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### residential architect / october 2000

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On the Cover: Eric Lloyd Wright, photographed by Mark Robert Halper

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#### from the editor

## pros and context

in residential remodeling, should you pace the well-worn path or blaze a brand new trail?

#### by s. claire conroy

he war between modernism and traditionalism isn't waged only in custom home territory. Skirmishes also occur in the residential remodeling arena. In this design specialty, context surrounds you like a straitjacket. It's deep within the existing structure and in neighboring houses. How closely must your new work match the old? Should you follow the spirit or the letter of design laws set by those older houses? Or should you break the rules entirely?

Many of your clients want to live in old houses. None of them wants to live with an old floor plan. Thus inevitably, old-house remodels of substantial scope require a modern organization of plan and flow. Perhaps the detailing will invoke times of yore, but beyond the chair rail and crown molding, rooms will soar and flow with the new millennium. Of course, you may want to go with that flow. Maybe you'd love to take it to the street-send those modern flourishes all the way to the exterior elevations.

That's what architects Gary Parsons and Michael Hauptman did in the remodels you'll see beginning on

page 50. They restored or realigned front elevations in keeping with the niceties of neighborhood and their projects' original architectural styles. However, for the rear elevations, they let their modern love show-tastefully and discreetly. In Parsons' Craftsman remodel, he subtly Bauhaused a secondfloor study by giving it a ring of clerestory windows and a flat top. Clothed in period-appropriate cedar shingles and natty rafter tails, it's still a handsome escort for the more conservatively styled gable at its side. In Hauptman's Hollywood hodgepodge-well, let's call it L.A. Spanisha stucco-and-tile face gives way to a well-tempered steel lattice at the rear. It's a little bit old country; it's a little bit rock and roll.

Architect and architecture professor Tim Culvahouse mulls over a more modest proposal in Perspective, on page 26. Fresh from his summer vacation, he is newly resolved in his practice of remodeling. He thinks his handiwork should meld so seamlessly and unobtrusively into the mother structure that it looks as if it's always stood on that very spot. Even with an entirely new footprint, there should be no footprints in the sand.



#### wright-minded

Eric Lloyd Wright has had some very big footsteps to follow. The son of Lloyd Wright and grandson of Frank Lloyd Wright has had to struggle both personally and professionally with cleaving to tradition or blazing a new trail (see story, page 40). Because he frequently finds himself remodeling or restoring his patrimony, he's developed his own working philosophy about the discipline. He restores not to the result of his forefathers' originals but to the intent of them, often implementing ideas that fell to the budget ax. He knows their intent intimately because he apprenticed to both. But he also designs new houses, including a perennial work-in-progress,

Photo: Katherine Lambert

his own home, wedged into a cliff overlooking the Pacific Ocean in Malibu, Calif. Now 70 years old, Wright no longer stands in the shadow of his family tree. When he builds new he follows his own guiding light.

Should a major remodel stand out from the original or blend in? Should your new work bow to the old or assert its own identity? Let us know what you think and we'll publish the results of what promises to be a very lively debate. ra

Questions or comments? Call me: 202.736.3312; write me: S. Claire Conroy, *residential architect*, One Thomas Circle, Suite 600, Washington, D.C. 20005; or e-mail me: cconroy@ hanley-wood.com.

## letters

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

#### kudos

ongratulations to you and your staff on the first annual *residential architect* Design Awards (May, pages



s (May, pages 45–96). I felt that the categories provided a broad representation of the work being done by residential architects, from artistic cabins to affordable housing. James W. Wentling, AIA James Wentling/Architect Philadelphia

#### missing plans

enjoyed the *residential architec*t Design Awards. As an architect, though, I would have liked to have seen plans of the winning projects. One of the jurors specifically referred to a project's "masterful floor plan," yet the plan wasn't



included in the article.

Most people just want to see pretty pictures—but in a magazine oriented to architects, it seems appropriate to include the plans as well.

Martin Moberg Moberg Epstein Architects Seattle

#### modern bias?

n looking through your May design awards issue, I noticed that your competition is one-sided. We did not submit any homes, but seeing the ones your judges chose gave me the feeling we would not have had a



chance anyway. The judges were very definitely biased toward a certain style, not to all-around good architecture in *any* style.

We do custom residential, and we must cater to our clients' wishes. In fact, we pride ourselves on giving our clients exactly what they want in a home. And, almost invariably, what our clients want is plush, stylized design. They don't want to live in simple, unadorned structures made up of angles, straight lines, and geometry. For most homeowners, simplicity to the point of asceticism is not at the top of the list.

However, architects

themselves do tend to be attracted to those elements in any structure, homes included, and this can bias them toward modern, cubist, minimalist styles.

Certainly the homes your judges chose were well done—but the lack of variation in style seems unfair to most architects, whose living is made by designing ornate homes replete with the "liberally appointed marble floors and granite countertops" that the judges dismissed so disdainfully.

Perhaps the "posh" homes submitted were just not good architecture, but I find that hard to believe. Maybe in next year's competition, more varied styles can be taken into consideration by the judges, to be fair to all residential architects and their clients.

> Amy Haight Tom Price Architects Orlando, Fla.

#### catching code

n your April issue, the article "Common Code" (page 38) discusses the International Building Code 2000. The state of Missouri is badly in need of some direction. Where do I find this code?

> Harry Bartell Harry Bartell Design Ozark, Mo.

The editor replies: To order the I-codes and supporting products, contact the International Code Council at www.intlcode.org/codes/ order.htm. The ICC doesn't sell the I-codes, but its site provides code information and links to three major code bodies: the Building Officials and Code Administrators International (BOCA), the International Conference of Building Officials (ICBO), and the Southern Building Code **Conference** International (SBCCI).



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- Gary Graziano, Senior Vice President and General Manager,BuilderSupplyNet.com
- Isaac Heimbinder, Chairman and CEO, Homewrite, Inc.
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- Kristin Kennedy, Founder and CEO, Yourd DesignCenter.com
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## ho...e .ront

tips and trends from the world of residential design

## a macarthur for mockbee

ike a catfish creek overflowing its banks in a spring rain, the reputation of Samuel Mockbee just keeps rising. Mockbee (below), who has helped scores of architecture students learn firsthand the meaning of socially conscious design, was named in June as one of 25 recipients of the MacArthur Fellowship. Presented each year by the John D. and Catherine T. MacArthur Foundation, the \$500,000 awards are gifts in the purest sense—no strings attached.

Fellows are selected based on their exceptional creativity, record of accomplishment, and potential for even greater achievement. Mockbee, a partner in the firm of Mockbee/Coker, in Memphis, Tenn., and a professor of architecture at Alabama's Auburn University, calls the award a recognition of the fact that he "became unconventional in a



point in my career and showed an ability to deliver creatively the needs of a community—to push the profession, I suppose."

Although Mockbee is known for producing artful houses for adventurous clients, it is his work as cofounder of Auburn's Rural Studio that won the foundation's attention. In small towns and along the rural roads of Hale County, Ala., deep in the heart of the Black Belt region where more than 1,400 dwellings are substandard, Mockbee and his students build modest houses and community structures that exude vitality, dignity, and simple beauty. Resourcefulness is the name of the game, for budgets are always tight. Students make use of found materi-

als such as bottles, discarded street signs, license plates, and old tires. The result: an architecture that adapts vernacular forms through a process of discovery.

Asked what he plans to do with his cool half-million, Mockbee quips that he's heading straight for the local Piggly Wiggly to cash the check. But, more seriously, he adds that the award (paid over five years) will free him from mundane money worries and allow him to be more adventurous—architecturally, academically, and artistically. "I'm already pretty deep in the heart of darkness down here, and I might even go deeper," he says.—*vernon mays* 



Mockbee's Rural Studio designs and builds homes and community buildings in Alabama's impoverished Black Belt region. This house made of hay bales is typical of the studio's work; although humble and utilitarian, it brings comfort, dignity, and simple beauty to the lives of its inhabitants.

## foreign exchange

Chitecture can be a solitary profession with long hours, leaving little time for swapping ideas and information with colleagues. A new Web site, www.archexchange.org, aims to simplify international discussion among architects by providing the latest news and competition information, topical chat rooms, job postings, pertinent links to other sites, and a calendar of events.

Developed by the London-based Commonwealth Association of Architects, an international

18



Timothy Hursley

membership organization representing approximately 40,000 architects, the site organizes its information by regions: Africa, the Americas, Asia, Europe, and Oceania (which includes Australia, New Zealand, New Guinea, Fiji, and Tonga). Eventually, says CAA executive director Tony Godwin, the site will facilitate the exchange of materials and prod-



ucts as well as information. "We're still in our early days," he says, "but we've devised an excellent structure and—in time—we plan to add several exciting new sections."—*shelley d. hutchins* 



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ecked out in translucent colors that look like they hitchhiked their way off an iMac computer, these desk lamps are easy on the eyes and the environment. Designed specifically for "eyes at work," e.lights provide direct illumination for computing, reading, and writing, and have optics designed to eliminate glare. The units feature Microlight Technology, which generates more light than an incandescent bulb yet uses very little energy. One bulb lasts up to 20,000 hours. Because the e.light emits very little heat, it's cool to the touch and requires less insulating material. For more information, contact Artemide at 516.694.9292 or www.elight-usa. com.-katy tomasulo

#### home front

## calendar

#### graphisoft prize

registration due october 20

The seventh annual Graphisoft Prize promotes innovative design using CAD software. Open to students and professional architects, the competition is worldwide and requires no entry fee. To enter, e-mail gsprize@ graphisoft.com or visit www.gsprize.com.

#### residential architect design awards: call for entries

deadline for requesting a binder: december 1, 2000 entry deadline: january 10, 2001



Our annual residential architect Design Awards program honors outstanding architecture in the following categories: custom, renovation, multifamily, affordable, production, and on the boards. A project of the year is chosen from among the winning built projects. (Last year's project of the year-by McInturff Architects, in Bethesda, Md,-is shown

Julia Heine

here.) Winning projects will be published in the May 2001 issue of residential architect. See page 31 for more information.

#### masterpieces from the vitra design museum

october 10-february 4 cooper-hewitt national design museum, new york city

This exhibition examines the concepts, styles, and materials essential to modern furniture design. Featured designers include Eero Saarinen, George Nelson, and Frank O. Gehry, whose Wiggle Side Chair is shown at right. For museum hours, call 212.849.8400 or go to www.si.edu/ndm.



Thomas Dix

#### 2000 asla annual meeting & expo

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#### building virginia 2000

november 2-3 richmond centre, richmond, va.

Michael Graves, FAIA, will serve as keynote speaker at this annual building design and construction conference and trade show, sponsored by the Virginia Society of the AIA. For more information, call 804.644.3041.

#### ihousing conference

december 6-8 hyatt regency, san francisco



Sponsored by Hanley-Wood, LLC, publisher of residential architect and other building-trade magazines, this conference explores ways that the housing industry can make better use of the Internet. Keynote speakers include Isaac Heimbinder, chairman of Home Write, and Scott Klososky, founder of Webcasts.com. For information, call 800.774.2537 or e-mail ihousing@hanley-wood.com.

#### continuing exhibits

Venice Architecture Biennale, through October 29, U.S. Pavilion, Giardini di Castello, Venice, 212.423.3840; How Do We Know? Re-creating Domestic Interiors, through December 31, The Octagon, Washington, D.C., 202.638.3221; The Opulent Eye of Alexander Girard, through March 18, Cooper-Hewitt, New York, 212.849.8400.

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OCTOBER 21	Internet Usage as a Project Management Tool	Charleston, South Carolina	Participants will learn how to customize and use Microsoft Outlook 98 for construction administration, scheduling, shop drawing and submittal handling. For more information contact Cori Coogan at ccoogan@clemson.edu.
OCTOBER 23	Energy-Efficient Roof Design	Rockville, Maryland	Learn how to calculate insulation needs and how to pick compatible insulation and membrane systems. Understand energy codes related to roof systems. For more information contact Debbie Cangialosi at rieiroof@aol.com.
OCTOBER 30	Design and Remediation to Achieve Acceptable Indoor Air Quality	Philadelphia, Pennsylvania	This seminar provides an opportunity to learn techniques, principles and practices that will allow attendees to design facilities and systems to achieve acceptable indoor air quality. <b>Contact spengler@ashrae.org for more information.</b>
<b>10VEMBER 30</b>	Basic Building Science for Residential and Light-Commercial Architects	San Francisco, California	This workshop focuses on cost-effective solutions for designing, specifying and building residential and light-commercial structures. <b>For more information see www.pge.com/pec.</b>
	Circle no. 281		

#### home front

## noble salvage

hat does an experimental house in Los Angeles designed by Richard Neutra have in common with the Valley of the Kings in Thebes, Egypt, and the Inca city Machu Picchu in Peru?

Like those two ancient wonders, Neutra's relatively humble VDL Research House II appears on the World Monuments Fund's "100 Most Endangered Sites" list for the year 2000. At 68, Neutra's house (which was rebuilt 34 years ago after a fire) is easily the youngest site on the list. It's also one of only five projects in the U.S.—and the only former residence—chosen.

Launched in 1996 to increase public awareness of cultural monuments and generate support for their mainte-

nance, the WMF's biannual Endangered Sites list singles out culturally and historically significant sites that urgently need rehabilitation. The Neutra house qualifies on all counts. Entrusted in 1990 to California State Polytechnic University, the building has deteriorated badly since it was last occupied over a decade ago, and the school can't afford the half-million dollars that a renovation—which would



and his experimental house were taken, a badly needed restoration of the now deteriorated structure may finally be on the horizon. The pr resurf - A select number of sites on the endange

A select number of sites on the endangered sites list receive monetary support through the Monuments Watch program, but the WMF's main role is to encourage donations from private and governmental sources. For information about nominating or sponsoring a site, contact the WMF at 212.517.9367. To learn more about Neutra's house, visit www.neutra.org.—*maureen dudley* 



As director of the Institute for Survival through Design, a nonprofit foundation dedicated to environmental planning, Neutra's son and partner, Dion Neutra, has spent years trying to stir up interest in-and finances for-the renovation. Now he's hoping that the notice stimulated by the WMF listing will provide the necessary funds. "The house's problems need full-time attention. Unless endowment is provided, the problems will continue to resurface," he says.



## powers of tent

S ixth-generation "kamaaina" (native Hawaiian) and Honolulu-based architect Philip K. White wanted to create a vacation spot on one of Hawaii's least developed islands, Molokai. He envisioned a place that would allow visitors "to live off the electrical grid," as he puts it, and shed their high-tech tensions. The trick lay in accomplishing this without disturbing the island's fragile ecosystems or interfering with

> ious solution features three permanent villages of "tentalows" framed canvas dwellings built on wooden platforms

its natural beauty.

White's ingen-

to minimize contact with the site's topography. Each unit consists of one or two tent-like rooms and a wood bathroom clustered around a deck. Solar panels power the electric lights, ceiling fans, and hot-water heaters; the toilets use composting technology. "We didn't want to change the island, but rather expose people to it," says White. "It is important that people want to return, so I thought about what it would take to get my wife to go back. It came down to a good bed, a hot shower, and a flush toilet."

The three villages contain between 20 and 45 tentalows each and cover a total of 70 acres. Paniolo Village, the first village to be completed, earned White a merit award in the Hawaii chapter AIA's 1997 design competition.—*s.d.h.* 

Photos: Linny Morris Cunningham



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Circle no. 375

## home front dutch treat

am grateful that the jury's text for the 2000 66 prize casts me as defining new kinds of relationships between architecture and the cultural situation. That is indeed what I'm trying to do," declared Rem Koolhaas (right) in accepting the \$100,000 Pritzker Architecture Prize. At the awards ceremony, which took place last May in Jerusalem, Pritzker chairman J. Carter Brown described Koolhaas as "the leader of a spectacularly irreverent generation of Dutch architects."

> Koolhaas' Rotterdam-based firm, the Office for Metropolitan Architecture, is working on several major U.S. projects, including a new central library for Seattle. But his





Koolhaas designed the Maison à Bordeaux for a newspaper executive who uses a wheelchair. Designated the Best Design of 1998 by Time magazine, the project features a central 10-by-11-foot elevator that climbs past three floors of bookshelves.

fect of mass consumption on American culture.

the Maison à Bordeaux (above, right). As a Pritzker laureate, Koolhaas joins the Koolhaas' writing has also attracted attenranks of an elite cadre of architectural giants tion, beginning in 1978 with Delirious in New from around the world. Past recipients include York, a self-described "retroactive manifesto Philip Johnson, I.M. Pei, Richard Meier, for Manhattan." His most recent book, The Frank O. Gehry, Robert Venturi, Tadao Ando, Harvard Guide to Shopping, examines the ef-Renzo Piano, and Sir Norman Foster.-s.d.h.



## irving gill's california modernism

f we, the architects of the West, wish to do great and lasting work, we must dare to be simple, must have the courage to fling aside every device that distracts the eye from structural beauty." The year was 1916, and the writer was California architect Irving John Gill. Architectural historian Thomas S. Hines uses this brief but powerful manifesto to introduce the subject of his new retrospective, Irving Gill and the Architecture of Reform.

Today, Gill's work may be little known outside of California. But in the first two decades of the 20th century, his residential and public projects were widely published and studied for their clean lines and militant rejection of ornamentation. He designed villas for clients with money and barracks for migrant workers. He was a student of hygienic house design and pioneered the use of tilt-slab residential construction. His best houses are simple, boxy affairs with windows punched where needed and the merest hint of Mission detail.

Archival material on Gill is scarce and scattered. Hines is to be commended for his dogged research in assembling the writings and illustrations that give this book its impact. He traces Gill's evolution from Shingle and Prairie stylist to Modernist, organizing his chapters around the major milestones in Gill's 45-year career. The result is a serious and scholarly tribute to an architectural renegade whose pure designs presage our modern world.-susan bradford barror

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Circle no. 229



## new space in old skins

for remodeling projects, an architect proposes a course of modest invention.

by tim culvahouse, aia

hy do I enjoy making new spaces in old houses? It's partly a matter of temperament: I'm more inclined to exercise my imagination within conventional settings than outside them. (How else could I have carried out my occasional role as an academic administrator?) My education, which took place in New Orleans, a richly conventional setting with a wild imagination, surely reinforced this inclination. School made other contributions, as well. I studied in the mid- to late-'70s, when Postmodernism was gaining the field; when the Grays, with their historicist populism, and the Whites, with their equally historicist modernism, were duking it out; and Michael Graves was turning from a neo-Corbusian into an ironic classicist. We were weaned on gabled roofs and free plans (we arrived too late for free love), and I still can't see the sense in choosing one over the other.

Noam Chomsky's Aspects of the Theory of Syntax hadn't yet taken hold in the hinterlands, but we had a rudimentary theory, summed up in a little dia-



This addition in Rhode Island, designed by the author while working with James Barnes Architects of Providence, resolves three of the notions discussed below: geometry, movement, and construction.

gram that one of our professors, Brand Griffin, used to draw. It looked like this:



We referred to it as "The Grid and the Glob." Its burden is that variation and invention are only legible, consequently only meaningful, when seen in relation to pre-existing regularities. Not particularly sophisticated, in light of what has transpired since in architecture theory, but it served us at the time.

#### idiom savant

The larger part of my career since school has been spent in two towns where old buildings are much revered: Providence, R.I., and San Francisco. In both places, the charm of the treasured houses is accompanied by a certain spatial tedium. In the San Francisco Victorian, the rooms are all the same size; in the Rhode Island colonial, the rooms are all the same size and the ceilings are low. Both towns can be frustrating to architects of a radically inventive stripe, but they're congenial enough to someone like me.

I've enjoyed insinuating expansive, 20th-century spaces into these confined, 19th-century buildings, and I'm satisfied by modest invention in the service of domestic delight. I am growing dissatisfied, however, with an attitude that I had long taken for granted: the assumption that new work can-indeed, should-be kept separate from the old, the distinct idioms simply juxtaposed. This attitude has a rich heritage. Perhaps its

most distinguished instance is Carlo Scarpa's Museo Castelvecchio, where minimalist, unequivocally modern elements reorganize a series of constructions dating back to the 13th century.

What makes sense in a museum where the building itself is one of the artifacts may make less sense when you're trying to make a domestic landscape cohere. So, I've been pondering, lately, what it might take actually to synthesize old fabric with new. What if one wanted to introduce new spatial experiences, but didn't want to make it apparent where the old left off and the new began? Not having attempted it, I'm not sure, and I've had a hard time coming up with contemporary examples. We still mainly want to keep our decades distinct.

#### warp and woof

Maybe that will turn out to be the best course after all, but I want to try the synthetic approach. I've come up with seven notions (I hesitate to call them principles) that I imagine may help. I realize it's probably wiser to articulate your watchwords retrospectively, when someone invites you *continued on page 28* 

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Circle no. 26

#### perspective

to give a slide show of your work. But this is what happens when you return to practice after an extended academic hiatus: You've got these ideas in your



head, and you just have to blurt them out and see what comes of it. 1. Treat

geometry as a constructive armature. Imag-

ine the existing geometry as the warp and the new geometry as the woof. See how tightly they might weave. Weaving a free plan into a symmetrical building is something like what

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Christopher Wren did when he inserted those regular churches into the jumble of London-only inside out.

2. Think of the inhabitant moving, pausing, and finding her place within these complex, interwoven geometries. We are partly geometrical ourselves, carrying our axes of symmetry with us, ever in anticipation of lining up with something.

3. Treat the patterns of construction, invisible as well as visible, as another armature. The hidden frame is as true as the revealed one, as a good carpenter will insist.

4. Think of ornament not as signs or motifs (Postmodernism's first foible), but as a system for organizing surfaces in relation to light. It is true that no one now remembers what dentils signify, but we see the textured shadow they make.

5. Explore how an ornamental system can develop spatial possibilities. Moldings do more than decorate. They shape space, as Frank Lloyd Wright knew very well and demonstrated in Unity Temple and the Robie House. Ornament with a spatial purpose is ripe for invention.

6. Eschew irony. Take yourself and the material you are working with, old and new, seriously. Shallow irony was Postmodernism's second foible.

7. Remember what Robert Venturi called the

"obligation to the difficult whole." The most difficult thing about it may be that, if you achieve it, no one may notice. Which is as it should be. "The ideal kind of building," Joseph Esherick once remarked, "is the kind you don't see."

These, anyhow, are my suggestions to myself. We'll see what comes of them. and maybe in a few years, when I've given it a fair shot, I can report back. ra

Tim Culvahouse, AIA, is the editor of arcCA, the magazine of the AIA California Council. He is an adjunct steward professor at the California College of Arts & Crafts and a practicing architect in San Francisco.

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## inside job

should you design more than what's nailed down?

#### by cheryl weber

he day an interior designer hung a swag over his detail, Hugh Newell Jacobsen, FAIA, added a new line to his contracts: If clients hire their own interior designer, he quits. "I felt totally irresponsible by backing off," Jacobsen says of the designer's work. "It's been a war in my profession forever."

It's true that architects and interior-design consultants are often at odds with one another. Partly to blame is the lack of education about what the other can do. The decorator franchises haven't helped matters, either. With their fussy fabric treatments, they've tainted the reputation of many a talented interior designer.

And then there's the vision thing. Conflicts arise when the way the house is being designed differs from what the clients have in mind for the furniture. At worst, a beautiful architectural gesture can be ruined by a domineering interior design flourish. Other times, an unsuccessful collaboration may simply mean a skewed vision between the architect and interior designer, with the client somewhere in between. "Our projects have been least successful

when the client hires the designer independently and tries to marry us," says Tom Cullins, AIA, Truex Cullins & Partners, Bennington, Vt. "It doesn't lend itself to team spirit."

That's why many architects, including Jacobsen, have brought interior design services in-house, where they can be assured of overseeing every facet of a project. "If Hugh could dress his clients, he would," jokes interior designer Thèrèse Baron Gurney, ASID, who's been on the firm's payroll for 11 years.

Okay, so a healthy ego may play a role in the decision to do it all. But there are many reasons why architects choose to employ their own interior designers.

#### great indoors

As former in-house architects for the venerable New York decorating firm Parish-Hadley, Mark Ferguson, AIA, and Oscar Shamamian, AIA, of Ferguson Shamamian & Rattner Architects, New York, had already made peace with the interior design world when they set up their architectural practice in 1988. So, the age-old turf wars weren't the impetus for establishing a decorating division. Early on, it was simply seen as an inseparable part of architectural services. "We probably did more in the first 10 years to establish interiors than most other residential firms," partner Donald Rattner says.

continued on page 32



#### call for entries

## residential architect design awards

## the second annual

*residential architect* Design Awards, sponsored by *residential architect* magazine, honor the best in American housing. Awards will be given in eight categories, encompassing custom home design, renovation, multifamily housing, single-familyproduction housing, affordable housing, and work on the boards. From the winners, the judges will choose a Best Residential Project of the Year.

#### who's eligible?

Architects and designers. Other building industry professional may submit projects on behalf of an architect or designer. Hanley-Wood employees, their relatives, and regular contributors to the magazine are not eligible.

#### what's eligible?

Any home or project completed after January 1, 1998. For On the Boards submissions, an design completed after January 1, 1998.

#### when's the deadline?

Entry forms and fees are due no later than December 1, 2000. Completed binders are due January 10, 2001.

## where will winning projects appear?

Winning projects will be published in the May 2001 issue of *residential architect* magazine.

## **how** will projects be judged?

A panel of respected architects and design professionals will independently select winners based on design excellence. They may withhold awards in any category at their discretion.

#### entry form

To register, you may do any of the following: **Call** Shelley Hutchins at residential architect, 202.736.3407 mail this form to Shelley Hutchins, residential architect Design Awards 2001, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005 fax this form to Shelley Hutchins at 202.785.1974. Name \_\_\_\_ Title Firm or Company \_\_\_\_\_ Address City/State/Zip\_\_\_\_ Telephone and Fax □ Send more information. Please send entry binder(s) and instructions now (must be prepaid) Payment for \_\_\_\_\_ \_\_\_\_On the Boards entries at \$95 each is enclosed. Check for \$\_\_\_\_\_ (payable to *residential architect*) is enclosed. □ VISA □ MasterCard □ American Express Card Number Expiration Date\_\_\_\_\_ Name on Card Signature number of entries categories 1. Custom Home, 3,500 square feet or less 2. Custom Home, more than 3,500 square feet 3. Renovation (residential remodeling and additions) 4. Multifamily Housing 5. Single-Family Production Housing, detached 6. Single-Family Production Housing, attached

7. Affordable Housing (At least 20 percent of the units

must be affordable to families earning 80 percent to 120 percent of the local Median Family Income. Consult your area HUD office or local government office for the MFI.)

8. On the Boards (any unbuilt project from the categories above)

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#### practice

"our projects have been least successful when the client hires the designer independently and tries to marry us. it doesn't lend itself to team spirit."



"When you're working with a good designer, what comes out is better than what you could do alone."

What's more, Rattner believes FS&R's holistic approach taps into a potentially lucrative vein of American culture. Interior work tends to be more profitable than architecture, he says. Whereas architects remain undervalued in our culture, decorators speak a language the client understands. "They have more of a rapport with clients because they can spin a narrative on design better than architects, who are more theoretical," he says. Likewise, "seeing what's behind a wall is something people are less attuned to than what they are ultimately presented with," Rattner observes. "Actual living spaces are more immediate to a client."

Chicago architect Michael Pado, AIA, agrees. "If you do the interior design, a year later the thing the client sees is your design," Pado says. "He may not remember the color on the exterior of the building, but he does remember everything inside and how it works."

Nowhere is that idea more obvious than in the world of commercial work, and residential architects could take a page from firms that design office buildings. Susan Packerd, a principal with Cubellis Associates, Boston, believes that if you look at interiors and exteriors as separate projects, they don't necessarily merge. "Instead of having a pretty building that will get on the cover of a magazine," she says, "in commercial work people need a functional floor plan and good mechanical and electrical systems. Developers need an efficient building for business purposes."

From both a practical and an aesthetic standpoint, Cubellis' goal is to make sure its interiors are as rigorously designed as its exterior forms. "I think there's a misconception out there that interior designers only plan furniture and color," Packerd says. "We get involved in ceiling systems, lighting, and coordinating with electrical and plumbing engineers."

#### checks and valances

And the earlier the collaboration, the better. Kim Dietchen, ASID, with Truex Cullins & Partners, steps into the design process at the schematic stage. She checks the floor plans for functionality and flow.

"I tend to really get into how people live in a space," she says. "In talking with the client, I may discover things that may not have been brought to the table with the architect. It's a good way to build in checks and balances."

Early on, she helps clients figure out what furniture they can keep and what they'll purchase, and conceives a layout plan. Then, with the plan in hand, she makes sure room openings align with the layouts so there's no doubling back later. And those early decisions Dietchen makes about decor extend to work with the contractor, making sure, say, that thermostats are not placed where the client would like to put art.

Working with Jacobsen, Gurney's role is a little different. "Hugh is extremely unique in the way he works," she says. "When he sits down to sketch, he's got furniture and color schemes in mind, and when he hands clients that sketch the house is completely visualized."

Gurney helps the architect flesh out that image, overseeing furniture plans and meeting with clients to harmonize their wishes with Jacobsen's. She calls it soft mediation.

"I read the program, sit down and listen to the client, and look at images that represent their vision," Gurney says. "Because I know the architect, I can come up with something to pre*continued on page 34* 





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#### practice

sent that in most cases has worked for both parties."

When the house is in the ground, the two invite the clients in for a design presentation, offering just one option for each room. And not until each scheme is approved does Gurney arrange the materials on a board. "The general reaction to a board is that it's being thrown down their throat," the interior designer says. Instead, she presents catalog pages and fabric swatches to touch.

Like Jacobsen, most architects don't have time to delve into the esoteric minutia of decorating materials, yet they care deeply about the finished effect. And rightly so. As any magazine editor can tell you, tasteful and appropriate decor can mean the difference between an architectural project that gets published and one that languishes in the files.

"The architect is so busy working out structural details, he doesn't want to get involved in what's on the inside of a pillow that's sitting on the sofa," Gurney says of her boss. "But when he walks into the space and notices something wrong, and it's that pillow, he'll know it."

For his part, Jacobsen is quick to praise Gurney's talent and expertise, not only as a walking textbook of designer sources but also for her ability to read drawings and quickly grasp the basics of an architectural aesthetic. "When designers have asked what style we

#### material world

"The interior design business makes architecture look like a Boy Scout picnic," says Hugh Jacobsen. He's referring to the painstaking task of ordering and tracking all those fabrics, floor lamps, and sofa frames. "Sometimes you wait six months for something to come in and it comes in wrong," he says. "I need a pro to follow through."

Fortunately, at least two software programs on the market make the navigation easier. Heather Wells, an architect and interior designer with offices in Boston and Chicago, uses Impact IDEAL Solutions to manage and track projects.

Unlike generic accounting programs, this one works directly from a client proposal to organize the information into such categories as item, vendor, net price, markup, and tax and shipping charges, and such subcategories as wood stain or fabric choice. It will send the order to the vendor, spit out a check, and track the fees paid. And it's flexible enough to list items by, say, client name, rooms of the house, or manufacturers. Interior designers can generate a report for clients cataloging what they ordered while screening out proprietary information such as markup and order numbers.

"It's very helpful because the process of ordering all these pieces of furniture is complicated," Wells says. "There's so much money coming and going, and you can get lost in a myriad of places."

According to Impact company representative Chris Wilson, in Denver, a basic software package without an accounting function costs \$500, while the most detailed tracking and accounting packages start around \$2,750 (800.603.0049; www.impact8.com).

Leslie Irwin, of the American Society of Interior Designers' Washington, D.C., chapter, also recommends a program called Design Manager. Like Impact, it integrates accounting with order processing, keeping tabs on shipping dates and client deposits. Available from Franklin-Potter Associates, Doylestown, Pa., Design Manager ranges from \$45 to \$2,400 and can be customized to fit the needs of individual firms (800.836.2999).—c.w.

want, I practically have had a stroke," he says. "We don't do Tudor or George the First, Second, or Third. Whoever you hire has to understand the design aesthetic of your office."

#### decor detente

The director of interiors at Holabird & Root, a century-old architectural firm in Chicago, Michele Dremmer is helping to ensure that the interiors profession understands architecture, and vice versa. As a parttime instructor of interior design at the Art Institute of Chicago, she teaches students not just how to wrap a wall in linen but about structure, alignment, and how to use light to enliven a space. "We've made a tremendous leap in terms of having a nice cohesion between the two disciplines," she says of the program.

Dremmer was hired to strengthen Holabird & Root's interiors department, which has waxed and waned over the course of its 30-year existence. The key to keeping interiors from taking a backseat, she believes, is to bring it to the architectural team at the schematic stage. "Then," she says, "the architect gives you more respect."

Holabird partner Frank Castelli, AIA, fosters collegiality and respect by encouraging an informal collaboration that flows as much one way as the other. *continued on page 36*


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#### practice

"when you're working with a good designer, what comes out is better than what you could do alone."

-donald rattner, fs&r architects

"It's a matter of getting the right person to go over to an interior designer and get their input, as opposed to working strictly on the architecture side," he says. "The architect might say, 'I need some excitement here with lighting,' and the designer can respond, 'Oh yes, I can give you that with this type of fixture.""

Within his staff of 100. Castelli tries to maintain a mix of people who have an eye for finishes, materials, and colors, and those with the architectural expertise to guide them. "Architectural background is good because you can talk in the same language," he says of interior designers. "Although, sometimes, it's refreshing to get somebody who doesn't have that baggage and brings up things you might not have thought of."

Among all levels of his staff, Rattner, too, keeps reiterating the importance of sharing and respecting the different kinds of expertise. "The critical thing is that principals have to understand what interior designers do, how they think, what they bring to a project," he says. "And make sure your office cul-



ture is prepared to absorb them. It's something you have to continually address with staff."

Dremmer, in fact, relishes the creative energy and support system that comes from having a cross section of skills under one roof. Rather than having to keep track of structural questions that arise on a job, she can get a quick answer by simply stepping across the hall. And everyone benefits from Holabird's sizable samples library.

"We need to have these things around to touch," Dremmer says. "It's very helpful for us when designing, and for the client, too."

#### sales strategy

A full-service design firm is, of course, a drawing card for clients, who prefer to have the multiple strands coordinated by one professional. And it positions architects for diversification.

For example, Truex Cullins & Partners Interiors markets itself to other architects as well as to homeowners. It's equipped to do finish work on a markup basis, provide perhour consulting services, and procure furnishings for clients. The tax benefits that come with furniture sales also figure into the firm's business strategy. "If the sales portion of our income reaches a certain percentage level of overall income, it reduces our tax rate," Cullins says.

Those tax breaks can help offset the start-up costs of an interiors division, such as adding office space, hiring and training personnel, purchasing new software, and building up a resource library.

"The resource library for residential work is quite different than for commercial and institutional work," Dietchen notes. "For residential work, you have to purchase your own materials; companies that supply commercial materials provide catalogs and sampling free of charge."

Although many interior designers are responsible for both the residential and commercial work within their firm. GGLO Architecture and Interior Design, Seattle, assigns different staff to each market segment. With 96 employees and \$9 million in annual revenue, it actively markets its interior design services to other residential architects, as well as to architects specializing in retail shops, office buildings, and multifamily housing.

"Branding is such a big part of the overall image of a company," says marketing director Ellen Southard. The firm, which also offers landscape design, is even considering adding graphic design to its repertoire, particularly for the retail and commercial market.

#### defining yourself

Most architectural firms that have an interiors division strong enough to stand on its own employ more than a handful of total staff and have annual revenues to match. Understandably, smaller firms are less likely to put interior designers on payroll.

For example, Richard Blender, AIA, of Wilkinson Blender Architecture, Chicago, does 75 percent of his work in the residential market and employs a staff of six. The architects do most of their own interiors but, when necessary, work with a few well-chosen independent designers. "I want our people to be generalists," he says, "where everybody is trained to do everything. Our office doesn't have the size and scale to require a separate division."

Rattner would offer this rejoinder: "Size doesn't matter so much," he says. "It's how you define yourself—your ratio of architecture to interior design, which is a more laborintensive domain."

Speaking on behalf of his 45-member firm, Cullins adds, "From the original concept of the building to the last chair being placed, it's all part of the same process of responding to the client's program." ra

Cheryl Weber is a freelance writer in Severna Park, Md.

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## E SAME RING TO IT.



the wright architect eric lloyd wright continues the family tradition of designing livable, land-responsive architecture.

> A team of Swiss psychiatrists would probably love to get their hands on Eric Lloyd Wright. The son of a prominent architect and

the grandson of a legendary one, the 70-year-old Wright seems a likely candidate for a whole collection of hang-ups and complexes. The inevitable pressure to measure up to Lloyd Wright and Frank Lloyd Wright would be just cause for a massive case of insecurity. It could easily frustrate an architect who's trying to develop an independent career, or discourage him from doing so entirely. At the very least, you'd think it would lead him occasionally to resent either his famous family or the profession at which they excelled.

It hasn't. Unfortunately for the psychiatrists, Wright appears blessedly neurosis-free. He's proud and happy to talk about the work of his father and grandfather. He sits on the board of directors of the Frank Lloyd Wright Foundation, and gives frequent tours and lectures on the Wright legacy. Having apprenticed with both men, he shares their embrace of organic design

Wright's own house, a work in progress on a Malibu cliff, will be naturally cooled by Pacific Ocean breezes.

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#### by meghan drueding





"at taliesin, i began to see the beauty in architecture. it was a very exciting time for me."

Just a stone's throw from Wright's unfinished house (above), a freestanding wooden deck (right) serves as a gathering place for many of Wright Way Organic Resource Center's community events.



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that strives to weave buildings seamlessly into their natural environments. But Wright, now the principal of a 17-year-old, Malibu, Calif.–based firm, practices a site-specific, distinctively exploratory kind of architecture that's very much his own.

#### growing up wright

Despite his fortuitous genetic makeup and early exposure to the design world, Wright didn't always want to be an architect. "Listening to Dad at the dinner table, I got one side of architecture-problems with the contractors, things like that," he remembers. "I wanted to go into animal husbandry." A summer spent at Taliesin, his grandfather's home and studio in Spring Green, Wis., changed everything. Hanging around the studio and helping build some of Taliesin's structures, the 15-year-old Wright became friends with some of Frank Lloyd Wright's draftsmen. They let him build models and trace drawings for them, and by the end of his stay he'd caught their bug. "At Taliesin, I began to see the beauty in architecture," he says. "It was a very exciting time for me."

He studied his craft under the Taliesin Fellowship, Frank Lloyd Wright's unique, hands-on architecture program. He worked for his grandfather from 1948 to 1956, apprenticing on projects like the Solomon R. Guggenheim Museum in New York City, the Walker Residence in Carmel, Calif., and the Tonken Residence in Cincinnati. In 1956, a fateful phone call changed his course significantly. It was Lloyd Wright, asking him to come to Los Angeles and work at his small studio in West Hollywood. "I had been debating whether to start my own firm or stay with my grandfather," Eric Wright says. "I was leaning toward staying with him, actually. But my father needed my help." Wright dutifully returned to Southern California and worked with his often-underrated father for the next 22 years, first as an apprentice, then as an associate. He designed his first house, for his half-brother Rupert Pole and the writer Anais Nin, in 1962.

#### home base

When Lloyd Wright died in 1978, he left his son a pristine, 26-acre parcel of land high atop the Santa Monica Mountains in Malibu. Wright moved with his artist wife, Mary, and two sons into a 900-square-foot trailer on the site. There, he started to build his own practice. The family bought another trailer to serve as a kitchen, and eventually built a varnished plywood floor and fiberglass ceiling connecting the two structures. The resulting building now serves as the cozy, slightly eccentric office and studio for Wright's fiveperson firm.

He and Mary use a third trailer on the property as a living and sleeping space. Although long-term, this situation isn't permanent-the couple is working on their own house a few hundred yards away. Even in its unfinished state, the house ably demonstrates Wright's commitment to the organic architecture pioneered by his grandfather. It's built of concrete pigmented to match the adobe-pink sandstone that crops up all over the property. To disturb as little land as possible, he nestled it into the side of a small hill with a wide-angle view of the Pacific Ocean. The home's flat roof will be landscaped with native grasses, so that when the house is complete it will appear to be a natural extension of the hill. "If you look up at these hills from Malibu town center, you can hardly tell that the house isn't another big boulder," says one of Wright's intern architects, Hannah Wear. "The only clue that it's a man-made structure is the straight lines." A knee-high moat surrounds the living room, providing a passive cooling system for the ocean breezes that waft through the home; an air-based radiant heat system and photovoltaic panels are in the works.

Wright hopes to complete the on-again, off-again project within the next few years. It is as it stands an eloquent testimony to the visual and emotional power of a house designed with the utmost respect for its natural environment.

His house represents the design method Wright likes best: working



Alan Weintraub



Ralph Williamson

Wright developed the custom shade of pink that colors the concrete in his future residence. He chose concrete partly because of its fire resistance, a lesson learned after a 1993 fire on the property destroyed a large portion of his archives.





"i learned very early on that the architect and the owner should be co-designers."



Photos, above: Alan Weintraub

Wright's first house (above and right) shows much patrimonial influence. Located in Los Angeles' Silverlake district, it was designed in 1962 for the architect's half-brother.



from scratch. "I'd rather do a new house than a remodel," he says. "That way, it's all my own work."

Like most architects, though, he goes where the business is. Much of his mostly residential portfolio consists of remodels, and in many cases he's restored or added on to houses originally designed by Lloyd Wright or Frank Lloyd Wright. Here, of course, his birthright comes in particularly handy. "You have to really study a building hard to figure out what the architect was trying to do, what the philosophy was behind it," he says. "Having worked with both my father and grandfather helps me with that when I'm restoring or adding to one of their houses." It must be particularly useful in light of a multiple-Wright project he's doing now, a restoration and lap-pool addition to Frank Lloyd Wright's Millard Residence in Pasadena, for which Lloyd Wright designed a studio known as La Miniatura.

Eric Wright takes an especially bigpicture view of restoration projects, firmly asserting that fulfilling the original architect's intent is more important than getting the building to look exactly as it once did. "There may be certain elements on the drawings that the architect couldn't include at all because they cost too much," he says. "Or there may be details that were supposed to be copper, but were executed in wood to save money. It's kind of like a detective story, trying to learn why something was or wasn't done. I try to get it just how the architect would have wanted."

#### higher education

A wholehearted belief in organic architecture wasn't the only thing Wright picked up from his experiences working with his forebears. "I learned very early on that the architect and the owner should be co-designers," he says. "People don't realize that Edgar Kaufmann worked closely with my grandfather on the design of Fallingwater, for example. Working with people can be hard, but it's worth it." He also discovered the importance of teaming with the best builders and craftspeople available. "It still surprises me how architects of that era got houses built with so few working drawings. High-quality craftsmanship was a big reason, I think."

He just may have learned from their mistakes, as well. While Frank Lloyd Wright certainly deserves his status as one of the most influential architects of all time, his buildings (including Fallingwater) do have a reputation for developing leaks or other structural problems. His grandson, on the other hand, has shored up his own knowledge of structural engineering by taking courses on the topic at the University of California-Los Angeles. And whereas Taliesin had locations in Arizona and Wisconsin and at its largest employed 40 apprentices (1956-57), Eric Wright has chosen to keep his studio manageably small. He's assisted by four associates, all intern architects, and currently has 19 projects (mostly residential, along with some religious and office projects) in the design phase or under construction. He's involved in every project to different degrees; sometimes he takes the lead, and sometimes he'll hand the reins to an intern. "We get a lot of responsibility here," says an appreciative Wear. "More so than we would at most firms."

#### natural progression

In addition to Wright's office and studio, sleeping quarters, and future residence, his compound contains an aquaculture pond, a large freestanding deck with a full outdoor kitchen, and a Native American medicine wheel and sweat lodge. It's the kind of place you wish more people could experience, and they're starting to.

More than a year ago, the Wrights decided to start a nonprofit organization, Wright Way Organic Resource Center. In the words of its brochure, Wright Way "is dedicated to preserving the legacy and land of four generations of the Wright Family and to continuing the practice and evolution of Organic Architecture." The fledgling organization seems to be well on its way. It's hosted community workshops on alter-





Photos, above: Alan Weintraub

The commission for this new home in Southern California (1993) allowed Wright to explore two of his pet themes: the use of curves as a design element and the integration of home into landscape.

## the wright way





"my main influence is organic architecture in general, not just one person."

All project photos in this article were supplied courtesy of Studio of Eric Lloyd Wright.



Lloyd Wright designed this 1963 residence in Hollywood (right) with his son as associate architect on the project. Eric Wright's 1995 swimming-pool and pool-house addition (above and top) continues the original house's abstract pinecone motif.



native building methods, gardening, painting, and poetry. And it's put on music-filled celebrations of the summer and winter solstices and spring and autumn equinoxes. Last June, Wright Way honored what would have been Frank Lloyd Wright's 133rd birthday with a dinner and panel discussion on the relationship between architecture and landscape.

Which is exactly what makes Eric Wright such an ideal guardian of his family's legacy. He more than anyone understands that, of all the contributions Frank Lloyd Wright made to humanity and architecture, the most significant are not in the form of buildings, but of ideas. The essential connection between indoors and outdoors, the integration of building with site, the deep effect a physical space can have on the human mind and spirit these concepts are what Wright is trying to pass on, through both his practice and his nonprofit organization.

And while he espouses many of the same principles his father and grandfather held dear, he always has an ear open to new influences and ideas. "My main influence is organic architecture in general, not just one person," he explains. "Frank Lloyd Wright, Lloyd Wright, [H.H.] Richardson, Faye Jones, Art Dyson, Tony Putnam, David Dodge. Many others. Those are the architects I admire."

Trips to Machu Picchu in Peru, Oaxaca in Mexico, and Santa Fe, N.M., have fueled his interest in indigenous architecture, and the lessons these places contain about designing with topography and climate in mind have enriched his work. Not surprisingly, he's up to speed on the latest alternative building techniques. "We've got to go beyond straw bale," he says. "There are some wonderful lightweight concretes being developed that I hope to use in the future. I'd also like to use more metals in my work." Bamboo is another sustainable material that's caught his eye; last summer, Wright Way ran a workshop on bamboo construction.

Wright hopes to have the chance to



work on affordable-housing prototypes, and to start an apprenticeship program at his studio. For now, he's got his hands full. He's working on a new house and master plan for the Malibu property containing Eaglefeather, a Frank Lloyd Wright outdoor structure meant to complement a house the elder Wright designed and never built. The residence, while integrated into the context of Eaglefeather and the other Frank Lloyd Wright–designed outbuildings on the site, will be an original Eric Lloyd Wright creation.

Also on the boards are a remodel of a Usonian-style house in Georgia designed by an unknown Taliesin apprentice; consulting work on a visitor's center to Lloyd Wright's most acclaimed building, Wayfarer's Chapel, in Rancho Palos Verdes, Calif.; and new houses and remodels throughout California.

He and Mary aren't the last of the Wrights to devote themselves to creative pursuits: Son Cory is a musician, and son Devon is a landscape designer (like Lloyd Wright, who was a landscape architect before becoming an architect). The family's talents for sharing knowledge and inspiration, as well as Eric Wright's substantial body of organically rooted work, ensure that the Wright legacy will endure for a long, long time. ra



Photos, above and top: Alan Weintraub



Ralph Williamson

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Among Wright's many restorations of work by Frank Lloyd Wright is the 1924 Storer Residence in Hollywood. As part of the 1986 project, he added a lap pool and spa (top), as well as a balcony canopy originally planned by his father and grandfather but never built.



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## craftsman correction



Parsons warmed the remodeled library with cherry bookshelves and Doug fir flooring (above). Outside, he had some fun, juxtaposing a traditional gabled volume and a decidedly modern, flat-roofed one (right).

When Debra Farb and Eric Sippel resolved to remodel their 1909 Craftsman in Berkeley, Calif., they didn't know which architect to consult. But their general contractor, Keith Bupp, assured them Gary Parsons was the person for the job. The two men had worked together over the years, and Bupp could vouch for his professionalism. What's more, he knew Parsons as a veteran of Craftsman-style remodels, several of which were concurrent with this project. And if that weren't enough, Parsons also lives in a Craftsman redo.

#### remuddling

Located in one of Berkeley's priciest neighborhoods, the down-at-heels Farb-Sippel house had much room for improvement. A series of misconceived additions distanced the house from its simpler, more authentic roots, sapping both its charm and its value. "I use the word 'ritual abuse' when it comes to this building," says Parsons, of Gary Earl Parsons, Architect, in Berkeley. "It was bad."

The design missteps were glaringly apparent. At the rear, a single-story addition intended to modernize the building and connect it to the backyard had failed to do either. On the street side, previous owners had torn off the original porch, replaced it with a redwood deck, and plopped down an 8-foot wall for privacy from passersby. And inside, they had contorted the house's simple floor plan into a tangle of rooms and divisions that were nei-

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Photos: Muffy Kibbey Photography

Parsons updated the kitchen, dining area, and family room with handsome natural materials like granite, slate, and cherry, but he retained the rooms' footprint. A new barrel-vaulted ceiling defines the eating area and contributes a feeling of intimacy.

ther functional nor beautiful.

"The front was particularly easy to fix," says Parsons. "It was obvious that what was there had to go." Leaving the basic form of the facade, he pulled down the front wall, removed the offending deck, and redesigned the entry sequence to link it solidly and invitingly to the street. He reshingled the exterior in red cedar to cover the scars between old and new, and he refurbished the windows.

The footprint of the new family room, kitchen, and informal dining room remained the same. However, Parsons, influenced by Italian villas, topped the dining area with a barrelvaulted ceiling. "The curved volume was a way to differentiate the three uses of that room without separating them," he says. In the kitchen, he speced cool materials like slate floors and honed granite countertops, but used warmer materials like the copper range hood, cherry cabinets, and Doug fir floor as contrast.

He also updated the library with cherry cabinetry and Doug fir flooring, and added a rolling ladder for access to upper shelves. "The room has a warm feeling, so you can be very sparing with color on the walls," he says.

#### a fresh balance

Parsons' mission for the rear elevation was to impose order on years' worth of haphazard space making. And he wished to provide, at last, a sense of connection between house and yard. Doing so on the first level was a matter of simply knocking out the kinks. Here, he replaced a brick chimney with a window in the dining area and opened the kitchen and family room to the yard with French doors. But the second level required a much more extensive intervention, both inside and out.

A previous addition had tacked on a large second-floor terrace, but Par-

sons confiscated its wasted space for an expanded and reoriented master bedroom and study, tucking a smaller terrace between the two. Bringing those rooms into line with the first-floor wall cleaned up the elevation significantly. The master bedroom volume, capped with an overhanging gable roof, tows the Craftsman line, but the study kicks up some modernist heels.

Inside, Parsons detailed the study with traditional Craftsman turns, such as redwood trim and a coffered ceiling. Outside, however, that ceiling shows up as a distinctly contemporary flat roof, punctuated by a Bauhausproud clerestory. A trellis provides a transition between the two styles, seeming at once Craftsman in its resemblance to rafter tails and contemporary in its minimalist detailing.

With such artful touches, Parsons' remodel strikes a fresh balance between old world and new. He honors the original without resorting to replication. "What was important about this project was that it brought the building back to its original form in many ways," he says. "But in other ways, it takes certain Craftsman elements and reinvents what [they] might be in the present day." Combining something familiar with something unexpected results in a more inventive solution, he says. "That's where the fun lies, really."—*n.f.m.* 

#### project:

Farb-Sippel residence, Berkeley, Calif. **architect:** Gary Earl Parsons, Gary Earl Parsons, Architect, Berkeley **contractor:** Keith Bupp, Keith Carroll Bupp, G.C., El Cerrito, Calif. **size before remodeling:** 3,010 square feet **size after remodeling:** 3,503 square feet **cost per square foot:** Withheld



The study's wood-intensive detailing links the house to its Craftsman origins, while its flat-roofed ceiling and clerestory beckon to Bauhaus.



## mid-century makeover



Silverlake, a neighborhood near downtown Los Angeles, is rife with examples of modernist homes from the 1950s and '60s, designed by the likes of Richard Neutra and Rudolph Schindler. So when Fung + Blatt Architects encountered this '50s house perched on a hillside, there was a precedent for its remodel.

Indeed, the crisp asymmetry and cantilevered planes of mid-century modernism seemed an obvious solution to both adding living space and connecting the house to its downsloping site. Originally, an attractive one-story house had hovered on the slope. Underneath was an outdoor room with a fireplace. Some years later, though, the original owners invited the architect back to enlarge it. He carved out more space underneath and simply enclosed the rooms. "We had nothing but boxes to work with when we started," says architect Michael Blatt.

Entering from the street level, a wide hallway ushered visitors to the living areas at the rear of the house. There, a spiral stair led to space under the house that had been made into a bedroom suite. Out back, a 10foot-tall block retaining wall crossed the lot, severing the house from a lower yard that was unused and overgrown with weeds.

#### making a bridge

The new owners, a young couple without children, wanted a bigger kitchen and dining room. Also on their wish list was a lower-level bedroom sanctuary that included a study and a workout room. "The lot solution came to us pretty early on," says architect Alice Fung. "Since we couldn't add the weight of square footage on the high side of the retaining wall, we made an addition that bridges the existing back wall of the house and a pylon put into the lower yard."

The bluish-gray pylon supports a corner of the dining-room addition, floating it above the retaining wall. New clerestory windows raise the roofline over the dining and living rooms and let in light from all angles. From there, the other solutions snapped into place like pieces of a jigsaw puzzle. An open-tread flight of stairs descends from the living room to a mid-level landing that accesses the main outdoor deck. Fung + Blatt tucked a study at the base of the stairs, under the dining room, providing a buffer between



Fung + Blatt provided sorely needed links from indoors to out. A mid-level landing leads to an outdoor deck and to the study, which provides a buffer between the house's public and private spaces (top). The extended fireplace wall partially obscures the wide entryway (above). Outside, a pylon supports the dining-room addition and anchors a staircase to the lower garden (opposite).





Interlocking elements such as the kitchen/dining-room buffet, the stairway, and a floating ceiling with exposed beams help break up the static structure.

primary circulation and the private zone on the lower level. "The study is an infill piece, not structurally supporting anything," notes Fung. The pylon also served as a datum for connecting the upper and lower lots. From the landing, stairs wind around it to a series of lower decks that spill gently into the garden.

#### reshaping the box

Although cantilevering was a natural solution to the site's problems, it also became the vocabulary for enlivening a static structure. "We wanted to break it up by emphasizing planes and interlocking elements as opposed to linear volumes," says Blatt. "It was important that spaces feel like they continue into other rooms or outside the building."

A floating soffit in the dining room, for example, continues outside to overhang the window bay. The pylon punctures the wall. In the living room, the stair intersects a corner and carries it outside. And the fireplace wall juts into the corri-



Photos: Derek Rath





dor, reorienting the eye toward the long view of the house rather than straight down the hallway.

Rather than putting a panoramic glass wall in the dining room, the architects designed an ad hoc configuration of windows to orient the eye toward desirable views and screen others. Small, high openings on the right side of the room frame the line of a mountain ridge while masking the disorderly roofs lower down. On the left side, mitered glass takes in the long city views and the night lights. "A big window slides out entirely so that the dining room feels almost like an outdoor room," Fung says.

The rich, intricate house has come a long way from its first life. The small box remains, but it's animated with planes of stucco, wood, and glass. For Fung and Blatt, the most satisfying aspect of the job was fitting the clients' needs into a handsome house that overcomes the schism of its site.

"There were a lot of programmatic issues to fulfill," Fung says. "The best thing about the house is that we created a plan that allows the spaces to interconnect with each other and took away the disjointed quality of the house and yard."—c.w.

#### project:

Private residence, Los Angeles architect: Fung + Blatt Architects, Los Angeles contractor: Cove Builders, Bob Gornik, Los Angeles size before remodeling: 1,100 square feet

size after remodeling: 1,850 square feet cost per square foot: \$100 When the sliding window is opened, the dining room feels like it's outdoors. Strewn with washed pebbles and a sculptural paint, a roof section becomes a minimalist viewing garden.

## spanish translation



Sometimes the most satisfying design projects come not from local referrals, but from afar. That's what happened when the owners of this Los Angeles house picked up an issue of *Architectural Digest* and spotted an East Coast home renovated by Brawer & Hauptman Architects, Philadelphia. Coincidentally, the couple had just purchased a 1920s house and was looking for the right person to reshape it. "They called us and said, 'Want to do our house in L.A.?'" says Michael Hauptman, AIA.

Yes, the firm did. But first it assembled a small team of local



At the rear of the house, the kitchen, dining room, sunroom, and living room now flow as continuous entertaining spaces (top). A glass-enclosed stairwell near the front entry (above) opens up a sight line to the kitchen. Steel windows restore some of the house's Deco-era details, while their asymmetry lends a modern touch.

experts to round out responsibilities—an architect (a friend of the firm) to handle urgent issues, and a structural engineer to interpret California's codes. "Beyond that, we came out every six weeks," Hauptman says. "The long distance wasn't much of an issue."

The owners had been drawn to the house's secluded site. They entertain often and loved the home's rambling floor plan and openness to the outdoors. Although there had been relatively few owners, someone had "modernized" the house by adding aluminum sliding windows and enclosing a sun porch. The couple wanted to keep what was best about the structure but update it to reflect their informal lifestyle and "a freewheeling type of environment," says Hauptman.

#### turnabout as fair play

They were the ideal clients, actively participating in decisions and willing to trust their architect's judgment. Nevertheless, the most dramatic move-switching the kitchen from the front to the rear of the house, into a space occupied by the master bedroom-took some persuasion. "Because they didn't want a formal entertaining space, we needed to associate the kitchen with the living areas in the back," Hauptman explains. "But they'd fallen in love with it being situated next to the entry court." Eventually the clients were able to verbalize what they loved about its location-the connection to the outdoors. And when Hauptman promised them the same link in back, they bought it.

The former kitchen and maid's quarters became his-and-hers studies, and the master suite moved to the other side of the house. Now, the



private rooms read clearly as wings flanking the entry court. Visitors encounter a gracious foyer that leads directly to the sprawling entertaining areas in the house's rear—and beyond, the great outdoors. In the entry hall, such a simple gesture as replacing the stairwell wall with glass opened up a sight line to the kitchen.

The living room, with its access to

a circular terrace and pool, stayed put. But the adjacent sunroom was returned to its former charm as a partially covered porch with a fireplace. "We look back and think, if we hadn't moved the kitchen, it wouldn't have worked at all," Hauptman says. "When all the doors are open, guests can flow from living room to outdoor fireplace area, and back into the dining and kitchen area and entryway." The formerly enclosed back porch regains its rightful place in the sun. Brawer & Hauptman rebuilt the crumbling fireplace and added a colored concrete floor, scored in an irregular grid pattern.



In the master bedroom, the architects opened up the ceiling but left the original wood windows intact. Informality reigns with maple and flake-board paneling.



#### linkages

Given the house's meandering nature, detailing was important to help tie the spaces together. "We thought of the house as a Hollywood Deco style, though there was very little detailing to preserve," the architect says. He used steel-and-glass doors and windows throughout; interior doors have translucent glazing to admit light yet retain privacy. Mapleveneer paneling appears on an entertainment-center wall in the family room, in the stairway, and again on the wall behind the bed in the master suite. Chunky-textured flake board peeks through the paneling's horizontal reveals. "If we'd used only really nice wood, it would have felt too formal," Hauptman says. "The flake board takes a lot of the seriousness out of the paneling."

Asymmetrical steel window grids add a modern touch that honors the owners' wish for playful, abstract elements. So does the stainless-steel lattice that filters out sky on the back porch. Eventually, wisteria will creep over it to create a shady nook.

The house's reconstruction called for major structural underpinnings to keep it from collapsing during an earthquake. Many of the interior walls were reinforced with more studs, held rigid with steel straps. Steel frames were built around some of the larger openings. When everything was put back together, the house was covered with a warm, earthy stucco.

At some point during the project, the architect asked his clients exactly what they'd seen in the *Architectural Digest* house that prompted them to call. The simple answer: "They really liked the way we worked with the old and the new," Hauptman says. Judging by the finished product, their instincts were right on the mark.—c.w.

60



project: Private residence, Los Angeles architect: Brawer & Hauptman Architects, Philadelphia contractor: Brown/Osvaldsson Builders, Northridge, Calif. size before and after remodeling: 5,500 square feet cost per square foot: \$218

Photos: Barry Halkin Deco swirls in the linoleum floor add visual fun. The commodious bluestone countertop welcomes a crowd.

## In Internet Time, Once a <mark>Year is Not</mark> Enough

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"ihousing was the most substantive conference I have attended in a long while. The attendance spoke volumes about the importance of the Internet to the home building industry." —Bill Lukashok, Installinc.com San Francisco, CA December 6–8, 2000

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# off the shelf jet set

add a splash of luxury to your next remodeling project with these fancy fixtures.

#### all wet

Bathers large and small can enjoy this unit, thanks to two arched, telescoping showerheads and four body sprays that slide up and down the tower. The WaterHaven shower system also includes a hand-held shower. The sys-



tem can be installed separately in a custom shower or with integrated components for corner or alcove configurations. Available in a choice of finishes. Kohler, 800.456.4537; www.kohlerco.com.

#### steel yourself

No longer just for kitchens, stainless steel gives the Neo-Metro bathroom collection an industrial, minimalist look. This soaking tub features a seamless, rounded tank bottom and reinforced tank rim. It comes with a satin finish and is offered in 90-gallon and 105-gallon capacities. Two seating options are available. Acorn Engineering, 800.591.9050; www.neo-metro.com.



#### wash like an egyptian

Being sent to the corner isn't a punishment anymore. The Pharo Shower Temple 100 features a multifunctional showerhead, a hand shower, and four body sprays. Its corner-installation capabilities make the unit ideal for small bathrooms. The system also includes overhead halogen lighting and a built-in thermostatic mixing valve that regulates temperature. Hansgrohe, 800.334.0455; www.hansgrohe-usa.com.

continued on page 70









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### off the shelf



#### soak away

This freestanding soaking tub is part of the For Town collection from interior designer Michael S. Smith, which features vintage styling inspired by a 1930s Park Avenue apartment. The tub is handcrafted in England and comes in croquet white. It measures 25 inches high by 32 inches wide by 70 inches long. Kallista, 888.452.5547; www.kohlerco.com.



#### fits right in

The Mirage whirlpool tub fits into a standard tub area but features a semicircular, curved-front design that nearly doubles the soaking space. The sixjetted tub is made of high-gloss Lucite cast acrylic and includes an optional preleveled frame and contoured skirt. Also optional: a self-cleaning system, a hand shower, and accent lighting. MTI Whirlpools, 800.783.8827; www.mtiwhirlpools.com.

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The HydrOrganizer 250 shower tower can add the luxury of multiple sprays to almost any new or existing shower. It requires a regular ½-inch pipe and fits any standard shower setup. The system is made of acrylic and includes a showerhead, three body sprays, a hand-held shower with three spray patterns, and storage shelves. Valentin, 609.924.6292;

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*—katy tomasulo*


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# window shopping

once narrow and knotty, the field for historically accurate replacement windows is now wide open.

#### by nigel f. maynard

hen Bill Kirwan, AIA, has a remodeling project in Washington, D.C.'s historic Georgetown neighborhood, the preservation review board has to approve his window changes. Kirwan, a senior associate at Muse Architects in the nation's capital, must submit drawings and actual windows. If the replacement-window specs aren't historically correct, it's back to the drafting table.

"Windows have a huge effect on the overall architecture of a residential structure," says Robert Claybaugh, AIA, of Claybaugh Preservation Architecture, Taylor Falls, Minn. "Local preservation boards are very picky about them."

And, these days, so are homeowners. Even architects who take on remodeling projects with no historic pedigree are encountering clients clamoring for the real deal: windows with period architectural details.

#### a growing market

Finding replacement windows in historically accurate architectural styles used to be tough. Only small millwork shops provided



The architects who restored this 1875 New England Victorian speced Marvin double-hung windows with true divided lights in historical square, half-round, and curvetop designs. Even the cupola glazing duplicates a historic style.

this pricey custom service.

Fortunately, big-name win-

dow manufacturers recog-

nized an under-served and

growing market niche and

began offering a wide range

of custom and semicustom

ford, Wis.-based Weather

Shield; Warroad, Minn.-

based Pozzi Wood Win-

dows; Westminster, Vt.-

based Woodstone; and

based Marvin; Bend, Ore .-

Companies such as Med-

replacement windows.



Photos courtesy Marvin Windows and Doors

Kolbe & Kolbe Millwork in Wausau, Wis., now churn out windows in enough historic styles, shapes, and sizes to suit most commissions or clients.

Specing these windows, however, still requires homework. And performance is one of the biggest tests. "The challenge is in determining how much to match the existing window," says architect Mark Richardson, president of Case Design/Remodeling in Bethesda, Md. "Do you want to match the window exactly and lose some energy efficiency, or do you want to keep the energy efficiency and lose some of the historic features? It's a trade-off."

#### striking a balance

The trade-off exists because the same characteristics that make windows historically accurate-allwood frames, multiplepane sashes, single-glazed glass, molded-wood muntins, and true divided lights-also make them leaky. Certainly these windows are better than having a gaping hole in your wall, but they're nothing compared with today's hightech models. For example, Weather Shield's HR 175, a line of historic-renovation windows with all-wood construction and a variety of grille options (including true divided light) has Rvalues of about 1.85. But compare that with the company's aluminum-clad casement window with Insul E glass, which boasts an R-value of about 2.33.

Some areas of the country can't brook the difference. Such is the case with *continued on page 74* 





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## doctor spec

architect Will Tippens, a project manager with LR Development in Chicago, a city with heavy heating and cooling burdens: "Historic windows have to be replaced to a level where they operate like brand-new windows and provide the same performance," he insists.

That's a point of view several manufacturers, including Bayport, Minn.based Andersen, share. Frustrated by performance compromises, the company refuses to make authentically retro replacement windows. They are, claims media relations specialist John Gillstrom, "sub-par compared with clad wood and double-pane insulated glass." Instead, Andersen offers simulated-dividedlight versions with "highperformance low-E glazing," a high-tech coating the company says is 41 percent more efficient than standard dual-pane glazing.

Similarly, Pella's Architect Series Precision Fit replacement windows are available with simulated divided lights and wood exteriors. Each unit is made-to-order with clear insulating glass or Insul-Shield argon-filled low-E glass and muntin bars permanently bonded on the interior and exterior glass.

#### as you like it

A number of companies leave the choice up to the architect and peddle both authentic and ersatz historic windows. Some of Marvin's custom wood windows have true divided lights (as do its aluminumclad magnum double-hung and tilt-and-turn windows) and single, double, or triple glazing. The company's typical casement wood window with low-E glass and true divided lights carries an R-value of 2.7. But if you choose its simulateddivided-light version, you boost the R-value to 3.0.

Rob Clark, national sales manager for Pozzi, says his company makes custom wood windows in any size, shape, and style, with two types of single glazing and authentic divided lights. An average double-hung with true lights and clear glass has a value of 2.05. The company also has a line of simulated-divided-light windows with grilles permanently bonded on both sides of the glass and a "shadow bar" in between. The R-2.32 windows have passed local preservation boards, says Clark.

Kolbe & Kolbe's custom wood windows come in a

any size, shape, and artglass option, says Sharon Jacobi, of the company's technical product support department. Four types of divided lights are available: grilles between the glass, removable wood grilles, cutlite (true divided), and simulite (permanently attached grilles). Standard cutlite is made up of individual low-E insulated glass units filled with argon gas between muntin bars. Single glazing is also available, but efficiency loss is dramatic. The company's true-divided-light unit with a <sup>5</sup>/<sub>8</sub>-inch grille bar and insulating glass has an R-value of 2.38; that drops to 2.0 without its removable dual-glazing panel. On the other hand, a wood simulite casement window with a 1/8inch grille bar and argon gasfilled, low-E insulating glass tops those numbers at 3.26.

variety of species, in almost

Woodstone, an all-custom outfit that specializes in historically accurate products, will make windows in any style, size, shape, wood species, and muntin configuration. The company even

Weather Shield's HR 175 historic replacement windows are custommade to exact specs in sizes up to 5 feet wide and 10 feet tall. A sash replacement kit (below) is also available.

Courtesy Weather Shield

replicates poorly designed windows that, given today's standards of efficiency, should not be reproduced. CEO Jay Eshelman says, for example, that the company has done true-divided-light windows with R-values of less than 1.0 because the architect requested them. Fortunately, a wide range of glazing options and glass types are available, so historically accurate true-divided-light windows with Rvalues above 4.0 are possible-for a price, of course.

#### think twice, spec once

Nearly every remodeling project requires you to weigh the relative merits of architectural authenticity, short-term affordability, and long-term energy efficiency. If you're also negotiating with a review board, you have another thumb on the scale. But the better you know your windows, the fewer compromises or revisions you'll have to make. Measure your options twice, and you'll only have to spec once. ra



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## hands on

# jamb packed

angled window openings accommodate authentic-style interior shutters in a tidewater replica.

12-OVER-12 DOUBLE-HUNG WINDOW

by rick vitullo, aia

hen Baton Rouge, La., architect Alden S. Holloway, AIA, designed a Georgianesque compound for a client in suburban Baton Rouge, La., he encountered a problem while detailing the main house: how to properly fit the authentic interior window shutters.

Holloway's goal was to replicate a Tidewater house, an adapted Georgian style popular in the James River area of Virginia. These homes were typically built with thick brick walls, often more than 16 inches thick on the first floor. As a result, window openings were very deep, and could accommodate nicely proportioned, solid interior shutters, usually paneled. The shutters were an integral part of the house for practical as well as aesthetic reasons: When closed, they provided extra protection from the elements.

Not surprisingly, building 16-inch walls was not an option for Holloway's client, but everyone agreed that the shutters themselves were vital to the design. So Holloway redirected the window detail, literally. Because the house's 2x8 brickveneer walls are only 12 inches thick, a standard 90-degree jamb would not be deep enough to accommodate the shutter-leaf width necessary to cover the windows. Therefore, the architect resourcefully reconfigured the standard Tidewater style, skewing the sides of the window opening 135 degrees from the continued on page 78 BIFOLD RAISED-PANEL SHUTTERS, TOP AND BOTTOM EACH SIDE

PLAIN PLYWOOD PANEL BEHIND SHUTTERS, PAINTED

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WINDOW SILL

Four two-leaf shutter sections fold into the full-height pockets on either side of the house's first-floor windows. True to the Georgian Tidewater style, window openings are 3 feet 2 inches wide and 6 feet 9 inches high. The windows themselves are 12-over-12 double-hung.

Illustrations: Rick Vitullo

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## hands on



plane of the window to permit the 9½-inch-wide shutter leaves to fit. Not only does the altered orientation resolve the shutter problem—it also scoops extra natural light into the house's interior.

To conceal the shutters when they are open, Holloway recessed them into the side jambs. Thus, when they are folded back, they appear to be solid fixed panels. Only the hinges on their edges hint at their true function. No other hardware is visibleand, in fact, the only other hardware specified was the clasps that join the shutter leaves. These are invisible when the shutters are folded into their hiding place.

Naturally, all of this fine detailing required a good craftsman. Steve LaGarde of Highland Millwork, in Baton Rouge, fabricated the shutters and coordinated their installation. **Fa** 

Rick Vitullo, AIA, is founder and principal of Vitullo Architecture Studio, Washington, D.C. A slight gap at the shutter edge next to the window trim allows the owners to open the shutters easily with their fingers. Since there are two sets of shutters, with equal-sized top and bottom sections, privacy and light can be controlled separately.

#### 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. More often than not, doors are not just an open and close story. They're not just a slab of wood—or steel or fiberglass—to be

overlooked. They are the primary gateways into homes or rooms. According to an ancient myth, the placement and color of doors can alter the mood inside the home. One particular theory claims a purple door will bring happiness into a home.



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## great houses

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ince my earliest exposure to modern architecture, the work of masters such as Richard Neutra has been a source of inspiration. In particular, Neutra's Kaufmann House, in Palm Springs, Calif., (1947) is one of the most significant structures that has influenced my work. The unquestionable expression of simplicity, clarity, and restraint is so well resolved that only those who have tried to achieve the same realize how chal-

lenging it is to attain such results. Simplicity, clarity, and restraint are difficult within the reality of construction. It is my goal to continue to learn from such successes and to strive to achieve architecture that is so flawlessly resolved that it is difficult to imagine how it could have been any other way. **ra** 

Rod Kruse, FAIA, is a partner at Herbert Lewis Kruse Blunck, in Des Moines, Iowa.