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FOR THE WAY IT'S MADE."



ONE AFTERNOON

we sat on the porch, my grandfather and I. And talked. I wouldn't have him forever. But I had that afternoon. We talked, not just as grandfather and grandson, but as men. Simple though it was, it was an afternoon that became chiseled into my life.

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From Sea Ranch to Sausalito, Turnbull Griffin Haesloop safeguards a legacy while securing a bright future. Above photo by Matthew Millman; cover photo by Robert Cardin.

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from the editor

vacation in place

what if our primary houses lived like our second homes?

by s. claire conroy

ho doesn't love a vacation house? Lots of windows framing beautiful views; a diverse and often bold palette of materials; and, best of all, a relaxed floor plan that wastes almost no space. Frankly, second homes are often more architecturally successful than primary residences. Seems a little wrongheaded, no? Shouldn't our first homes treat us so well?

Of course, inviting vistas are harder to come by in city and suburban dwellings, but clever materials and more useable, efficient floor plans shouldn't be. Why are we weighted down by so many superfluous bedrooms, bathrooms, and basements? Part of the blame goes to the pervasive notion that you must build to the value of the lot and the comparables of the area. Most custom home clients choose upscale neighborhoods. Once they've made that commitment, the theory goes, they can't build something weirder or smaller than the neighbors' houses. And, voilà, they and you are trapped in the dull status quo.

Why does the second home dodge this snare?

There are a couple of reasons, I suspect. For one, vacation home buyers are not as indentured by resale conventions (a minimum of four bedrooms, three baths, please). In fact, many imagine themselves retiring to that house one day, so they'll risk building their dream house no-holdsbarred. Those rooms-forresale disappear in favor of space they'll really savor. Another reason is financial: Ouite a few clients are cashing in equity on their first homes to pay for their second ones. Having a substantial down payment in hand makes them less vulnerable to those narrowminded comparables that are gospel for mortgage loan officers.

Comparables: They are the devil's appraisal system-because they take into account only quantity of rooms, not quality. Say vour client wants a twobedroom, two-bath house with one big, hardworking room for kitchen, living, dining, office. The house might consume only 2,000 square feet, but with its open floor plan, beautiful materials, and custom craftsmanship, it would live like 5,000. Chances are, however, the bank will appraise it like the dinky



Mark Robert Halper

two-bedroom Cape Cod in the same zip code. If your clients need heavy leverage and favorable interest rates to get into the house, this is a major problem. Even if they can get themselves in, they may fret they can't get back out if they need to, without taking a big financial hit. It's a huge obstacle to putting the middle class into interesting housing.

What we really need is a more enlightened banking system—one with two sets of books for merchant-built housing vs. custom homes. We need knowledgeable appraisers, ones who don't just run the neighborhood comps and count the number of bedrooms and bathrooms on your plans. On the local level, you and your chapter organizations can help by cultivating relationships with banks and loan officers. On the national level, we need the clout of AIA National. the National Association of Home Builders, and the National Association of Realtors to raise the public consciousness of what really makes a good house. Maybe we wouldn't crave a second home so badly if our primary residences let us vacation in place. ra

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





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letter_

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his letter is in response to one written by Daniel A. Neeb, RA, published in the May issue (page 17), in which he plays down the importance of the AIA in the architectural profession.

I assume Mr. Neeb is enjoying the prestige and respect licensed architects get in our society, and I wonder if he attributes this to his good looks, scintillating personality, or exquisite design capability ... or does the American Institute of Architects get some small credit for advancing the profession over the past 150 years?

If Mr. Neeb uses Architectural Graphic Standards—the architect's bible—in his practice, shouldn't he acknowledge the almost exclusive role the AIA had in its production and in keeping it upto-date since its first publication over 50 years ago?

I wonder if Mr. Neeb uses any contract documents the AIA has crafted over the years to protect architects against egregious litigious activity—fair and balanced documents relied on by contractors, building owners, engineers, public officials, and architects.

Does he not wonder who consistently reviews and lobbies for the licensing laws that regulate the profession of architecture and provide him with his means of livelihood? Or does he belong to some secret society that does that?

The AIA is not perfect; it has many shortcomings and failures in its long history. But no other organization works as hard and as diligently as the AIA does for its members. For those who use the benefits and products the AIA has been directly or indirectly responsible for, but choose not to belong, one word applies: Freeloaders.

I hope Mr. Neeb reexamines his views on the AIA and ends up joining his fellow architects in the one organization that does look out for the architect.

> Marvin J. Carter, FAIA Architectural Offices Fairfax, Va.

humble opinion

am writing to tell you how enthusiastic I am about your magazine. In over 20 years of being in the architectural business, I have never seen a journal as informative and thought-provoking as residential architect. In particular, "From the Editor" is directly on target. We have copies of your column pinned to the walls and filed with our mission statement, "Architects' Choice" is also copied and placed in a binder. Unlike other journals, you are excellent at keeping ego and archibabble out of your articles.

Harvey M. Hine, AIA Harvey M. Hine Architects Boulder, Colo.

lighten up

quick note after paging through the May residential architect: The 2003 residential architect Design Awards are the best yet. It would be nice to profile even more creative designs for all of us to enjoy.

Next, a comment on your "From the Editor" column ("The Dangers of Digital Cameras," page 15): Though not much can be done about poor composition, the biggest failing of digital photographs is the

writers wanted

Do you have some thoughts on design that you'd like to share with 70,000 quality-conscious residential builders? Our sister publication, *The Journal of Light Construction*, is looking for contributors to its monthly design department. Articles average 500 to 750 words long and are illustrated with sketches (preferred) or CAD drawings. Subject matter can vary widely, but the department generally takes a "sketchbook" approach to exploring possible solutions to common design problems. For more information, including sample columns, check the Web at www. jlconline.com/pub/writers, or call Jon Vara at *The Journal of Light Construction*, 802.879.3335, ext. 122.

Boulder, Colo. bran the r 1 UP take quick note after togra paging through the c the May resi-choi dential architect: with

provided with the cameras. People want to see the vibrant color and contrast of the midday summer sun. So, take those dull digital photographs, call them up in the editing software of your choice (usually provided with the camera), and crank up the contrast, crank up the brightness, and dial in a bit more color saturation. The process takes about one minute, and the results are well worth the time.

"dull, flat, or obscure light-

ing," as you stated. In gener-

al, it is easy to fix such pho-

tos with the editing software

In short, a few extra minutes with the editing software you probably already own may make that digital camera a more useful tool.

> Bill Lagna by e-mail

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tips and trends from the world of residential design

house show

he town of Salem, Mass., gained notoriety for the 1692 Salem witch trials. But its appeal to architects has more to do with craftsmanship than witchcraft. Salem is home to the just-reopened Peabody Essex Museum, whose \$125 million, Moshe Safdie–designed transformation interweaves its extensive holdings of Asian, North Amer-





Cheng Shouqi

The Peabody Essex has added a 200-year-old Chinese house to its collection of 24 historic buildings. The home was sent to the Salem, Mass., museum in pieces and painstakingly rebuilt using ancient construction techniques. ican, Pacific, and African art with one of the best collections of historic residential architecture in the country.

Safdie's new wing contains six brick- and sandstone-clad pods that borrow design motifs from Salem's many First Period, Georgian, and Federal residences. The museum conveniently owns several lovingly restored examples of these housing types, so visitors can trace the contextual relationship of Safdie's building for themselves.

For a vastly different take on traditional architecture, the museum offers tours of its newest possession, Yin Yu Tang, a reconstructed house first built in the early 1800s in southeastern China. The Peabody Essex acquired the home in 1996 as part of a cul-



tural exchange with China, carefully disassembled it, and shipped it to Salem. Preservation architect John G. Waite & Associates worked with a team of Chinese carpenters and masons to rebuild the house, using the same post-and-beam, mortise-and-tenon construction methods its original builders had used. "The great thing about Yin Yu Tang is that it's not a palace; it's not an elite structure," says Greg Liakos of the Peabody Essex. "It tells you a lot about everyday Chinese life in that time period."

Safdie also designed the project's master plan; his collaborators include Kyu Sung Woo, FAIA, who designed the interior of the museum's Korean art gallery, and landscape architect Michael Van Valkenburgh. One new gallery is devoted entirely to architecture and design exhibits. For more information on the Peabody Essex, visit www.pem.org or call 978.745.9500.—*meghan drueding*





Peter Vanderwarker





Anderson & Low



Courtesy Moshe Safdie and Associates

Local domestic architecture and the shapes of headstones in an old Salem graveyard helped inspire the forms of the new, Safdie-designed galleries.

discreetly green

ou can't tell by looking, but the newly constructed Utah House in Kaysville, Utah, demonstrates a variety of sustainable building techniques, including the use of straw-bale walls, insulating concrete forms (ICFs), and 2x6

framing. Conceived by Utah State University and integrated into its Botanical Center, the 2,500-square-foot, threebedroom, fully furnished home—and its 700-squarefoot garage-cum-training center—is used to instruct architects, builders, consumers, and students about the benefits of smart sustainable design. Project architect Larry Hepworth of Design West Architects in Logan, Utah, employed

an energy analysis to determine such details as how the ratio of glazing to solid wall would affect insulation ratings, and which angles and depths of eaves would best control sunlight. Other clandestine elements include gutters as a rainwater collection system, peel-and-stick solar panels, geothermal heat, a water-evaporation cooling system, and water-wise landscaping known as xeriscaping.

The house opened in June; Hepworth is already impressed by respons-



In addition to sustainable building techniques, Utah House incorporates universal design principles, proving they too can be unobtrusively included in a design-savvy project.

es to the project. "I've had seven or eight people call and ask how to incorporate these ideas into their homes," he says. For more information, visit www.extension.usu.edu/utahhouse. —shelley d. hutchins

living proof

his Tucson, Ariz., house, designed by McLean, Va.–based Devereaux & Associates Architects, is the first built under a nationwide program to create



new homes that consume less energy than they produce. The Zero Energy Home initiative aims to spin power meters backward by combining active renewable energy resources—like solar or wind power—with aggressive energy-efficiency techniques. Funded by the U.S. Department of Energy through the National Renewable Energy Laboratory (NREL), the program consists of four teams across the country working to "bring together research in renewable energy and energy efficiency, while making the technology useful to real people and profitable for builders," says Tim Merrigan at NREL. It's a goal homeowners seem likely to embrace: The Tucson house sold within three weeks.

To find out more about the program and its team members, go to www. eere.energy.gov/buildings/zeroenergy.—*s.d.h.*

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home front

calendar



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after January 1, 1996, are eligible. Winning projects will be published and winners honored at a celebration on November 20 in Boston. Shown: the 2002 award-winning Chilmark Residence on Martha's Vineyard, designed by Charles Rose Architects, Cambridge, Mass. To enter the competition, call 617.951.1433 or visit www.architects.org/design_awards_programs/.

the incredible elastic chairs of samuel gragg

july 11-october 19 milwaukee art museum

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thomas jeckyll: architect and designer

july 17–october 19 bard graduate center, new york city

H. Bedford Lemere 19th-century British

architect Thomas Jeckyll's work contains nearly 160 items, including architectural fragments, photographs, drawings, furniture, and interior fittings. Shown: Jeckyll's addition to Holland Park in London (1870–72). For details, call 212.501.3000 or visit www.bgc.bard.edu.

model home july 19-august 3 artscape festival, baltimore



A 2,000-square-foot "model home" designed by young associates at Ziger/Snead Architects in Baltimore houses an exhibition of conceptual installations by assorted artists and designers from around the country. Shown: Blue Couch, by Tabatha Tucker. Call 410.752.8632 for information, or visit www.artscape.org/eventhighlights.

frank lloyd wright and mid-century modernism

september 3–7 westin st. francis hotel, san francisco

The Frank Lloyd Wright Building Conservancy's 2003 annual conference explores several themes:



Tony Vaccaro/Archive Photos

Wright's creation of the Usonian house; the work of such contemporaries as John Lautner and Harwell Hamilton; and the rise of mid-century Modernism. To register, call 773.324.5600 or visit www.savewright.org.

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september 18–20 navy pier, chicago

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continuing exhibits

Building Images: Seventy Years of Photography at Hedrich Blessing, through July 27, National Building Museum, Washington, D.C., 202.272.2448; Simple + Direct, through August 3, The Design Center at Philadelphia University, 215.951.2680; National Design Triennial, through August 31, Cooper-Hewitt, National Design Museum, New York; 212.849.8400; Roy/Design Series 1, through September 7, San Francisco Museum of Modern Art, 415.357.4000.—*shelley d. hutchins*



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practice

working in paradise

practicing in vacation locations isn't always a day at the beach.

by cheryl weber

hen the craftsman that architect Kevin Qualls hired to make handrails didn't show up to deliver them that Monday, it was annoying, as it would have been at any job. But when no one could find the man for several days, it was difficult not to worry. Then events took an unusual turn, even for the Virgin Islands. Rescuers found the craftsman in his boat at sea, unharmed. He'd simply gone out fishing, when his engine died, leaving him adrift for three days.

"One thing about living here, especially after you've been through a hurricane or two, is that you learn to take things in stride and don't get stressed about the small stuff," says Qualls, AIA, who founded Springline Architects, on St. Thomas, and who has survived megahurricanes Marilyn and Hugo. After Marilyn blew through in 1995, the island went without electricity for three months. "It's a strong bonding experience for people to go through that together," Qualls says. "It puts things in perspective."

But whose perspective, exactly? Architects who live and work in a tourist destination are often bridging dual realities. One reality is the



Brad Yeo

local conditions and the people who live there yearround. The other is the clients, who are usually from somewhere else. Even if they've vacationed there for years and are tuned in to local culture, somehow everything is different when they're building their own house. And the challenges all architects face—designing structures that perform over time; finding good-quality contractors, subs, and suppliers; staying on schedule; and communicating with clients —are magnified in a remote or resort area.

it's elemental

Working in paradise has its perks, and one of them is the natural environment. "We get to work on the waterfront, where the views and the landscapes are just stunning," says Mark Hutker, AIA, Mark Hutker & Associates Architects, Vineyard Haven, Mass. The close contact with climate is also what attracts Qualls to St. Thomas. "You can't ignore the site, the surroundings, *continued on page 34*

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practice

and the weather," he says. "You have really steep hills, lots of rock, oceanfront, trade winds. The dramatic environment puts you in tune with exactly where you're sitting on the island, what the view is, where the breeze is coming from. We catch our own rainwater in cisterns for drinking, so you're always aware of how much rain you've had lately. And, starting in June, you're always keeping an eye on the weather channel."

Indeed, island and coastal locations get the best and the worst of weather. Qualls has learned to foil Mother Nature by designing houses with hipped roofs that deflect strong winds, or by using several small pavilions

"you can't ignore the surroundings, the weather ... you're always keeping an eye on the weather channel."

—kevin qualls, aia

to prevent a large roof from being lifted off. Andrew Flake, a Martha's Vineyard, Mass., builder, says exposure to the elements is a factor in all sorts of scenarios. from the receipt of deliveries to the ability to communicate. Boats don't run in foul weather, and often cell phones don't work. "One client would fly in and out in a corporate jet," Flake says. "He was constantly calling on his cell phone, and was frustrated that only 70 miles from Boston, cell phones don't work on 75 percent of the Vinevard."

At 8,000 feet, Aspen, Colo., is an island in the sky. There, harsh mountain winters can wreak havoc on a construction schedule by limiting access to the site or the number of hours a crew can work each day. "If it's windy, you can't work too long without getting chilled to the bone," says Aspen architect Charles Cuniffe, AIA. "A lot of heaters and shelters are involved, and sometimes access to those elevations is treacherous or difficult."

Site conditions, too, create dramatic obstacles and opportunities. In Thailand, where Cuniffe designed a house eight miles off the grid, building materials did *continued on page 38*

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not just materialize on the back of a flatbed truck. For the first three miles, lumber trucks were driven over an old railroad bed, then everything had to be offloaded to pickup trucks and carried in virtually by hand. At other sites, the craggy terrain has worked to the architect's advantage. "In Telluride, we've used beautiful stone right from the site to build the structure," Cuniffe says. "Other than the cost of labor, you don't have to pay some quarry to ship stone to you."

island time And when it comes to getting a house built, vacation

spots are unique microcosms of supply and demand. It takes creative scheduling, and some hoarding of sources, to get the job done. Although the builders on Martha's Vineyard are first-rate, there aren't enough of them to go around, Hutker says, and their scarcity drives up costs. Most of his clients entertain thoughts of bringing in their own contractors-a recipe for failure on an island that runs on idiosyncrasy. In summertime, the Vineyard's year-round population of 15,000 swells to 112,000, creating transportation snags. "You make boat reservations weeks-months-in advance

for a truck delivering a kitchen from New Hampshire," says Flake, who builds many of Hutker's designs. "Local suppliers and vendors have this figured out. But if we're going to a source off-island independently, we have to micromanage getting that to the Vineyard."

Hutker deals with the seasonal building frenzy by trying to stay out of sync with other architects. All homeowners want to start their project in fall and finish by Memorial Day. So his strategy is to break ground in spring, when the foundation and framing subs are available. "We try to convince owners that there are few projects of any scale that can be done in a ninemonth period," Hutker says. "They'll lose a summer one way or another." Usually his houses are closed in by fall and ready for rough-in. That's a good time to get ahold of plumbers and electricians, who are tied up in spring getting existing homes ready for the season.

Flake fills talent gaps by assembling an off-island pool of specialty subcontractors. Thirty percent of his subs, such as tile and millwork people, come from Cape Cod and western Massachusetts, continued on page 40



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and from as far away as New Hampshire and Manhattan.

Beach locations also conjure preconceptions of inflated fees and a local population with a slack work ethic. It's a myth architect Michael Ryan tries to dispel among his clients on Long Beach Island, off the New Jersey coast. "In the first meeting, clients will say, 'I don't want to pay island prices.' I ask, 'What do you mean by that?"" says Ryan, of Michael Ryan Architects, in Loveladies, N.J. "In doing work in other states, I don't see a difference. The people we work with are all really good, hardworking people. It's the

clients' own personal fantasies that contractors here are beach burns. They want to believe it because there's a certain romantic aspect to that, but it's not true."

Nevertheless, natural selection is a survival strategy. Ryan's clients occasionally ask to use a contractor from two hours away, but he always rejects that proposal. Although those builders begin the projects with good intentions, he says, they get tired of the drive. The projects lag, and are fraught with logistical problems. In fact, rather than using general contractors to build on the island, Ryan cultivates a select group of subcontractors and craftspeople that he deals with directly. Some work out of their homes locally; others are more distant, such as his blacksmith in Buck's County, Pa.

"In terms of the local talent, we do guard who they are," Ryan says. "Occasionally I get calls from other architects wanting us to recommend a craftsman or contractor, but we try not to do it. It's taken a long time to build relationships with people who are good for the work we like to do—people who have an attention to detail, who are willing to ask questions, and who are will-

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ing to work with architects during the construction process, which is generally a rare thing."

Besides giving Ryan more control, funneling everything through his office works especially well for clients who live at a distance. He and his wife, interior designer Randee Spelkoman, take charge of interior choices, contracting a lot of the finishes, flooring, metalwork, cabinetry, and furniture themselves. "It makes things easier for clients because they're not trying to resource things long-distance," Ryan says. "I think that's why they have a continued on page 46

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practice

good time on these projects. And builders like that, too. They don't have to go to meetings on Saturday with the client about what beige tile they want to put on the floor."

long-distance dance

Keeping clients in the loop is trickier when they're not just around the corner. On the other hand, monthly jobsite visits can be more satisfying for them than stopping by daily. Most second-home clients have demanding careers that leave little time to micromanage their project, but that's not always the case. Some of architect Bruce Nagel's clients have more than their share of time on their hands. Nagel, AIA, who lives and works in East Hampton, N.Y., has one client who drives out from Manhattan every other day —a five-hour round trip. For others, he depends on digital photography and e-mail whatever it takes to keep them up-to-date.

In design development, Hutker uses DataCAD-compatible software called OIIC to send a 3-D model via e-mail that lets clients click in and walk through the house on their own. During construction, some clients go so far as to put a monitor at the site so they can log on to the Internet and watch the roof going up in real time. "We don't encourage it," Hutker says, "but they can have that level of communication if they want."

And on an island, where schedules and costs can slip out of control, setting expectations is critical. Flake tells clients up front that it is expensive to do business on Martha's Vineyard, and that a lengthy construction will be a cost they'll have to bear. The unpredictability of island life has made him a stickler for schedules. Still, when wellheeled clients lose patience with the usual distribution channels, they're apt to devise their own solutions. Flake says he built a house for one well-known client that included \$1.5 million worth of stone imported from France. The stone was back ordered, and then delivery was delayed. Unwilling to wait, the client paid \$50,000 to have a portion of it Federal Expressed to the site. "There are some high-pressure projects here," Flake says. "These people are extraordinarily successful, and they're used to being proactive in dealing with a myriad of problems."

As Nagel well knows, people of means aren't immune *continued on page 48*



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to sticker shock. But they usually overcome it when costs are explained in a businesslike way. "The way I deal with it is scientific, or factual," he says. "I have case studies of all the projects we've ever done." Nagel creates a database of construction costs for various types of projects that he shares with clients. For each category small new house, small house renovation, large new house, large house renovation—per-



Circle no. 40

item costs are broken down. Showing them where the money goes is more effective than talking about it generically. "Square footage costs are in the \$300 range here," he says. "When you have a number that big, you have to educate customers about why it gets to be that big. A lot of it is the cost of labor here."

life and livelihood

For architects, though, there is a bigger concern: Can staff afford to live where they work? In Aspen, where the average home price is \$3 million, the lack of affordable housing means that most of Cuniffe's employees commute 45 minutes to an hour and a half each way. It's the same story at Nagel's office, where the salaries he pays are on par with those in Manhattan.

All but one of Rvan's eight employees are young and single, and year-round rental units on Long Beach Island are in short supply because of the high-traffic summer season. Every year, staff housing becomes more of an issue, he says. To compensate, one employee works out of his home in Philadelphia two days a week. Hutker has created a second office on Cape Cod, both to branch out geographically and to create a less prohibitive housing option for staff. Flake has gotten creative, too, by purchasing rental apartments on the Vineyard to house full-time employees or out-of-town subs for the duration of a job. "A lot of the subcontractors who work for me are family continued on page 50

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practice

guvs who are getting older and want a certain standard of living when they come over here," he says. "The rental units give me more

flexibility and attract a higher-quality subcontractor."

At the end of the day, the inconveniences of recreational communities fade away. Architects like having access to the same fabulous amenities as the rich and artsy-the beaches, restaurants, and film festivals. "Art is a significant



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factor in our community," Nagel says. "There's a huge history of great artists living in the Hamptons, and we have lots of art shows and openings." He also reaps the benefit of living in a relatively small, picturesque town with a sophisticated clientele. East Hampton is home to 15,000 people year-round. Not many communities of that size can support architects.

Long Beach Island is another net that draws interesting people from all over. "It's the best of both worldsa relaxed location, but not provincial in the sense that you're working in a small town," Ryan says. "Working with people two to three hours away has led to other work off the island. As time has gone on, the majority of our work is off-island, which makes it doubly ironic."

For Hutker, the easygoing Vineyard offers a chance to practice a unique kind of architecture, one that explores how families live and change. Most of his clients are trying to create a family destination that will be handed down through the generations, a place where children, and subsequently spouses and grandchildren, come together at least once a year. But more than that, Hutker feels fortunate his clients are inclined to invest in the finest materials, products, and building techniques. "That paradigm shift is what allows you to get into a real high level of design," he says. ra

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

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turnbull griffin haesloop's site-sensitive houses build on a virtuoso's foundation.



Photos: (above) Robert Cardin; (top) Morley Baer

William Turnbull's philosophy of unpretentious living, expressed at The Sea Ranch Condominium (1964, top), endures in a Stinson Beach, Calif., weekend house (2003, above and right) by Eric Haesloop and Mary Griffin.

by meghan drueding

Mary Griffin, AIA, and Eric Haesloop, AIA, had some big shoes to fill when they took over the leadership of San Francisco's William Turnbull Associates six years ago. Though both had been with the firm for more than a decade, Griffin as a partner and Haesloop as an associate, the firm's guiding force was its founder, William Turnbull Jr., FAIA. First known for his work with Charles Moore, FAIA, Donlyn Lyndon, FAIA, and Richard Whitaker (MLTW/Moore-Turnbull) at the groundbreaking 1960s development The Sea Ranch, Turnbull had established himself as a pillar of Bay Area Modernism. His innate understanding of the relationship between land and buildings earned him-and his subsequent firms, MLTW/ Turnbull Associates and William Turnbull Associates-worldwide recognition.

But cancer took Turnbull's life in 1997. Before his death he worked out a transition plan with Griffin (who was also his wife) and Haesloop. They changed the firm's name to Turnbull Griffin Haesloop, and Haesloop became a partner. The new principals weren't worried about the projects they already had under way; it was the future that troubled them. "When Bill died we knew we'd see the projects we were working on through," says Haesloop. "The challenge was to see if we could bring in new business after that work was finished."

Now they know. Well into its life as Turnbull Griffin Haesloop, the firm is thriving. While Griffin and Haesloop never stray from Turnbull's tradition of fusing architecture with the natural environment, they're forging new paths to get there. "They're one of the few firms to come out of an office of such note and break new ground," says Joseph Rosa, architecture and design curator at the San Francisco Museum



light on the land



Griffin and Haesloop are constantly devising ways to guide natural light into their buildings. The Bunch residence in Napa, Calif., (1999) accordions down its hillside site. Each fold allows the placement of more windows, drenching interiors in sunlight (right).





Photos: Matthew Millman

Any house on the California coast receives a hearty beating from the elements. The Stinson Beach house combats wind and water with its concrete floor and Trex deck (above and top) and a pair of projecting sunrooms that double as wind blocks (previous page). of Modern Art. "You can see it in their detailing. They're building on the vocabulary of the past and taking it incrementally forward."

size and shape

Both Griffin and Haesloop first learned of Turnbull and his work in college architectural history classes. Haesloop graduated from Washington University and Yale, then spent three years at Cesar Pelli & Associates in New Haven, Conn. He heard about an opening at William Turnbull Associates through a friend and began working there in 1985. That same year Griffin, who had followed her degrees from Brown and MIT with a job at Hartman-Cox Architects in Washington, D.C., married Turnbull and joined the firm in San Francisco. The fact that all three started their careers at large, institutional firms-Turnbull put in time at Skidmore, Owings & Merrill during the 1960s-isn't lost on Haesloop. "We all got this very good training at larger firms," he says.

William Turnbull Associates seemed minute by comparison-at its largest, the staff numbered about 30 people. Even that, though, was too many for comfort. "It was hard on the office; we weren't set up to be big," Haesloop says. When the reins passed to him and Griffin, they decided to limit Turnbull Griffin Haesloop's size to between 10 and 15 people. Though they'd both collaborated with Turnbull, they'd rarely worked on projects together-Griffin oversaw the firm's small institutional projects, while Haesloop did most of the houses. That changed with the firm's new incarnation. "We wanted to be designing all of the projects ourselves," says Griffin. "That's what we were good at and wanted to do, and that's why we stayed small. We both actively design each project, with very few exceptions."

Along with houses, Griffin and Haesloop specialize in small institutional work like schools and churches. They've taken a cue from Turnbull and kept their principal rates relatively low to ensure they can each spend as much time as they want on a project without pushing it over budget. A wide table sits between the partners' desks in their Berkeley, Calif., office, embodying the shared nature of their work. The setup allows them to quickly sketch ideas for each other, facilitating the mind-meld that needs to happen in a truly collaborative design process.

fresh start

That's right: The office of Turnbull Griffin Haesloop is now in Berkeley, not San Francisco. The firm had occupied a prime, picturesque space on one of San Francisco's Embarcadero piers for 30 years. In July 1999 the landlord, the Port of San Francisco, told Griffin and Haesloop they'd have to move out. The pilings holding up the pier were rotting, and the Port planned to renovate and rent the building to a deep-pocketed dot-com. Rents in the city had skyrocketed, and the partners scrambled to find a new office. "We were in crisis mode," admits Griffin. Not only did they have to give up a beautiful space, low rent, and a high-profile location, they also had to figure out what to do with three decades' worth of drawings, models, and plans.

Finally they found a building in Berkeley's trendy Fourth Street warehouse district that was ready to go. The rent was reasonable, the location manageable, and the building, a converted machine shop, had an open, industrial feel that worked for an architect's office. The firm relocated there in September 2000. While leaving their longtime office was a wrenching experience for the entire staff, three years later they appreciate their new digs. Most of Turnbull's drawings that were stored in the old pier space went to the archives at the University of California, Berkeley, and thousands of other documents were either filed or discarded. "The move forced us to clean up," Griffin says. "The old space wasn't designed for computers-the office now works for the way we work today."

Perhaps most important, the new location







The pleasures of the bath are well-appreciated in a Turnbull Griffin Haesloop house. At the Bunch residence, an elevated soaking tub beckons in the master bedroom (left and far left).

residential architect / july 2003

light on the land



Teviot Springs, the 640-square-foot Sonoma County, Calif., retreat Turnbull and Griffin designed for themselves (1995), enlists the earth around it as additional living space. Its facade of French doors opens almost entirely to the site, intentionally confusing the boundaries between indoors and out.



A humble simplicity keeps the firm's old and new projects beautifully grounded. At Teviot Springs, unassuming objects like an old-fashioned tub and a rustic dining table become part of the architecture.

symbolizes the firm's change in leadership. Haesloop and Griffin aren't trying to imitate Turnbull—they're pursuing their own design goals that have evolved out of things he taught them. And their new address, while not a change they sought out, underlines their blossoming independence.

second-home specialists

Of course, the partners are also getting that message out through their work. "Their philosophy is similar to ours in that the designs come from the dreams of the client," says William H. Grover, FAIA, a partner at Centerbrook Architects in Centerbrook, Conn., one of Moore's successor firms. "It's not a 'look at me' kind of architecture," Griffin explains. "It's about people experiencing and inhabiting the site and being in these places." This focus on the clients rather than themselves has helped her and Haesloop make a smooth transition from designing with Turnbull. Most of their residential jobs consist of new homes rather than remodels, and a large percentage happen in rural, weekend-retreat areas such as Napa and Sonoma counties. They've got five weekend homes in various stages of design and construction at Sea Ranch alone.

Even the full-time houses Haesloop and Griffin design have vacation-home auras about them. A primary house under construction in the Bay Area suburb of Atherton, for example, has an open, informal plan. "At the Atherton house, the client specifically wanted it to feel like a weekend residence," says Haesloop. When a project actually is a vacation home, the architecture becomes still more footloose. "People let you do things you wouldn't do in a full-time house," Griffin says. "We're getting ready to build a house at Sea Ranch in which the master bedroom is detached from the main house." Second homes keep staff interior designer Margaret Simon (Turnbull's sister) busy, because clients are less likely to already own furniture for them than for year-round residences.

As Griffin and Haesloop team up on more and more houses, they're investigating different ways of solving the same design problems. "Often there's a series or theme," says Griffin. "We do a lot of 'bar' buildings that are long and narrow, and we keep refining them every time. Or, we'll do a series of houses that are pulled apart." Both strategies help bring natural light into a home and can also serve to marry a house to its site, a key William Turnbull and now Turnbull Griffin Haesloop concept. "A lot of it is about reading what the landscape is doing," says Haesloop. "I learned much of that from Bill—he was really, really good at it."

new identity

But the landscape has changed since Turnbull's time, and the firm has adjusted accordingly. Sea Ranch, for one, is no longer an empty wilderness. "The condition at Sea Ranch has changed; it's gotten so built up," says Griffin. "There's no big sweep of coast to open a house up to. Now we're trying to create an inner world." Despite the different building environment, they are endeavoring to bring back the old Sea Ranch's modest, one-with-nature spirit, which suffered during the excessive 1980s and '90s. "A lot of the lessons of the original Sea Ranch are not the things that people picked up on," Haesloop says. "That notion of working into the land, of thinking about old agricultural buildings that sit so comfortably on the land-like Postmodernism or even Miesian architecture, it doesn't work when you just take the superficial aspects."

Building codes, too, have altered significantly in recent years. The firm just completed an oceanfront residence on the site of a burneddown house by Bay Area hero William Wurster, FAIA (see photos, pages 57 and 58). The other, low-lying houses along the beach, done in the 1950s and '60s by such luminaries as Wurster, MLTW/Moore-Turnbull, and Joseph Esherick, FAIA, hunker down into their sites.







From a distance, Teviot Springs appears to have dropped neatly into its vineyard site. True to their concern for the natural environment, Turnbull and Griffin used wood planks made from windfall trees to construct the house.

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light on the land



Turnbull Griffin Haesloop's ability to think holistically about architecture and landscaping sets the firm apart. It collaborated with San Francisco landscape architect Lutsko Associates on a Napa, Calif., weekend residence (1999, left and opposite page).

Peter Aaron/Esto





Two photos above by David Duncan Livingston; interior image © Taunton Press, from *Patterns of Home*, by Max Jacobson, Murray Silverstein, and Barbara Winslow

The firm often creates outdoor rooms by pulling a house apart into separate buildings, as with a vacation home in St. Helena, Calif. (2000). A casual, window-lined nook serves as dining room (top). The latest FEMA flood regulations for the area require all newly built houses to be placed on stilts, so Haesloop and Griffin had to look up instead. They broke down the home's massing with an H-shaped plan that responds to the specific wind and sun conditions at the site. The project fits seamlessly into the community, even though it's several feet taller than its neighbors. The architects used the build-ing to embrace the site, as Turnbull would have, but they did so with a situation and a strategy that were entirely theirs.

William Turnbull Associates was known for its skillful use of wood on interiors and exteriors, and Turnbull Griffin Haesloop is keeping that tradition alive. But the high price of the once-inexpensive commodity has dictated a more diverse palette. "Wood has become precious," says Haesloop. So rather than trim out an entire house in wood, as they once did, they'll specify Sheetrock for the bedroom walls and save wood for the high-impact central living spaces. Earthquake codes, which often require wood to be reinforced with metal, have made the weightless quality that distinguishes the firm's details harder to achieve. "One of the things we're always wrestling with is staying thin and light while complying with seismic codes," Haesloop adds. "The way we build is always evolving."

They've had one chance to delve deeply into full-on sustainable design: the 1998 Long Meadow Ranch Winery in St. Helena, Calif., one of the last projects Turnbull worked on. The building features rammed earth walls, a nighttime cooling system, and recycled timbers. But on other projects they take smaller steps, such as siting a house for passive cooling and heating, hiring local fabricators to minimize the fuel needed for transportation, and suggesting sustainable materials and systems to clients. Turnbull's environmental stewardship took root in building design and placement; Griffin and Haesloop's desire to make buildings themselves function sustainably represents a natural progression.

strong foundation

Just as Turnbull Griffin Haesloop made the best of their expulsion from the old office, they're trying to stay optimistic in an economic downturn that's hit the Bay Area particularly hard. Like every architect in this part of the country, the partners have had projects go on hold. "It's a great time to build," Haesloop points out. "Contractors and subs are available when you need them." But he and Griffin are actually busier in a bad economy than they'd normally be, because more of their work than usual is in the design phase rather than under construction. They've wisely resisted the temptation to take on project types that they know they're not suited for just to pay the bills.

Though the firm doesn't do many remodels, it's in the thick of a significant one: a renovation of Griffin's historic, Gothic-Victorian-style house in Sausalito, across the Golden Gate Bridge from San Francisco. Built in 1869, her home is the town's oldest residence. This is no radical remodel-it's a subtle opening-up of rooms and cross-views, a way of bringing the house into the modern world. The changes make sense for the way Griffin and her children live today. "I wanted to be really respectful and make the house feel as if it could always have been this way," says Griffin. "I'm giving it its next 100 years of life."

She and Haesloop bring the same sensitivity to William Turnbull's legacy and the practice they now rightfully call their own. ra









Griffin and Haesloop like to punch up wood interiors with dashes of color. Brightblue-stained oriented strand board fills in the spaces between ceiling timbers at the Napa house (above).

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mason's lodge

hirty years ago, Ron Mason, FAIA, avid kayaker and president of Denver-based Anderson Mason Dale Architects, bought 17 acres of remote, mountainous forest land along the upper Arkansas River in Colorado. "I have a love affair with rivers-especially the Arkansas," he says. For a decade, the only structure on the site was a Sioux-style tipi with a firebox and a dirt floor, where Mason stayed during the summer while teaching white-water rafting and preparing for races. Over time, two log cabins, a 50-foot tower, a workshop, and a studio have sprung up beside the tipi. Coming soon is the "River Room," a detached dining room with unobstructed waterfront views.

Mason, whose 45-member firm focuses primarily on largescale public projects, refers to the design and construction of his river-valley archipelago as a therapeutic architectural luxury. "There's never really been a master plan," he says, "but the buildings have been added in a way that allows me to think at length about their location and position so they complement the land in the best possible way."

First to be built were the airy main living cabin and a small guest cabin that harbors a Finnish sauna. Both were constructed from 10-inch lodge-pole pine logs cut from standing dead timber and assembled via the Swedish cope system, in which grooves scooped out of one side of the logs allow them to fit together tightly. Mason opted for log construction because the process intrigued him and the raw material fit his vision of a riverside retreat. "Once I got the idea of building with logs out of my system, though, I took a fairly significant departure with the tower," he says.

Indeed, the tower eschews logs in favor of steel, but it sports an ecofriendly look, with its steel-grid skeleton wrapped in 2x6 Southern yellow pine. A heated glass room and observation deck crown the edifice, which has already achieved iconic status among kayakers in the region. Mason was able to convince the



All photos by Greg Hursley, except where noted

no vacancy





county to allow him to exceed the 20-foot height limitation by portraying the tower as a bird-watching lookout. Views from the top encompass several of Colorado's famous 14,000-foot peaks. "Every architect has a tower fantasy," says Mason, "and, compositionally, it's a wonderful thing to have a tall vertical element in a group of buildings."

A 13th-century painting of St. Jerome in his study sparked Mason's design for his recently completed studio for two. "Da Messina's painting shows St. Jerome at a desk that is like a piece of architecture within a larger space," Mason explains, "and I wanted to create that same impression." He did so by tucking a birch-plywood work center into each end of the 36-foot-long, 12-foot-wide room. Between the two stations, large windows and a glass door slice open much of one wall; in conjunction with a 22-foot-high peaked roof and glazed gables, the generous fenestration keeps the spruce-lined space bright and expansive.

Mason may not have started out with a plan to design an entire riverside settlement, but he's pleased with the results. Clearly, he's achieved his objective of creating a place that celebrates its surroundings. "You go to the mountains because you want to experience the air and the stars," Mason says. "It makes sense that you live in a series of buildings where it's a pleasure to constantly move back and forth and experience the environment."—*s.d.h.*



Working from a drawing by Mason, two students at the University of Cincinnati—Kiel Moe and David Mentzer—built the tower room (above) in a construction lab on campus. Then they took it apart, drove the pieces cross-country, and reassembled it on top of the tower. At night, light transforms the 15-by-15-foot glass room into a big glow box. Mason tucked a raised work center into each end of his studio (top).



Frank Ooms




Mason's camp derives its name, Georgia Bar, from a famous mining claim laid on the property in 1879. Thanks to abundant glazingespecially on the southern exposureand a single wood stove, the main cabin (left) stays cozy even when the temperature outside plummets to 28 degrees below zero.

project:

Georgia Bar, Upper Arkansas River Valley, Colo.

architect:

Anderson Mason Dale Architects, Denver **general contractors:** Winslow Log Homes, Granite, Colo. (log cabins); Kiel Moe, Boston (all other structures) **project size:** main cabin, 1,152 square feet; guest cabin, 576 square feet; studio, 432 square feet; tower, 122 square feet **construction cost:** \$375,000

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-nigel f. maynard

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surface glow

Shine a light on these surfaces and watch them glow. Okite quartz-based engineered stone is the only surfacing material offered in translucent colors, says Italian manufacturer Seieffe Corp. It comes in a variety of shades; the red, orange, yellow, and green versions glow when spotlighted. Like other engineered stones, Okite is made from 93 percent quartz and 7 percent resin, so it resists scratches and heat and is virtually maintenance-free. Seieffe Corp., 713.849.3800; www.okite.com.



danze debut

Bolingbrook, Ill.-based Danze is a new player in the already crowded faucet category, but the company says that its products-such as this sleek wall-mount pot filleroffer fresh designs, a variety of finishes, and attractive price points. Part of the Melrose Collection, the all-brass filler sports ceramic-disk valves plus a shutoff device on the 15-inch swing spout. It's designed for cold-water hookup and comes in either stainless steel or chrome. Danze, 877.530.3344; www.danze-online.com.

-nigel f. maynard

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Chefs drool. Architects swoon.



Form follows function into the Viking Designer kitchen. 1-888-845-4641 or vikingrange.com



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off the shelf outward bound

alfresco appliances energize backyard barbecues and banquets.

libation station

Vintage outdoor bartending centers keep supplies at the ready for concocting anything from a dry martini (shaken or stirred) to one of those fancy blended libations. Welded stainless steel components include an insulated ice bin, chilled bottle wells, integral refrigerator, sink with cutting board, speed rail, bottle opener, and flip-up side boards. Choose from two cart styles and a built-in version. Vintage, 800.998.8966.



portable potables The Outdoor Series

refrigeration models keep food, wine, and even the keg cool. In addition to stainless steel refrigerators and wine storage units, Marvel offers 24-inch-wide draft-beer dispensers that



can be built in or left freewheeling on casters. The dispenser comes ready to use, with draft tower, hoses, CO₂ tank and regulator, drip tray, and an interior flood shield. A groundfault circuit interrupter prevents shocks. Marvel Industries, 800.428.6644; www.marvelindustries.com.

no pressure cooker

Viking's charcoal ceramic grill/smoker boasts 18-gauge spun stainless steel construction, a ceramic interior for maximum heat retention, and heavy-duty porcelain-coated grates for easy cleanup. Bottom dampers regulate airflow; a precision thermometer in the canopy monitors temperatures. The smoker comes freestanding or built in, and in any of three different cart styles. Viking, 888.845.4641; www.vikingrange.com.



continued on page 98



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off the shelf

chill 'n grill

Keep hot food hot and cold food cold with Solaire's Outdoor Kitchen grill-and-fridge combo. The InfraVection hybrid grill with exchangeable traditional and infrared burners tops a 5.6-cubic-foot refrigerator lined in stainless steel with a solid stainless door and adjustable shelves. The unit is available as a 42-inch built-in or a 56-inch cart, with propane or natural gas. Solaire Grills, 800.782.1365; www.solairegrills.com.





An extension of the Architect Series of kitchen appliances, this outdoor ice maker yields up to 50 pounds of cold cubes during a 24-hour period. Both versions—freestanding and built-in—are clad in weather-resistant stainless steel and hold 28 pounds of ice. The ice maker can be integrated into KitchenAid's complete outdoor kitchen set, which includes a 500-gallon water-filtration system. Optional casters are available. KitchenAid, 800.422.1230; www.kitchenaid.com.

island oasis

Vermont Islands' Signature Series outdoor cabinets are made of marine-oil–dipped Ipe hardwood, same as the Atlantic City boardwalk. Polished granite countertops with stainless and aluminum hardware round out the seaworthy construction. Twelve modular configurations stow grills,



side burners, sinks, refrigerators, ice makers, and more. The sections have commercial-grade locking casters or come as stationary units. Vermont Islands, 866.345.4541; www.vermontislands.com.

-shelley d. hutchins

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"my buildings will be my legacy ... they will speak for me long after I'm gone."

—julia morgan

he work Julia Morgan did at Wyntoon, William Randolph Hearst's weekend compound near Mount Shasta in Northern California, speaks volumes about her attention to detail and craft. As with all of her projects, she made a point of hiring artisans and construction crews whose skills she knew and respected. At Bear House, one of three guesthouses she designed for Wyntoon, the half-timber detailing recalls the romantic architecture of the Austrian and German villages she'd visited in 1931 and '32. The exterior walls are partially covered with murals of scenes from the Grimm brothers' fairy tales.



Richard Barnes

Inside, the home takes on even more of a storybook aspect, with fantastically carved wood ceilings and walls and curly wrought-iron hardware. Brightly colored, handcrafted tiles line each bathroom.

Although Wyntoon wasn't exempt from the spirit of excess present in Hearst and Morgan's most famous collaboration, San Simeon, it did make use of local stone and wood from the 50,000-acre site rather than exotic, imported materials. Morgan designed several other buildings for the compound, as well as a never-built castle meant to replace one by Bernard Maybeck that had burned down in 1930. Bear House and the rest of Wyntoon now belong to the Hearst Corporation.—*meghan drueding*