BUILDING TYPES STUDY:

RECORD HOUSES OF 1979
PLUS APARTMENTS OF THE YEAR

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FROM THE INDOOR WORLD® OF Armstrong

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ENTRY PROCEDURE: Any architect registered in the United States is invited to submit material for consideration in RECORD HOUSES AND APARTMENTS OF 1980. Include the following items: 6 to 10 clear, informal photographs fully describing the architectural intent, both on the exterior and the interior (35 mm. slides must be in 8½ x 11 in. sleeves); relevant plans and sections (not working drawings); and a descriptive sheet including the architect’s name and location of building. If the house has been professionally photographed the photographer’s name and current address should also be included. Do not send material which must be returned before the issue appears. Deadline: October 15, 1979.

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Interior: Maurice Weir, FASID

Clear All Heart siding, multi-unit
Architects: Fisher-Friedman Associates, AIA

Knot and sap textured siding, multi-unit
Architect: Kermit Dories, FAIA
Architects and Associates

Finger joint interior accent wall
Architect: Richard E. Huston
Architect, Incorporated

Garden grades deck
Designer: Elsebet Jegstrup

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Innovation by design

Circle 19 on inquiry card

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THE ALTERNATIVES

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Houses of the West
Edited by Elisabeth Kendall Thompson, FAIA

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ARCHITECT: Robert Swatt, AIA/Bernard Stein. BUILDER: The Groupdesigners, Inc. LOCATION: Berkeley, California. JURY: "A by now classic style of design — the plywood cube — very nicely solved. This design is adapted beautifully to the steep site. The use of plywood fins versus posts caries the house to the ground, creates a good relationship to the site. Completely understated — every element and relationship carefully considered — a small house that will live and feel like a bigger home."

RESIDENTIAL/MULTI-FAMILY: No awards were given in this category.

JURY: John D. Bloodgood, AIA, Des Moines, Iowa; Robert L. Durham, FAIA, Seattle, Washington; Richard J. Birtman, AIA, Boston, Massachusetts.
BUILDER: Charles Noble Company.
PROJECT: Old Market Addition, Encinitas, California. JURY: "A simple solution nicely handled, doesn't get carried away. Spatially very nice. Plywood panels neatly expressed as part of the design, not just a skin. The entire complex is expertly tailored to the basic character of a 4'x8' sheet of plywood."
RESIDENTIAL/SINGLE FAMILY


2. ARCHITECT: Donald K. Olsen, AIA & Associates. BUILDER: Ken Elkington. LOCATION: Sausalito, California. JURY: "Skillfully detailed and spatially very interesting. Difficult site has been surmounted by an interesting design which integrates the man-made forms with the natural contours."

COMMERCIAL/INSTITUTIONAL

3. ARCHITECT: E. James Smith Architects/Inc. BUILDER: Metro Park District, Toledo. PROJECT: Buehner Walking Center, Swanton Township, Toledo, Ohio. JURY: "Use of wood in an open three-dimensional structure adds to rather than detracts from the forest environment. Skillful integration of natural and man-made elements."

4. ARCHITECT: Roland/Miller/Associates. BUILDER: Fostmeier Construction. PROJECT: College Union/Sonoma State University, Rohnert Park, California. JURY: "Very pleasant wall surface interest by the application of battens on the plywood. Proportions of the exterior are particularly pleasing, give a human scale to the building; make it more flowing, at ease with the site."

5. ARCHITECT: Paderewski-Dean-Albrecht-Stevenson, Architects. BUILDER: Ninteman Construction Co. PROJECT: Avion Medical-Dental Office Building, La Mesa, California. JURY: "Well integrated with the environment. Wood texture has been skillfully used to
create the pleasant character presented to the public.

SPECIAL CITATION (Runner-up for First Award)

ARCHITECT: Sumner Schein Architects and Engineers. BUILDER/DEVELOPERS: Dimco Construction Co. and Kates Properties. PROJECT: Mill River Square Building #2, Woonsocket, Rhode Island. JURY: "Very good New England flavor, charming. Not eclectic, doesn’t copy past styles, but gives the viewer a sense of heritage appropriate to the area."

VACATION HOMES

7. ARCHITECT: Paul A. Zorr. BUILDER: Paul A. and Judy A. Zorr. LOCATION: Green Lake, Wisconsin. JURY: "Nicely articulated joint details, well thought out. Proportions are such that a small building looks much more important. A simple program with a simple solution well handled."

8. ARCHITECT: Davidson/Johnston, Architects. BUILDER: Interland Contractors Ltd. LOCATION: Whistler, B.C., Canada. JURY: "The buildings reflect a sporting look appropriate for recreational condos. Modular units create a successful solution for a steeply sloping site."

NON-CATEGORY AWARD

9. ARCHITECT: Don Knorr FAIA and Associates. BUILDER/DEVELOPER: Joseph M. Whelan. PROJECT: Portola Valley Ranch, Portola Valley, California. JURY: "Sensitive use of the land. Good variety of exterior designs without losing the sense of unity. The simplicity of the architectural forms relates pleasantly with the native trees."

Footnote:

*Although it didn’t fit well enough into the existing categories to classify, jurors awarded a special non-category Citation of Merit to this entry on the basis of impressive siting, design and execution.
More Ideas

1. ARCHITECT: Don Niemi of Linn A. Forrest Architects, AIA; BUILDER: Berg Construction Co., Inc.; PROJECT: Auke Bay Fire Station, Juneau, AK
2. ARCHITECT: Goodwin B. Steinberg Associates; BUILDER: B-W Construction; PROJECT: Birchgreen Park development, Mountain View, CA
3. ARCHITECT: Lawrence Enyart; BUILDER: Davis & Hocking; PROJECT: Group 4 Solar units, Globe, AZ
4. ARCHITECT: Peter Jay Zweig; BUILDER: Peter Jay Zweig; PROJECT: Zweig residence, College Station, TX
5. ARCHITECT: Robert N. Smith & Associates; BUILDER: McInnis Brothers; PROJECT: Lake Claiborne State Park, Claiborne Parish, LA
8. ARCHITECT: Robert Sawyer, AIA, and Harry Watkins, AIA, Ballard, McKim and Sawyer, AIA Architects; BUILDER: Murray Construction Co.; PROJECT: "Station One" Condominiums, Wrightsville Beach, NC
9. ARCHITECT: Hastings & Chivetta Architects, Planners; BUILDER: Lincoln Property Co.; PROJECT: Westgate Centre, Creve Coeur, MO

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Wooded hideaways, lakeside cabins, country cottages, meadow-framed farmhouses, studios by the sea, slopeside chalets, dune nests, mountain aeries, private oases within planned communities—they're all here! And they're all models of intelligent, sound development—economically, architecturally, and ecologically.

46 ARCHITECTURAL RECORD HOUSES OF 1979
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The reader will quickly perceive that, give or take a bedroom or ancillary space, the houses in this issue have rather similar programs that spring from a set of assumptions that are widely shared by both architects and their clients. Whether budgeted at $30 per square foot or $70, whether designed as a year round or vacation residence, each plan provides for essentially the same group of functions; combining some, isolating others as custom or common sense have long required. And all save two of the houses are constructed largely of wood, using the same stick-building techniques that have served almost unchanged for practically a century.

Yet in their full expressions, these 20 houses selected for the 1979 Awards of Excellence for Design are remarkably diverse. No two could possibly be mistaken for each other. Each has been personalized down to its smallest details in a process that expresses individual and regional preferences, responds to peculiarities in site and climate, and glories in refinement and experiment. The Lindstrom house (pages 60-63), for instance, is an extraordinary piece of design not only for what it achieves spatially but because it experiments with a humble architectural material—corrugated plastic sheet—elevating it to a wonderfully majestic but thoroughly appropriate prominence. The house by Graham Gund (cover and pages 50-53) enchants by its use of familiar architectural elements in entirely personal and unexpected ways. Fred Osman's house (pages 110-112) comments ironically (and amusingly) on human adaptability in a climate not entirely hospitable to human needs.

Each of these is an instance of what good residential designers do awfully well: find what is unique in each set of circumstances, experiment with it, amplify it, give it built form. This is also what makes houses fun to contemplate, to criticize, to design and, most important, fun to live in.—Barclay F. Gordon
Shapleigh house on the
Massachusetts coast
Graham Gund, Architect

Like any good New England house, this one on the Massachusetts coast is full of regional and historical imagery. But architect Graham Gund has freshly examined this imagery—creating a house that is in every detail appropriate to its site and the family that lives there.

The site is a small peninsula with ocean views in three directions. The problem was to take into account not just the sun and southern views, but also the persistent summer winds off Buzzards Bay. The solution, a three-part structure, surrounds and protects a courtyard which is central to the house not just physically but symbolically. The plan reflects the family’s pattern of living: the owner’s children and grandchildren visit in the summer. Thus, a winterized section (left, large photo) for the owners has a kitchen and dining room, a living room with large windows and a porch facing the view, and an upstairs master bedroom and den. A second section (right in photo) is for warm-weather use only, with its family spaces, four bedrooms, three “hide-a-way” lofts, all connected with outdoor walks, stair, and second-level boardwalk. The third section is garage and storage area, topped with a tower reached by ladder.

There are private outdoor spaces for both families (plan, overleaf), but the courtyard is the primary, shared living area—a stage for many family activities enlivened by changes in level, by freestanding, squared-off “archways” that create outdoor rooms and frame the view, and by subtle colors (white, beige, pale blue, pale salmon) on the clapboarded walls and gates. Around the outside, in the local vernacular, are simple weathered shingles.

12 Arrow Street
Cambridge, Massachusetts
David Perry—job captain
Owner: Mr. and Mrs. Warren M. Shapleigh
Structural engineer: Souza & True
Color consultant: Tina Bebe
Contractor: Misham Construction Company
Photographer: Steve Rosenthal
The interiors all have a sense of great shelter, and are detailed with great care. Yet, since the sections of the house are uniformly 16 feet deep, most rooms have a view not just of the courtyard but of the stunning coastline in three directions. At left is the kitchen in the main house; below left and opposite the living room of the main house; below right in the living room of the guest house. The plans show how the sections of the house create the sheltered courtyard, and show the organization of the court into private outdoor sections for both families, and into open and sunny, or sheltered and shaded, spaces. From both the road side and the beach side, changes in level and free-standing gateways create a sense of arrival...
Franzen residence  
Bridgehampton, New York  
Ulrich Franzen, Architect

New code restrictions stipulated that the first floor of this vacation house, which is adjacent to wetlands and in an area subject to periodic hurricane flooding, be lifted 15 feet over mean high water—in this case some ten feet over existing grade. The architect, building for himself, sought to “float the house over a sea of bayberry bushes,” supporting the structure on an 11- by 13-foot grid of pressure-treated piles. 3-inch by 12-inch girders form the primary deck structure. This frame is braced by steel tubes and by X-bracing below. Roof loads are carried down to this deck structure by stud walls and hollow steel columns. The complete 40- by 60-foot volume cantilevers two and a half feet beyond the pilings.

While the house is winterized, it is intended chiefly as a summer and weekend retreat. Four different decks for viewing or sunbathing have been provided: one at the entry, a second on the northwest corner, a third off the living/dining area and a fourth on the roof. The choice is intended to lure people outside no matter what the sun or wind conditions.

The enclosed space adds up to only about 1650 square feet. The rooms are gently defined and most open generously to the various views without sacrifice to privacy where needed. In shaping these spaces, Franzen responded to the sweeping horizontality of the site, its foreground vistas of low, dense greenery, and the all but unlimited horizon of water beyond. The principal finishes are vertical tongue-and-groove cedar boards for exterior siding, half-inch gypsum board for most interior partitioning, carpeting for floors, cedar paneling for ceilings, redwood decking outdoors and a 5-ply bituminous built-up roof. All windows are double glazed.
The curved partition in the photos at left separates the living room from the dining and kitchen spaces which are otherwise part of a single, subtly-shaped volume. The master bedroom, photo above, opens to the north and west, to splendid views of water and shoreline. The carefully selected pastel hues of the fireplace area are given vibrance by the clerestory lighting from above.
John Slack residence
Omaha, Nebraska
John Slack, Architect

The site fell off sharply from the level of the access road and surface runoff spilled down a ravine through the center of the site. With these challenges in mind, Slack sought and obtained a variance which permitted him to locate the detached garage on an area of high ground that encroached into the required 35-foot setback. This was the key. Then by rotating the foundation wall for the house 45 degrees from the road axis, the water runoff was divided into two channels; one passing harmlessly near the rear of the garage, the other collected into a scupper under the front entry bridge. The remaining upper structure is supported by concrete piers spaced 12 feet on center.

The axis of the road reasserts itself in the enclosed plastic barrel vault that links house with garage and in various sections of exterior wall and interior partition. The result is a lively geometry that produces some unexpected volumes inside. Circulation is confined to a triangular pattern off the entry while the major spaces open to the downhill side to views of the heavily-treed lot. The pattern upstairs is similar except that two of the three bedrooms overlook the double-height living room below. The roof over the upstairs hall is heavily pierced with skylights (photo upper right) that admit daylight through a triangular opening in the floor to the main level below.

The Slack house employs substantial areas of glazing. Some are protected by roof overhangs in the form of corner decks, others are located with respect to the canopy of trees that shades much of the lot in summer.

Cedar is used extensively inside and out to provide visual unity and warmth. And it is a warm house—angular, playful, inviting in its flow of space.

Architect, owner, contractor:
John Slack
5333 Raven Oaks Drive
Omaha, Nebraska

Photographer: Stephen Parezo
Lindstrom residence  
Bainbridge Island, Wash.  
Morgan and Lindstrom  
Architects

The high quality design of this unique contemporary residence lies with the coalescence of forms and materials. The site is on Bainbridge Island, one of the largest islands in Puget Sound off Seattle; it is heavily wooded with some views to the waterfront. The house was set between two large stands of trees to maximize its isolation from nearby traffic and to permit sunlight to directly hit the entire house. As a bonus, an open children’s play yard was created, and it, too, is filled with sunlight.

Called a “structure within a structure” by the architects, an all wood frame supports a superimposed roof, under which is shielded enclosed living quarters. The frame is composed of 24 heavy timber posts and four main beams; a large 7,000-square-foot roof is totally covered with translucent fiberglass roof panels. The integrated “understructure,” clad in cedar siding, has a pristine appearance and sharp outline that accentuates the visual strength of horizontal and vertical lines.

The design of the super structure is primarily for visual effect—as the sunlight strikes it, the entire roof lights up, for the translucent roof panels diffuse the sunlight, giving the appearance of a very light and airy structure.

While there is some design influence from structures built by the Northwest American Indians seen in the use of massive timber poles and the cross-bracing at the apex of the gable, an Oriental influence is overpowering. An external spatial sequence exists, from open area, to white-colored rock bordering the pavilion-like building, to an elevated deck, to the great roof. Details of the deck walkway (top right) and the main entrance (bottom right) demonstrate the almost ceremonial procession into the interiors.

Architects: Morgan and Lindstrom  
267 Shannon Drive S.E.  
Bainbridge Island, Washington  
Owner: Mr. & Mrs. R.D. Lindstrom  
Contractor: Walt Johnsen Construction  
Photographer: Christian Staub
To maximize light throughout the interiors, two lines of skylights were used, a total of 14 individual rectangular units, that run along the walls of the combination living/dining room and over the short corridors between the study, family room and kitchen. The skylights in the living/dining room (right and far right) highlight artwork displayed near the perimeter walls. Light entering is diffused because of the large translucent roof, but when looking up there can be seen an interesting pattern of crisscrossing beams from both structures.
On two sides of the house, there is an open veranda. The main entrance (left) is not, however, positioned off the front deck but rather on the side, connecting to a broad interior gallery, off which all rooms flow. Unifying the interiors with the identical exterior material, cedar paneling was specified and timber posts were exposed to tie-in the superstructure as well as continue a processional pattern of spaces established outside. Views to the woods are available from the kitchen (right), family, study and laundry rooms; views to the waterfront are from bedrooms and living/dining area (below).
Behn residence
Berkeley, California
Peter Behn, Architect

Architect Peter Behn’s house for his own family of four rises from a steeply sloping site in the Berkeley hills, a site with unobstructed views to the west out the Golden Gate. Apart from the parking platform and entry, the street or uphill side of the house is completely closed for privacy and sound separation. On the south and west, the house is considerably more open though even here the decks and window walls can be closed off by two layers of roll-up shades—one inside and one out—a simple device for modulating breezes and controlling glare from a low winter sun.

The plan is a 28-foot square with functions distributed over three levels. The lowest level contains the architect’s studio, an isolated space that is linked to the rest of the house only by an external stair. Living room, dining room, kitchen and deck occupy the intermediate level while the upper level is given over to parents’ and children’s bedrooms. Only the bath and children’s bedroom can be closed off completely. All the other volumes, excepting of course the studio, flow into each other rather freely, borrowing space, returning it, establishing spatial definition of various degrees.

The architect describes the eclectic imagery of the house—and particularly certain details—as “nautical.” The system of turnbuckles on the deck railings and curtained storage walls throughout are cited as examples. For the rest, he says, he drew on his recollections of Italy where he and his wife lived for several years.

In the selection of conventional framing, however, as well as primary finishes—cedar shingle and boards—the Behn house is a Bay Area solution, and a lively, expressive one.

Architect: Peter Behn
1709A Delaware Street
Berkeley, California

Owners: Peter and Kathie Behn

Structural engineer: Raymond Lindahl

Photographer: Douglas Symes
Much of the character of the Behn house interiors derives from the owner's ample collection of art which is displayed on practically every surface. There are few places for the eye to rest.
Private residence
Wayzata, Minnesota
Hugh Jacobsen, Architect

On a nice winter's day on the northern prairies, when the outside temperature slips down to, say, 20 degrees below zero, this house stands apart from its surroundings, its forms abstracted and its visual isolation heightened by the blackness of wall and roof against the pale sky and deep-drifted snow. Called Six Black Barns, in fact, by its owners, the house reflects the region's vernacular forms and is shaped by some of the same harsh climatic forces.

In summer, however, the blanket of white turns into a long, sloping meadow of field flowers that dips down past a screen of trees to a distant Jake. The major rooms open to this view through window walls facing south. Connecting these rooms is a circulation gallery with circular stair near one end. The two outbuildings are garage and guest quarters. They are located to form a gravel forecourt that encloses a turning circle, a circle that is planted out with European linden trees. Lindens are also used to form the screen beyond. When they mature, these trees will buffer the house against the prevailing chill winds and contrast effectively with the black paint of the house.

The interior photographs (next pages) reveal the sure-handed Jacobsen touch with spaces and detail. The soaring volumes, the backlighting, the spatial transparencies, the exquisite detailing of materials all bear the architect's signature and are as characteristic as the sharply sloping roofs and the picturesque massing.

Architect: Hugh Newell Jacobsen
1427 27th Street, N.W.
Washington, D.C.

Engineers: Kraas & Mok (structural)
Contractor: McNulty Construction
Photographer: Robert Lautman
The section, matched to the photo below, shows the book storage wall in elevation and the extraordinarily handsome knife-edged eave detail that is made all but invisible in the exterior photos by the accumulation of roof snow. Also shown in section is the roof cutaway that brings daylight deep into the house.
Flintoft residence
Nantucket Island
Bissell & Wells, Architects

The silhouette of the Flintoft summer house, with its steeply pitched saltbox roof and jutting “porch,” stands at such ease on the elemental Nantucket shoreline that Islanders can feel assured they need not fear an invasion of modish cottages from the Hamptons over on Long Island. Such vernacular details as a fanlight, shingle siding, double-hung windows and a widow’s walk further acclimate a design that is, one sees, highly sophisticated.

By swiveling a couple of elements 45 degrees to the house’s square plan—one of the first-floor bedrooms and its surmounting sundeck, and the stair tower, as well as one wall of the master bedroom—the architect has created a complex form that, regardless of illusion, in no way recalls traditional Nantucket form.

At the same time, the small (less than 2,000-sq-ft) house encloses extraordinarily complex interior volumes, with overhanging balconies and bridges and sharply angled corners (“More furring,” mutters designer Bissell).

The architect cut away segments of the perimeter wall to capture sweeping diagonal views that encompass dunes, beach and ocean, especially from the second-floor dining area through the Palladian doorway and fanlight and across the sundeck.

The house, built by a young couple with two children, occupies a one-acre site with neighboring houses on one side and a wilderness preserve on the other. Bedrooms and bathrooms are located downstairs, and living quarters upstairs are reached by a steep, tightly twisting stair.

A rail fence defines the property and inhibits dune-buggy incursions.
Building on an oceanfront site on the New Jersey coast, the architect was required to raise the finished floor up three feet over existing grade and support the rigid upper structure on pilings, using what local zoning regulations call "breakaway construction." In the event of a calamitous wave, the garage door, partitions and siding—everything in fact below the raised first floor—would wash away leaving the upper structure intact and in place on its pilings instead of collapsing it or driving it into a neighboring house.

This principle, combined with the owner's expressed desire to have unrestricted views of the shoreline from all living spaces resulted in the half level plan. The master bedroom (photo lower right), located over the garage, is zoned away from guestroom and bedrooms for teenage sons. The living/dining space at the intermediate level opens through shaded, double-glazed window walls to fine ocean and beachfront views. To keep this view as open as possible, the deck is placed not off the living room but on the level below, and stair rails, where they occur by necessity, are made minimal.

The massing is simple, sharp-edged and rectilinear. The structure is clad in vertical cedar siding turned back to front to give the exteriors a rough-sawn texture. Inside, the character of the house is quite lively. The linear development of spaces is offset by the half level changes and by the adjustments in ceiling height that the several levels produce. The built-ins and prefab fire box reinforce the vacation house image although in fact the house is fully insulated and can be occupied throughout the year.
Dickson residence  
New Vernon, New Jersey  
Crissman & Solomon, Architects

Perhaps as a gesture to the old barn that shares this meadow site, the architects have used pitched roofs and white clapboard, but the house they created for a family of five is anything but rustic. In the playfulness of its forms, in its pattern of fenestration, and especially in the sophistication of its details, the Dickson residence is a vigorous assertion of contemporary lifestyles. The owners, who travel often in pursuit of independent careers, required space for a surrogate parent during the periods they were away. This was provided in the form of a small apartment over a detached garage, a space that will ultimately revert to guest space for visiting children or friends.

The house takes shape around a tall living room that opens to a wraparound deck facing south. Kitchen, dining space, music room and guest quarters share the lower level with the living room. A small screened pavilion completes the plan. Upstairs the house contains master bedroom suite, teenagers' bedroom, a study overlooking the living room and a sun deck (over the screened pavilion) that is linked by an open bridge to the master bedroom.

It is a relaxed and expansive plan that steps freely into the meadow in several directions.

While there are views in each direction, the best views are to the south and the architects have opened the house fully to this exposure. An existing bridle path passes close to the house. It was carefully preserved as the owners wished to feel a part of the regular activities of the countryside.

Architects: Crissman & Solomon  
44 Hunt Street  
Watertown, Massachusetts  
Owners: Mr. and Mrs. Richard Dickson  
Engineer: Charles Chaloff  
Contractor: Robert Rochelle  
Photographer: Steve Rosenthal
The care that has gone into detailing and into the selection of fittings and furnishings is nowhere more apparent than in the interior photos above and right. The skillful handling of lighting (both artificial and daylighting) helps to give these spaces an extended range of moods from relaxed to dramatic, a range that is further extended by the variety of color accents.
Materials familiar to Seattle—the cedar siding and lath—are here used in unfamiliar ways. The strong horizontal planes of the garage wall, the stairs to the terrace, the living room and, behind it, the main body of the house are strikingly set off by the rounded shapes of the lattice.
Williams residence
Seattle, Washington
Gerald A. Williams, Architect

This strong and handsome house was shaped by an extraordinary set of constraints: The lot is steep, only 50 by 120 feet, with 10-foot setback requirements front and back, and a height limitation to protect the view of the house up the hill. The design had to side-step an existing garage which, under city ordinance, could not have living space above it. Finally, the view is to the south and southwest—and thus into the sun.

And thus the lacework of lath that shades the windows from the high summer sun without blocking the view or the sparse sunlight of Seattle's long gray winters.

The rounded forms of this dominant design element are a striking foil to the strong flat planes of the house, and are echoed softly inside the house (see plan). And in time, the lath will be a trellis of vines and plants—a gesture to the neighborhood of "returning" the site toward its original condition—a landscaped garden.

Despite the initial impression of complexity, the house is quite simple in form and plan. Photos right show the two main living spaces: The living room, given extra height by being set four steps down the hillside; and the two-story-high kitchen/dining space, center of activity for the Williams and their two boys. Both share the view and open to the terrace and gardens. The lower floor also has architect Williams’ studio and a more formal dining space; a curving stair (echoing the forms outside) leads up to the bedroom level. The master bedroom extends out over the living room and has its own screened outdoor deck.

This is a splendid urban house.

Architect and owner: Gerald A. Williams of TRA, 4720 N. E. 36th Street Seattle, Washington
Engineers: Donald G. Radcliffe of TRA (structural), Robert D. Wells (mechanical)
Interior design consultant: William Wright of TRA with the architect
Landscape architect: Dorothy Hussey
Contractor: Tom Paulsen
Photographer: Michael Burns
Cottage Renovation
Quoque, Long Island
Hobart Betts, Architect

The owners of what was a rather dilapidated beach front cottage were forced to abandon plans to demolish and rebuild when they learned that zoning restrictions would have prohibited a new structure at the same location. Instead they decided to renovate, thereby retaining the advantages of an existing location which offered superb views of the Atlantic to the south and Shinnecock Bay to the north.

Given this most difficult beginning, and working entirely within the existing envelope (again a restriction imposed by zoning officials), the architect created a lively series of spaces, most of them quite small but efficiently organized. The kitchen/bath complex interposes between living room and bedroom producing a tight circulation space and the only real indication in plan that the architect was not starting from scratch.

The long approach is a thin ribbon of boardwalk that links the house with parking at the north end of the site, parking that is shielded from view by a dune that also ensures acoustical privacy. The boardwalk continues on the side of the house, reaching out to deliver bathers from the new deck to the beach. Fences at either side of the new deck ensure privacy and protect sunbathers from chilling winds that sometimes sweep the site.

The renovation was simple but thorough. Windows were enlarged and in some cases relocated. Interior walls and ceilings were resurfaced with cedar boards. The exteriors were refinished in shingle to harmonize with adjacent houses. The new deck was built of redwood which is weathering naturally to a bleached silver gray.

In terms of amenities and use of space, a great deal has been accomplished. A measure of this accomplishment can be gauged from the fact that when the built-in-sofas are pressed into service as beds, the cottage can comfortably accommodate six people in only 650 square feet of space.

Architects: Hobart Betts Associates
41 East 57th Street
New York City

Private residence
Location: Long Island, New York
Contractor: Ted Vollgraff
Photographer: William Maris
Isham residence
Sagaponack, New York
Moore Grover Harper, Architects

Surrounded by potato fields, this village of shingle-clad buildings surrounds a courtyard. The couple for whom it was built—she's an artist, he's a diplomat—wanted a house that in its form and detail would evoke both local and faraway associations.

Two angular arches—one from the drive, the other from the fields—give access to the courtyard. At the first arch (right), and entering the main house, one moves down a tall hall to the living and dining area where, suddenly, the ceiling juts up and, through high windows, one's view juts out (right, middle). Set into a corner, like a tea room, are low moveable platforms with tatami mats (right, below). This area, facing the courtyard, can be closed off with large framed panels which, hung from cedar beams on barn door track, can be rolled in from the halls.

The arched entrance from the drive also gives access to the two-level guest house. Its sitting room, in from which is a bedroom, also has a tatami platform; upstairs, another bedroom overlooks the space. Across the courtyard from the living area, the second arch angles over from the end of the master bedroom wing, framing a cropped view of the fields. This arch latches onto a studio (opposite, below) with a storage room and office. Northern skylights illuminate the large, high area. The essence of this house is that while it contains so much of the particular place it is in, it also contains the sense of other places. Maybe this is what one Japanese poet had in mind when he wrote, "In one potato are mountains and rivers."

Architect: Moore/Grover/Harper
Essex, Connecticut
Charles W. Moore—project architect
Mark Simon—project manager
Owner: Heyward and Sheila Isham
Structural engineer: Spiegel & Zamecnik
Interior design: Robin Jacobson
Landscaping: Lester Collins
Contractor: Caramagna and Murphy
Photographer: Norman McGrath
photos courtesy House & Garden ©Conde-Nast 1979
The house is carefully built on a hillside plateau and screened on all sides by trees and shrubs. A row of trees at the edge of the deck acts as a windbreak at the same time that it shields the house from the uphill view.
In one of those radical transformations that occurs more often in literature than in life, the president of a successful corporation—a man who lived in a 12,000 square-foot house designed for him by Marcel Breuer Associates some years earlier made a new life. He moved to California and built again, this time settling into a house designed by the same architects but enclosing only 450 square feet.

The program for the house, of course, reflects the owner's new and greatly simplified lifestyle. Living, dining, kitchen and bedroom are one space. A small bath, just off the entry, and a low-ceilinged guestroom complete the interior plan. A large deck, almost equal in size to the enclosed area, overlooks the Pacific and provides a setting for relaxation or outdoor entertaining. It is augmented with its own fireplace to extend the time the deck can be used comfortably.

The architect's task was to build on this tranquil hillside in an unobtrusive way while at the same time generating something architecturally significant out of a program that, in its spatial requirements at least, was minimal. The strong roof form and the diagonal development of both plan and section were responses to this need.

Contracting the job himself, the owner built with whatever local assistance happened to turn up, using conventional wood framing, cedar boards and shingles, and straightforward details and joinery. The result, as the photographs show, is a design that is simple but certainly not without sophistication, modest but far from deprecatory.
The Haupt house rests squarely on a sandy site surrounded by dune grasses and low greenery. Like the Franzen house (pages 54-57) and other new houses in adjacent oceanfront communities, the Haupt house had to be raised ten feet over mean high water or four and a half feet over existing grade. This produced the opportunity for a series of half levels that the architects exploited with skill. The half levels are linked (see section above) by a series of stepped ramps that zone apart owners and guest bedrooms both vertically and horizontally. At the same time, the ramp space produces a tall, very powerful longitudinal volume off which all the other spaces take shape (photos next pages). This plan organization keeps all the circulation space along one wall, allowing primary living spaces to face south toward the view. By recessing the glazing line on this elevation, the very substantial glass areas are protected from the noontime sun in summer, but admit winter sun deep into the interior spaces.

The geometry of the design bears the firm's signature in its every part, but at the same time there is a good deal that is new, that reflects an evolutionary change in the firm's line of design development. One such signal is the more playful detailing of the fireplace wall, the see-through into the living room, or the elaboration of the handrails along the ramps (photos next pages). Another and even more obvious development is the selection of interior colors. The bright primaries of a few years ago are softened into a range of dark pastels and grays that are used to visually reinforce the intersection of planes and to heighten the sense of layering and density.

The Haupt residence is a fine piece of design: its spaces beautifully interrelated, its palette of colors and textures strongly stated, its detailing exquisite throughout.

Architects: Gwathmey-Siegel
154 West 57th Street
New York, New York
Owners: Mr. and Mrs. Melville Haupt
Engineers: Geiger-Berger (structural)
Thomas Polise (mechanical)
Contractors: Lazio Girhiny-Samuel Haupt
Photographer: Norman McGrath
The key to the plan is the series of ramps that link the various half levels. From the entry on grade, it is a half level up to the living dining and kitchen spaces. Half a level up from there: the guest rooms. The pool deck provides a forcful foreground for the views from several spaces. It is carefully related to living spaces and to changing rooms by a scissor stair at one corner. Access to the pool deck is also offered by a stair and walk along one side of the house.
Private residence
Westchester, New York
Keith Kroeger Associates, Architects

The owners wanted a house that was comfortable for two with additional space for short visits by three grown children. Their site was a rocky promontory jutting into Long Island Sound. A number of specimen oaks dotted the site, throwing up huge canopies of green that filter the summer sunlight and mask the site from the harbor view.

The owners' special requirements included a large kitchen—both are avid cooks—where they could work simultaneously, a loom space, substantial display space for fishing equipment that included a fish cleaning sink.

Around these requirements a house of traditional form but very distinct personality took shape. The living room opens through large glass areas, some approaching maximum sizes, toward the harbor. The kitchen and dining spaces are separate but form part of the same volume and share essentially the same splendid views. Guest quarters, a two-car garage and fishing storage complete the plan on the lower level.

The study is a loft space overlooking the living room that serves as a buffer between the active living spaces and the master bedroom. From the study, a view of the harborfront has been provided by raising the window heads in the corner of the living room (see photos at right). The master bedroom opens to splendid waterfront views in three directions.

The architect has planned the house in a way that takes full advantage of a fine site, detailed carefully, and provided landscaping and interior design services. The house, therefore, has a visible design consistency that is apparent inside and out.
Operable sections in the window assembly are fashioned of solid core wood panels fastened by ship's cabin hardware. These are located to provide cross ventilation without interrupting the views. The exposed joists visible through windows recall traditions of barn construction.
The interiors of the house reflect a high level of finish and detail, as well as concern for displaying works of art. Textures are used skillfully to highlight the structure and reveal its intersections.
Candy Factory Court
Philadelphia, Pennsylvania
Baker Rothschild
Horn Blyth, Architects

From a rather ordinary, turn-of-the-century urban building, last used as a candy factory (photo upper right), the architects have carved an office for themselves and four condominium apartments. The house shown here—the most elaborate of the four—is for architect-owner F. Cecil Baker. Baker’s house extends upward through three floors with entry, kitchen, living and dining space on the lowest floor. The intermediate floor includes master bedroom and study overlooking the dining space (photo lower right), while the upper level is given over to additional bedrooms. The spectacular well space, filled with daylight from skylights in the roof, gives the design a drama and verticality seldom achieved in residential design.

The building’s original steel structure was retained and used to express the essential volumetric organization. New walls were added where needed, and those requiring insulation were treated with a sand-finished plaster over sprayed-on insulation.

The owners of the four houses and the office make a condominium community. They share certain amenities and costs. Not the least of the advantages of the reciprocal arrangement is that the presence of office occupants gives the houses an important measure of security by day and vice versa at night.

The detailing is exceptionally thoughtful throughout and deserves the reader’s attention.

Architects: Baker Rothschild Horn Blyth
616 S. American Street
Philadelphia, Pennsylvania
F. Cecil Baker, partner-in-charge
Contractor: BRHB Developers
Photographer: Tom Crane
The living room (photos above) overlooks the street. The original steel girders and wood joists were retained, as was the brickwork. The Mexican floor tile is new. In the master bedroom (photo right) the bath tub is screened by a glass block partition. Child's room (photo left) is on the third level. A great deal of study and attention went into detailing these spaces as the photos amply demonstrate.
Its most consciously developed elements—verticality and symmetrical planning—combine to give this three-story Connecticut house a remarkably arresting presence. It rises from a secluded, rocky promontory overlooking Long Island Sound and offers occupants panoramic views from its upper levels.

The north side of the house (photo right) is as closed as the south side is open. Large areas of 1/2-inch insulating glass in factory sash admit almost unrestricted sunlight, collecting this heat in an underfloor rock storage bed for radiation at night. Heated air is drawn from the top of the space down through the mechanical core by a thermostatically controlled fan that pumps air back into the rock storage when it has reached a usable temperature. This passive system which can be augmented with an oil furnace and wood stove for winter heating, provides 40 per cent of annual heating requirements, a figure that will increase to 60 per cent when insulating blinds are installed next winter. In summer, all glazed areas can be opened to permit full ventilation of living spaces.

The other element in the Conger house that is developed with obvious delight is the structural system (see photos next pages). Eight trusses, made up of 4-by-8-inch oak sections, speak a love of wood joinery, of practical invention, of New England's craft traditions too often forgotten in today's preoccupation with prefabrication and stock parts. These same concerns carry through the design to custom cabinets, doors, furniture, even hardware.

The Conger house will not be to every reader's fancy. Nor should it be. It is an assertion of one range of design values, richly, lovingly conceived, and eloquently stated.

Designers and builders: Leela Design
Steve Conger, David Conger, Paul Lytle
Box 239, Guilford, Connecticut

Owners: Steve, David and Linda Conger
Photographer: Robert Perron
The various interior views of the Conger residence shown here reflect a lively and steadfast interest in handcrafted building. The living room (large photo above) is on the intermediate level, overlooking the kitchen, and leads by a narrow, behind-the-fireplace stair (another New England tradition) to the master bedroom above (photo right). The master bedroom is flanked east and west by small decks, the only developed outdoor spaces in the house.
Private residence
Southern Arizona
Judith Chafee, Architect

This house for a couple with grown children derives much of its form and character from the conditions the desert itself imposes. Though equipped with a full flat plate collector system, climate control is achieved to an important extent by careful siting, by reticent openings, by a range of passive techniques that the architect has sensibly exploited.

The two largest spaces, the living room and weaving studio, face north toward the mountain view. The remaining spaces step downward to the south and admit the low winter sun through clerestory windows. Openings oppose each other wherever possible so that the prevailing breezes up and down the mountainside sweep the house. The design employs evaporative cooling, using the same fans that move air over the solar heated hot water coils in winter.

The exterior walls are constructed of reinforced concrete block. The concrete beams are site-cast and tinged with a sand-colored additive to match the spectrum of desert hues. The additive also creates a rich contrast with the white-painted interior surfaces. Color is used rather sparingly on other surfaces to maximize the visual impact of Indian rugs, baskets and other regional artifacts.

It is a house with a large number of spaces, some of them sharply confined and most carefully modulated by changes in floor or ceiling height. Walled-in courts give the plan an exploded feeling but serve important climatic and functional ends as well.

The whiteness of the house and its sharp-edged rectangularity give a precise, planar character to the design, a character that contrasts effectively with the softly eroded forms of the surrounding landscape.

Architect: Judith Chafee
317 North Court Avenue
Tucson, Arizona

Engineers: Holben & Martin (structural)
Meier-Bruington (electrical)

Contractor: James L. Hamilton

Photographer: Glen Allison
One of several unexpected features in this house is the combination stair/bookcase that leads up to a small study overlooking the weaving studio (photos at right). The thick oak treads protect ascending rows of books while keeping the upper rows in reach without the aid of a library ladder. The plan at right locates the stair/bookcase just off the main entry.
Private residence  
Westford, Massachusetts  
Massdesign, Inc., Architects

An apple orchard in a 200-year-old New England farming community is the setting for this energy-conscious house for a couple who needed living space for themselves and for occasional use by visiting children. Of maximum importance to the owners was the elimination of all conventional heating systems, a decision that shaped the final design down to the smallest detail.

The main first floor living spaces open to the south and back up against a tightly-clad north-facing core that includes bath, storage and stairs to the second floor guest quarters. Under the hip-roofed ends of the structure are double-height living and sleeping spaces. They are linked by a tall narrow circulation space that expands into a greenhouse on the south side and into a small kitchen on the north.  

The sloping roof is cut back at the greenhouse, is fitted with flat plate collectors for domestic hot water, and is opened with small skylights that bring daylight through shuttered windows into the upper portions of the house.

The simple wood frame is constructed using 2-x-6-inch studs insulated with foam. Windows are triple glazed on three exposures, double glazed to the south. Floor surfaces that receive significant amounts of sunlight are finished in dark quarry tile over an insulated slab. These materials and building techniques all provide important environmental controls that ensure comfort at every season.

The primary sources for heating in this house are solar gain through the large, south-facing openings and a wood stove in the living room. Hot water is provided by the active system of roof collectors that are linked to a 500-gallon watertank. This storage tank also furnishes heat to the house by means of a duct coil.

Architects: Massdesign, Inc.  
138 Mt. Auburn Street  
Cambridge, Massachusetts  
Project designer: Mollie B. Moran  
Gordon F. Tully, solar systems  
Tudor G. Ingeniol, partner-in-charge  
Engineers: Souza & True (structural)  
Contractor: Architectural Designers & Builders  
Photographer: ©Steve Rosenthal
Osmon residence
Carefree, Arizona
Fred Linn Osmon, Architect

Osmon's own house is located in the badlands of southwest Arizona. The design is an investigation of the relationship between house and desert as well as a series of comments, some of them whimsical, others mildly reproachful, on the nature of that relationship. The painted plywood flowers and rocks, for instance, are a delicious mock-defiant gesture but add unexpected and welcome color on the approach to the house. A more laconic comment is the placement and treatment of the condenser unit (photos bottom right). Painted bright blue and made a feature on the terrace, the condenser is a surrender-with-style to desert reality—and perhaps a reproof to those who think that living comfortably with daytime temperatures of 120 degrees is simply a matter of manipulating a few simple, native devices. It is not, as Osmon will tell you, quite as easy as that.

The house is built in masonry and redwood, one of the few woods that stands up well in this climate. Though not large, the interiors feel ample, even spacious. The sloped ceiling adds height at one side and the curves at soffit, at the fireplace, and at the kitchen counters add considerable visual interest. The long curve is reflected on the east elevation of the house where the gentle arc gives just a suggestion of enclosure without interrupting the 180-degree view from the terrace. The retaining wall undulates playfully to echo the distant mountains and supports a simple overhead trellis also of redwood.

With a freestanding arch to mark and dignify its approach but with no front door to signal arrival, the Osmon house states its designer's priorities in often unexpected fashion. But behind this playfulness, it is a house extremely well suited to its beautiful but somewhat inhospitable environment and to the functional requirements placed on it by its architect/owner.
The living/dining space (photos left) serves as a buffer between the three bedrooms to the north and the guest quarters and carport to the south. All spaces are linked by a long, single-loaded corridor (photo above.)
The six multi-family projects that follow offer attractive alternatives to "empty-nesters," to potential second home owners, or to others whose space needs may have been sharply reduced but who still want many of the pleasures of ownership without quite so many of the attendant responsibilities. Like the houses, they have been selected for the amenities they provide, the accommodation they have made with their sites, and the skill that has gone into their design. Loon Mountain (pages 124-126) is a freshly established recreational community that offers potential purchasers fine slopes for skiing, trails for horseback riding, pools, shops and expansive amenities for outdoor activities of nearly every kind. Highland Park Apartments (pages 118-119), by contrast, is a tightly disciplined, urban solution to housing for the elderly. Its design virtues, if less obvious, are no less appreciated by senior citizens whose lifestyles are less energetic but whose needs and interests are as broad and compelling as ever. All six projects are designs of quality in a building type that has been scanted too often in the past and is only recently starting to get the kind of attention from architects that is long overdue. Each of the firms represented in this issue by apartments is a firm with an established reputation for designing fine houses. It is no accident, therefore, that many of the characteristics of private house design carry over, or that the same exacting architectural standards have been vigorously applied.
Bellefield Park
Bellevue, Washington
Mithun Associates, Architects

Preserving the natural environment by building as topography, vegetation and drainage patterns seemed to dictate, the architects have created 4.4 units per acre of condominium housing that gives the impression that the surroundings remain completely undisturbed. The fact is, of course, that the setting has been considerably altered by lawns, paths, and a widening of the existing stream, but these changes are carried out with such a gentle touch that they seem to enhance rather than subvert the natural order. Waterfowl, for instance, now settle into the ponds more frequently than before.

Vehicular circulation and parking areas do not intrude into the park setting. They are kept at the perimeter of the plan where they serve as a visual buffer between Bellefield and adjacent residential communities.

All the units are planned on either one or two levels. All have two bedrooms and vary in size from 1,100 to 1,200 square feet.

The selection of construction and finish materials reflects regional preferences, availability and cost. Cedar is used for exterior siding and for roof shakes. Windows are insulating glass in aluminum frames. Flooring is oak parquet with selective use of carpet.

Bellefield Park gives every outward indication of being a fine place to live. The architects have kept its massing simple, its detailing no-nonsense, its setting responsive to the functional and esthetic needs of its users.

Architects: The Mithun Associates
2000 112 Avenue, N.E.
Bellevue, Washington
Project architect: Don Dorman
Owner: Ron Lien
Engineers: Jerry Torrence (structural)
Earth Resources (soils)
Contractor: Chuck Strauss Inc.
Photographer: Art Hupy
Heaton Court Housing
Stockbridge, Massachusetts
Goody, Clancy & Associates, Architects

This 50-unit housing community for the elderly, located on a site formerly occupied by a rambling resort hotel, is clustered about a landscaped courtyard and surrounded by dense woods. The traditionally shaped, pitched-roof units are linked by continuous porches and galleries that provide covered passages throughout the complex and, in the nice kind of gesture architecture can sometimes make, remind residents of the social porches of the old hotel.

Most of the units are one-bedroom with living spaces facing the gallery, sleeping space turned to the more private rear porch. Parking is provided on the uphill side (see section) and pedestrian bridges provide access at the intermediate level—a device that sharply limits the amount of stair climbing required of both residents and visitors. Further down slope, where residents may wish to stroll, the architects have provided traversing paths that keep the incline to about 1 on 18. Benches and resting spots are provided enroute.

The architects placed the three-story buildings on the north (or uphill) side and kept the single-story structures on the south so that the sun could penetrate the court as fully as possible. This solution also provides the best unobstructed views toward the Berkshire Mountains.

The structure at Heaton Court is standard wood framing finished in cedar clapboard. The gallery areas are surfaced in an all-weather roof deck chosen for its ability to withstand heavy foot traffic and remain waterproof and slip resistant.

Architects: Goody, Clancy & Associates
334 Boylston Street
Boston, Massachusetts
Owner: Stockbridge Housing Authority
Engineers: Souza & True (structural)
Reardon & Turner (mechanical)
Consultant on the elderly: Steve Demos
Contractor: George E. Emerson, Inc.
Photographer: Clemens Kalischer
Highland Park Apartments
Highland Park, Illinois
Booth Nagle & Hartray, Architects

An elderly-housing program, a not-for-profit client, a stringent $28 per square foot budget: all the ingredients, in fact, that have so often in the past led to callous, institutionalized building. Though they were all present, they led in this instance to something quite different—to an elegant, decidedly non-institutional block of 68 townhouses that respects the scale of its street and neighbors while offering its occupants a pleasant and welcome range of amenities.

The units are constructed using oversized brick, precast concrete plank floors and masonry bearing walls, materials selected for their soundproofing as well as their economic advantages. Though the floor plans are repetitive, the facade is varied to provide a projecting bay window at the intermediate levels for views up and down the street.

The interiors were designed to the needs of the elderly with central elevators, comparatively short corridors, recessed doors, easy-to-maintain finishes and a central commons area off a sunken garden at the sidewalk. A small community room (photo right) and a manager’s apartment complete the plan.

The site is a lightly treed parcel at the end of a busy shopping street in a Chicago suburb. In this context, with its height limitations, its setback requirements and its restrictive program, Booth Nagle & Hartray—together with their clients—have succeeded admirably where others before them have too often failed.

Architects: Booth Nagle & Hartray
230 East Ohio Street
Chicago, Illinois

Owners: City of Highland Park

Engineers:
Wiesinger Holland (structural)
Wallace-Mgntal & Drucker (mechanical)

Contractor: E.W. Corigan Co.
Photographer: Philip Turner
Physical security was a significant factor in the design of this townhouse complex. Access to the units in each development phase is through a single checkpoint that has direct communications with each unit as well as with the security control center.
On a gently-contoured, wooded site outside Houston, a site that had formerly been a campsite for Boy Scouts and a site that deserved sensitive development, the architects have completed Phases One and Two of a projected 800-townhouse planned unit development. The 146 units in the first two phases are aimed at a particular market group: "empty nesters" whose children have grown up and moved away. In spite of this, the units are comparatively large and generously proportioned. All are either two-, three-, or four-bedroom designs of 2,300 to 3,200 square feet. To furnish maximum light and openness, all are planned with a double height atrium space between the living areas and the bedrooms. By this device, daylight is admitted through clerestories deep into the interiors.

Openness, in fact, was a prime concern of architects and site planners from the start. The units are clustered in a relaxed pattern and linked by sinuous, informal trails and walkways all enriched by landscaping and augmented with attractive benches. The "pull" along these pathways, the invitation to stroll, to pause, to linger, to stroll some more is almost irresistible.

The houses are massed with shed roofs facing the street so that their apparent bulk is visually diminished. The architect describes the vocabulary of brick veneer, wood boards and shingle as "a blend of California contemporary design with traditional forms that evolves into something both new and old, but not regional or specifically derivative of any familiar style."
Sea Gardens
Atlantic Beach, Florida
William Morgan, Architect

William Morgan’s design for these fifteen townhouses is exceptional because the developer-commissioned buildings are not only straightforward and sensitively appropriate (indeed, have many of the characteristics of his custom houses) but because of their unusually sympathetic and innovative site planning. In a market that has not always placed much emphasis on design quality, these units are boldly sculptural and at the same time blend with the undisturbed natural setting.

Typically, there are three bedrooms in each 1500 square-foot unit. The second-floor bedroom overlooks the living room, separated only by a balcony railing. The third bedroom occupies a crow’s nest position in a third-level loft.

To keep construction costs down, the wood-frame structures are repetitive, although the square plans have been turned and flopped to provide variety. Accordingly, units are either arranged in a staggered line or in pinwheel fashion, and the units nearest the beach are raised for views.

But the greatest interest is generated by Morgan’s sensitive site plan. Despite the formal, almost urban massing, the plan preserves much of the site’s original character—including major trees and most importantly the dune separating the buildings from the ocean beach. Resisting the unfortunate common practice of leveling these dunes to provide views, Morgan instead chose to accentuate the contained-in-a-forest quality of the site and to provide common access for all units over the dune. And by such use of the beach frontage, Morgan has opened the way to a future expansion of equally desirable units across the main road.
Village at Loon Mountain
Lincoln, New Hampshire
Huygens and Tappe,
Architects

On this 800-acre parcel that faces the Loon Mountain Ski area in the White Mountains, the architects have completed the first phase of development that includes 200 hillside townhouses grouped around an attractive Village Center. The Center is a pedestrian shopping/recreation street complete with restaurant, grocery stores, skating rink, swimming pool (photo below) and indoor-outdoor tennis facilities. Up from the Center, along the flanks of the mountainside, are 1-, 2-, and 3-bedroom condominiums clustered as topographical conditions dictated in groupings of various sizes. Each cluster is sited so as to disturb the terrain as little as possible. Close-in trees, as the photo at right indicates, were retained and the natural vegetation of the earth floor was left as is. These things, together with an active but unassuming massing and choice of finishes, produces about as gentle an intrusion as any architecture can make into a forest setting while still providing a full array of domestic amenities.

The floor plans of individual units vary by type but all are arranged in a lively series of half levels keyed to the slope of the site. Living, dining, and kitchen spaces typically occupy the intermediate level with master bedroom and sleeping loft a half level below and above respectively. The entry, which leads to the split level stair, is designed and outfitted as a ski storage space.

The delight of this project is in the site relationships and in the manner in which the architects have responded to them. Without noticeable sacrifice to environmental values, this community offers superb access to some of the best and least developed recreational lands in the Northeast.

Architects: Huygens and Tappe, Inc.

Developer: Herriot, Eaton, Keating
Site planning: Sasaki, Walker, Roberts
Engineer: Steco Engineering Corp. (structural)
Contractor: Martin Carrier
Photographer: ©Steve Rosenthal
The pool complex, at left, is a portion of the Village Center—a Center that is being built in stages to correspond with the over-all growth of this recreational community. What is emphasized by these designs in the impression of “village” rather than development.
The townhouses are of wood frame construction with rough-sawn, shiplapped pine siding on exterior walls and spruce clapboards on balcony parapets. Metal roofing has a bronze-colored, baked enamel finish. Inside, floors are carpeted except for sheet vinyl in kitchen and bathrooms, and 4-by 6-in. wood blocks with end cut exposed in the entry ski rooms. All units have fireplaces and electric heating.
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**TABLE LAMP /** A classic design look, this lamp emphasizes vertical and horizontal lines by using three slim vertical columns supporting a large rectangular white linen shade. The total height is 43 1/2-in., and the base comes in polished chrome or brass. • Koch + Lowy, Inc., Long Island City, New York.

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CUSTOM CARPETs / Wilton carpets woven of wool, wool blends, and acrylic/nylon fibers are shown in a color brochure. Explaining the special weaving services offered, the literature depicts 68 different patterns, examples of the almost unlimited design capability. ● Pennsylvania Carpet Mills, Inc., Philadelphia.

track LIGHTING systems / Layout ideas for residential lighting applications are included in a 46-page Lightcraft “Track-Line System” catalog. Fixtures in a range of styles—spheres, flares, cylinders, spots, and a new square shape—are shown in all size and color options. A lamp selection guide provides photometric data. ● Lightcraft of California, NuTone Div., Scovill, Inc., Los Angeles.

WOOD WINDOWS / Several exclusive features of removable R.O.W. double-hung residential windows and how they can reduce heating and cooling costs are covered in a color brochure. Windows are shown in various combinations to achieve the desired architectural effect. ● R.O.W. Sales Co., Ferndale, Mich.

residential wiring / Electrical products for the home are shown in an eight-page catalog. Wiring devices include switches, dimmers, receptacles, range and dryer units, and porcelain lampholders. ● General Electric Co., Scotia, N.Y.

kitchen ideas / Versatile kitchen layouts shown in detail drawings illustrate many applications of “Long-Bell” cabinets. Convenience features include pullout chopping blocks, fruit and vegetable racks, and pantry units. ● International Paper Co., Cabinet Div., Portland, Ore.

WOODWORK PRODUCTS / A 96-page color catalog contains photographs, detail drawings and complete technical and descriptive information about Ideal decorative doors, slide-and-fold doors, Colonial entrances, mantels, shelves, windows, and many other millwork items. ● Ideal Co., Waco, Tex.

HARDWOOD FLOORING / Brochure describes a line of hardwood flooring that includes both contract floors in exotic species and prefinished parquet for do-it-yourself installation. Many patterns, wood species, textures, scale and mixed-media floors are shown. ● Kentucky Wood Floors, Inc., Louisville.

remodeling tips / Western red cedar used inside and out to update restaurants, homes and offices is the subject of a six-page idea booklet. Board-and-batten siding, cedar decks, and knotty cedar paneling are shown in application photos. ● Western Red Cedar Lumber Assn., Portland, Ore.

period HARDWARE / Solid brass commercial and residential lighting fixtures manufactured to order within days are described in a hardware and builders' supply catalog. Other items include period-style reproductions of hardware, lighting, and millwork, many made with the original molds and tools. The catalog is intended primarily for those involved in renovation work, or wanting authentic hardware, lamps, hand-made window panes, Victorian decorative shingles, etc. Mail-order catalogs, updated every six months, are available for $1.25 from The Renovator’s Supply, 71 Northfield Rd., Millers Falls, Mass. 01349.

Solar bibliography / This booklet describes illustrated solar energy books written for engineers, contractors, and homeowners. Based on practical information developed by this solar system manufacturer, but covering a range of products, titles include “Design Manual for Solar Water Heaters,” “Estimating Energy Available for Collection,” and “Solar Pool Heaters.” ● Horizon Industries, North Hollywood, Calif.

energy-saving windows / “The Window Book” covers the subject from history to anatomy to window problems: condensation, drafts, and conduction heat loss. Storm and replacement windows and their contribution towards lowering energy costs are discussed. “The Window Book,” written for the homeowner, may be ordered for $2.00 from Season-all Industries, Inc., Indiana, Pa. 15701.
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- Others (elevators, hot water, fans, pumps)

Lighting & daylighting
- Diffuse perimeter daylighting
- Beam daylighting
- High frequency fluorescent lighting
- Task/ambient lighting
- Glazing treatments
- Thermal barriers
- Dual mode shading
- Retrofit interior glazing
- Solar tint films

Space planning & energy use
- Evaluating, designing walls, partitions
- Partitions with integral task/ambient lighting
- Work station densities
- Delivering services (lighting, communications, word/data processing)

- Work station layouts & flexibility (impact on energy use costs)

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- Energy analysis programs
- Cost/benefit analysis programs
- Tax implications

Ranking & selecting energy conservation strategies
- Presenting cost-effective energy conservation strategies to clients

Your instructors

Michael Saphier pioneered the establishment of space planning and office design as a business service. In 1946, he founded the space planning and design firm of Michael Saphier Associates, Inc., which subsequently became Saphier, Lerner, Schindler, Inc. in 1962. He remained head of this firm until he sold it to Litton Industries in 1969. The Saphier firm has done pre-architectural planning, programming and office design for such corporations as Gulf Oil, Sears Roebuck, and John Hancock. In 1974, Mr. Saphier resigned from the firm to become a facilities planning consultant in New York City. He is the author of two books on space planning published by McGraw-Hill ("Office Planning and Design" and "Planning the New Office"). He has been a consultant to the National Bureau of Standards, and is a Fellow of the American Society of Interior Designers.

Lila Shoshkes heads her own design and consultation firm, Lila Shoshkes Design Associates, in Millburn, New Jersey, specializing in corporate and institutional interior design and space planning. She is a consultant to several architectural firms, and a noted author of books that have become standard reference texts for students of architecture and interior design.

Tyronne Pike is an architect with The Ehrenkrantz Group, New York City, where he managed the Energy Efficient Office Building Interiors Cost/Benefit Study for the U.S. Department of Energy Solar Management Support contract. His current work in that regard involves simulating the energy usage in buildings with the computer program, CALEROA. Prior to joining The Ehrenkrantz Group, he served as project manager/architectural engineer on special projects at Dublin-Bloome Associates, P.C. Mr. Pike is a member of ASHRAE, and holds a Bachelor of Architecture degree, Princeton University.

OPEN OFFICE ACOUSTICS
Panel system design
Lighting design
Work station reconfiguration

She is the author of "Space Planning, Designing the Office Environment" (Architectural Record), and "Contract Carpeting, A Critical Guide to Specifications and Performance" (Watson-Guptill). Formerly associated with ISD in New York, and The Grad Partnership, her clients have included AT&T, Massachusetts General Hospital, and the State University of New York at Buffalo. Her recent projects have included the U.S. Coast Guard at Governors Island, the West Orange (N.J.) Public Library, Newark Public Health Services building, and interior design and planning for many private corporations. She is a member of the Institute of Business Designers (IBD).

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PRODUCTS FOR THE HOUSE continued from page 141

**PANEL SIDING** / Hand-split shake pattern is available in Cladwood siding, manufactured in 4-ft by 16-in. panels. Cladwood siding is medium-density exterior particleboard sandwiched between wood fiber overlays, then pressure-laminated with phenolic resin in the shake pattern. Panels are guaranteed for 20 years, even under extreme temperature and moisture conditions. *Publishers Forest Products, Portland, Ore.*

**BATH CABINETS** / Stained-glass accents surround the plate glass mirror of the “Gaslight” cabinet, constructed with oak sides and shelf and a steel case. An oval version of the cabinet is available for surface mounting. Recessed models are also offered, for 18- or 24-in. rough wall openings. *Miami-Carey, Monroe, Ohio.*

**TEXTURED CARPET** / Woven in Scotland in 12-ft widths, all-wool “Kalahari” carpets offer cut/loop textured berbers in five patterns and 13 natural colorways. All carpets are available in stock. Shown is the “Cayuga” pattern, based on a Tibetan motif. *Couristan, New York City.*

**SOFA** / Designer Ward Bennett used the ornamentation of ancient Egypt as a reference for the “Cartouch” fully upholstered sofa. It is 85-in. long with a back height of 25-in. *Brickel Associates Inc., New York City.*

**VICTORIAN FIXTURES** / Authentic reproductions of gas and electric lighting fixtures dating from the 1870’s are handcrafted of solid brass. The UL-listed electric fixtures include the 1880-style chandelier illustrated, as well as wall sconces, desk lamps and electroliers. *The Classic Illumination, Oakland, Calif.*

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Back issues of ARCHITECTURAL RECORD are always in demand by building design professionals. Perhaps you may want a certain Building Type Study as an aid to your current design work, or you may want to review specific features. Whatever the reason, remember the supply of each issue is limited. Back issues available are listed. Indicate your selections and mail to:

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You'll use this book for browsing and to stimulate your own creativity. To see how various design elements can be cleverly and dramatically put to specific advantages. And to be inspired to develop a unique design for a house of your own.
PRODUCTS FOR THE HOUSE continued from page 149

SLIDE-IN RANGE / All five models in this range series slide into kitchen cabinets for a built-in look; the 30-in.-wide ranges can also be used in island and peninsula installations. Standard stove features include recessed cooktops, "Tilt-Lock" surface burners, lift-up bake units and storage drawer. • Hotpoint, Louisville.

ADD-ON GREENHOUSE / Pictured here attached to Boise Cascade's "Cedarbluff" house, the Florex Conservatory can be used as a greenhouse, a family room, a solarium or a spa/sauna enclosure. A leanto structure, the Florex stands over eight-ft high, constructed with an extruded aluminum framework, curved eaves and double-glazed panels. • English Greenhouse Products Corp., Camden, N.J.

WALLCOVERINGS / Taken from this manufacturer's most recent wallcovering collection, "China Blue" wallpaper has Oriental figures in blue and natural colors. Cotton prints also offered reflect the design impressions of exotic places and eras in fabric for draperies and upholstery. • Greeff Fabrics, Inc., Port Chester, N.Y.

SKYLIGHTS / A vinyl curb is said to provide superior thermal performance in installations of the double-dome Skywindow, specifically designed for residential applications. A continuous weather gasket eliminates air infiltration between curb and frame; an integral condensation gutter prevents any possible interior dripping. The Skywindow line includes round and dormer-shaped acrylic units, and a flat skylight with safety glass. All are available as fixed position or vented windows. • Wasco Products, Ind., Sanford, Maine.

COUNTERTOP/SINK / Countertops with integrally cast-in sinks are made from Corian filled polymer sheet in a number of configurations, including a vanity top with double bowl, the double-dish kitchen unit shown here, and a wet bar counter. Solid Corian counters are impervious to most stains; burns and cuts are easily removed with fine sandpaper. • Du Pont Co., Wilmington, Del.

CUSTOM BATHS / Ortega Onyx is said to bear an uncanny resemblance to natural onyx in texture, weight and appearance, but at a cost that permits its extensive use in custom-designed bathrooms. The material offers a large range of size, shape and contour possibilities, with design assistance available from the manufacturer. Delivery of a hand-crafted bath environment is said to be four to six weeks. • Ortega Onyx, Inc., North Hollywood, Calif.

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Kenneth Walker, AIA, is founder and president of the New York architectural and design firm, Walker/Group, Inc., one of the major corporate and retail planners in the United States. Among the firm's retail projects are stores for Burdines (Florida), Bullock's (California), Bonwit Teller (New York), Ivey's (North Carolina), Broadway (California), and Rockefeller Center Concourse (New York). Mr. Walker has taught at the Rhode Island School of Design, Harvard University, Massachusetts Institute of Technology, and the Architectural Association, London. He has received numerous awards in the fields of graphic, industrial and interior design. Mr. Walker founded the Walker/Group in 1969. At that time, the firm consisted of Mr. Walker and one assistant. The firm is now a corporation of more than 70, engaging in architecture, interior design, graphics, retail and corporate planning.

John Springer, AIA, is president of Innerplan, a facilities planning and interiors firm based in New York with offices in Boston, Washington, D.C., Houston, San Francisco and Los Angeles. Innerplan is an affiliate of John Carl Warnecke & Associates, architects and planning consultants. Mr. Springer joined the Warnecke firm in 1973, after serving as a senior designer at I.M. Pei & Partners. Mr. Springer became Office Administrator for John Carl Warnecke & Associates in 1976, and was responsible for financial management of the New York office. In 1978, Mr. Springer assumed the leadership of Innerplan, a nationwide management-oriented firm concentrating on the office environment, with particular emphasis on the pre-planning functions. Mr. Springer's facilities planning and interior projects include work for: IBM, AT&T Long Lines, ABC, Union Carbide, and New York Telephone.

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Stephen Wicks Lees, IALD is vice president of Jules G. Horton Lighting Design, Inc. Since joining the firm in 1976, Mr. Lees has been involved with the lighting design and project management for the San Francisco Performing Arts Center and the Harvard Square Station in Cambridge, Massachusetts. Also among his lighting projects is the Science and Mathematics Center/Junior College in Riyadh, Saudi Arabia. Mr. Lees combines an extensive background in theater lighting design with technical expertise (computerized lighting calculations and energy budgeting) in pleasing and efficient designs, including Rigging International Headquarters, Oakland, Calif., and Deutsch Bank AG, New York City. Mr. Lees teaches lighting design at Pratt Institute, and is an active member of the International Association of Lighting Designers.
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