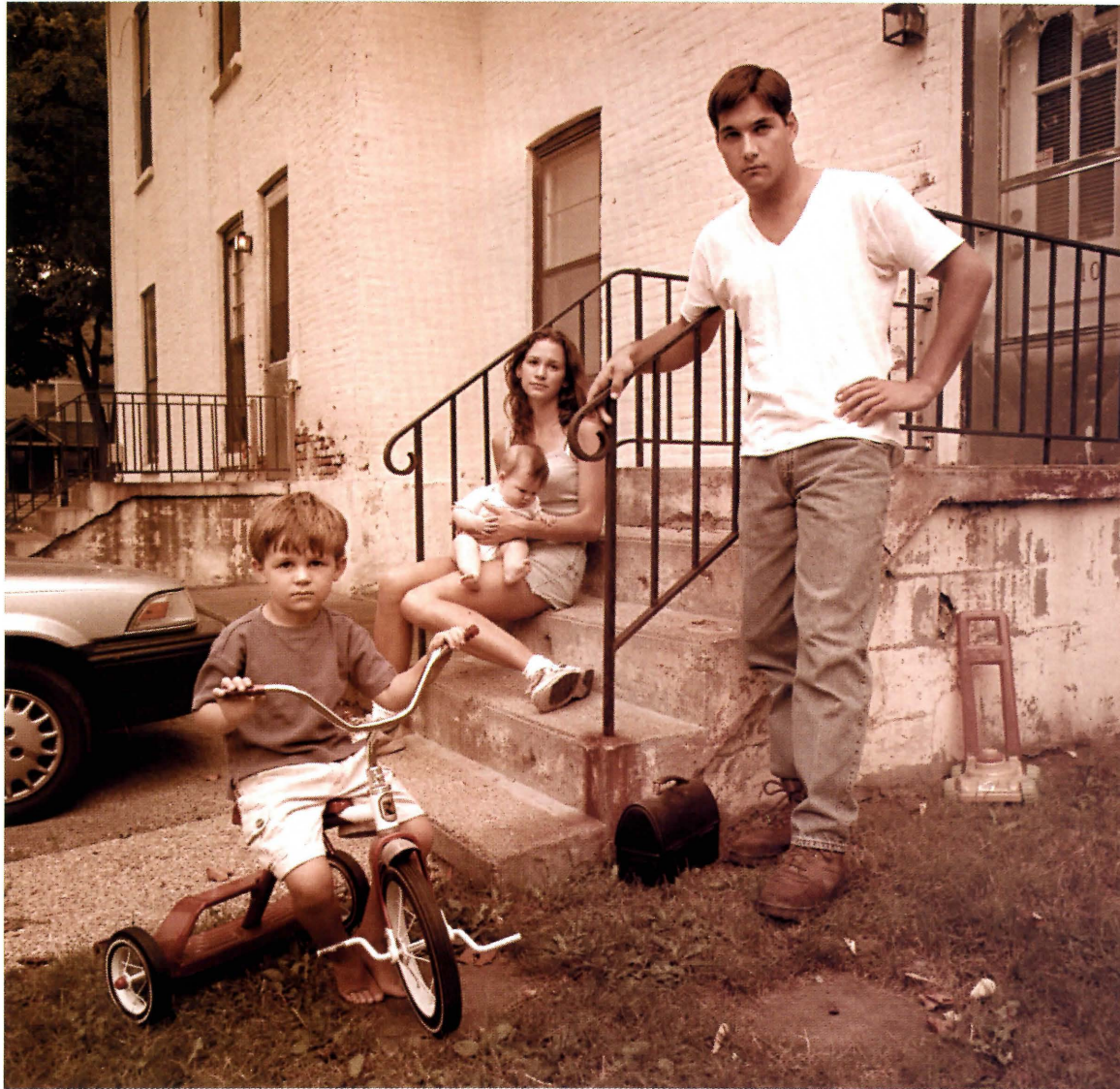


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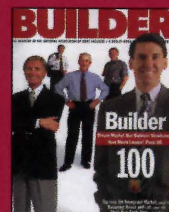
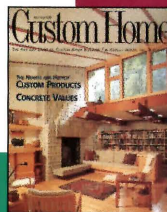
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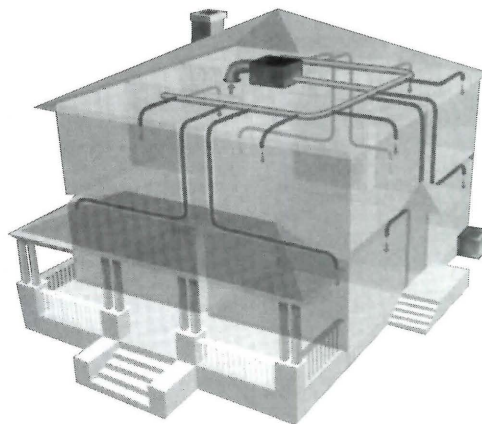
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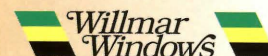
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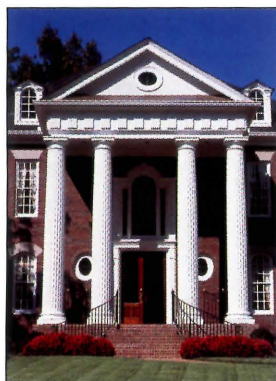
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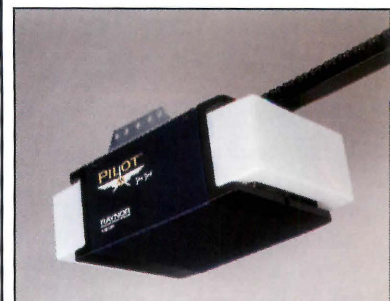
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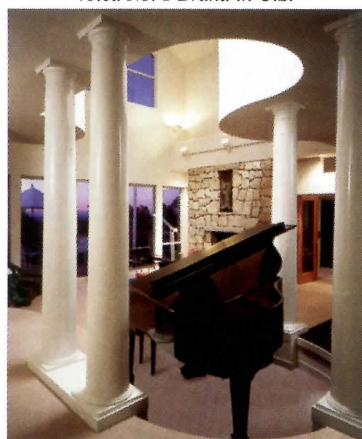
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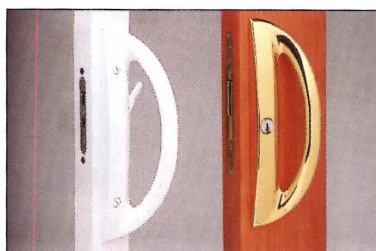


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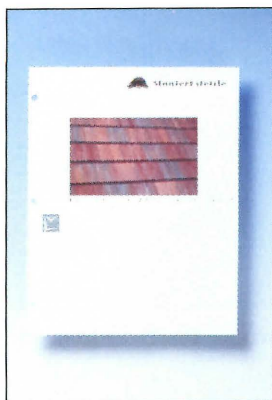
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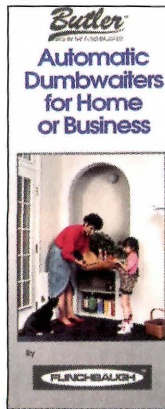
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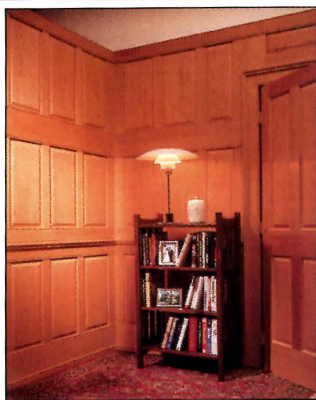
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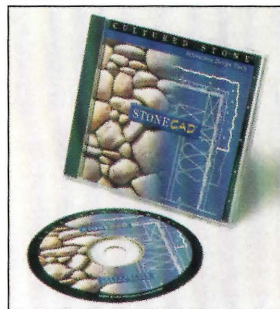
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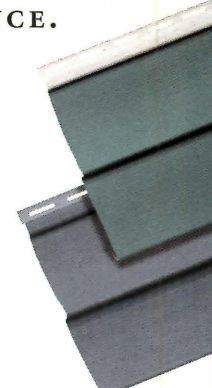


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To me, there is no better creative inspiration than the natural environment that surrounds us.

—donald f. evans, aia ra